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Moving Picture WORLD

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FALL and WINTER 1924-5

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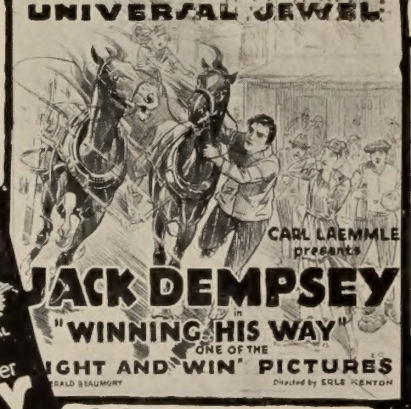

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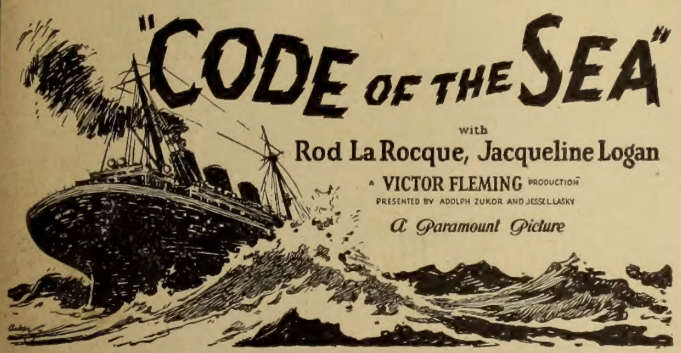
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A George Melford PRODUCTION
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MARY ALDEN, OTTO LEDERER
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② **EXPLOIT** the immortal melody, "Souvenir," by Drdla. It's the theme of the picture—more inspiring and haunting than "Humoresque." A great title—"When a Girl Loves!"

③ **EXPLOIT** the turmoils and struggles in stricken Russia—a reign of terror! Each vivid scene is timely and authentic. A great title—"When a Girl Loves!"

④ **EXPLOIT** among your radio fans. Here's a radio device that can save a human life. It's the real thing! A great title—"When a Girl Loves!"

It's 75 minutes of entrancing entertainment

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

Handling the Admission Tax—The Latest In Non-Theatrical Competition—Use the Seat Tax For Reel Cans

WE have refrained from editorial advice to the lowly exhibitor on his manner of handling the problem brought about by the repeal of the admission tax.

The advice given him has been as varied as it is emphatic. So we, too, have felt the temptation. No editor can fully resist the lure presented by an opportunity to advise a waiting constituency.

But the more we think it over, the more we are brought to the conclusion that neither the New York editor nor the New York theatre chain executive is competent to advise exhibitors at the crossroads of the nation on this subject.

It is an individual problem for the individual exhibitor—to be decided on the basis of his knowledge of his own patrons.

Let's get one thing clear. Washington was not thinking of the two-thousand seat palace when it lifted the admission tax.

And another point: Washington was not thinking of the patron when it lifted the admission tax. Those who were in the thick of the fight will subscribe to this fact.

Washington studied the industry closely—the industry as represented by the thousands of small theatres of the country; Washington became convinced that the taxes constituted an onerous burden on that industry; Washington realized that an industry with such opportunities for public service in the hamlets and villages of the nation did not deserve that burden.

That sums it up. It remains for the individual exhibitor to decide his problem now entirely as he sees it—with the interests of his own business life at stake, and the good-will of his patrons given due consideration.

He can decide it, and decide it rightly—or he never was a theatre manager.

There is no necessity for him to grow confused with phrases concerning "playing fair with Congress," or "keeping faith with the people."

AN exhibitor in Texas wrote Manager C. B. MacDonald, of the Broadway Theatre, requesting the loan of a trailer he had used on a certain picture. The New Yorker felt a natural curiosity and asked: "How did you hear about my trailer?"

This was the reply:

"An army officer read my announcement that I had the picture booked and came in with the advice that I try to borrow your trailer. He said that recently he saw the trailer at your theatre on a Saturday and his curiosity was so aroused that he postponed his departure from the city and remained over until Monday to see the attraction."

There's advertising for you—and pulling power.

But the thought comes—how many of the hackneyed, routine trailers turned out by the factory method for practically all productions would have sold a patron as strongly as this?

WE have spoken at different times about this trailer subject. With the admission tax lifted, the bad print situation on the mend, we will probably have to take on trailers as a semi-permanent subject of discussion.

The topic will stand it.

It is our belief that no medium of advertising being used by the theatre has more direct, concentrated circulation or greater strength of appeal than the trailer.

And it is a sad fact that the average distribution executive—in selling or advertising—knows less than nothing about the trailers on his own production.

It is a bothersome subject that he feels was set-

tled for once and for all when he signed a contract with some outside organization.

He wouldn't think of ignoring his press books.

Yet there are a hundred theatres that can and would use trailers to the one that can make use of a single ad. cut in his press book.

Every person who sees a trailer is already a patron of that particular theatre. How easy the sales problem when all the guess and half the resistance have been removed—and it only remains to persuade the patron to say, "I don't want to forget to come back here next week."

Newspaper advertising has its place. But newspaper advertising is a hit-and-miss proposition compared to the target-shooting of the trailer.

Yet we treat the trailer as an orphan child.

MORE and more this industry has come to the point where all modern American business stands—on a platform which declares "The sale is not completed until the retailer has moved his goods and made a profit."

Our extensive exploitation, our elaborate campaign books, our very choice of books and plays for vehicles are all part of the desire to ASSURE success for our retailer, the exhibitor.

The trailer must be lifted from obscurity and given its rightful place in those calculations.

It should not be considered a means of securing picayunish profits, nor as a bothersome nuisance merely surviving because some few exhibitors want it.

The practice of using trailers should be SOLD to the exhibitor; trailers that really ADVERTISE should be prepared; and they should be made available with the ease and nominal cost of other advertising accessories.

The trailer is a definite, powerful aid to MAKING GOOD on the salesman's promises. The picture worth releasing has in it something that will appeal to a picture patron if the appeal is made ON THE SCREEN.

This is an important problem. Too important to be passed by with a shrug.

HERE is a new form of non-theatrical competition, come to light in the Northwest.

An enterprising citizen in Minnesota conceived the idea of showing pictures free in the smaller communities of the state—the rentals to be paid by merchants who would profit from the crowds attracted to the villages and towns.

As long as he confined operations to communities too small to boast a picture theatre, it meant little to the industry except a slight additional source of revenue to distributors. But, it is said, he grew ambitious and reached out into towns where theatres are running.

Now he is suing Associated Exhibitors because that organization promptly broke its contract on the ground that he was competing with legitimate picture theatres. And the vigilant "Greater Amusements" has been honored with a suit for damages for some reason or other.

This is pleasant. Churches and schools are bad enough as competition, but if many more enterprising citizens get the idea that village merchants can afford to provide free shows, and IF they can book pictures—the outlook for smaller exhibitors is blue.

It is merely another angle on a situation that is looming up with increasing danger. Non-theatrical competition of various sorts is a particularly pressing problem in the Northwest and in Ohio.

We know that the Will Hays office is striving valiantly to see the light of day on the problem.

Our sympathy goes out to General Hays, on the horns of a problem that is many-sided; and our thought is that an around-the-table discussion cannot be postponed many months.

MEMBERS of the Film Board of Trade of Philadelphia have evidently decided that the exhibitor will not know what to do with all the money he is saving on the seat tax.

So a move is on foot to relieve the exhibitor's bulging pocketbook by allowing him to purchase film cases.

We are favored with a letter from a Philadelphia exhibitor who doesn't seem to appreciate the kindness and declares that the insistence of the exchanges that the exhibitor supply his own cases will "cost the average exhibitor a lot of money, considerable extra trouble, and, I think, is wholly uncalled for and unjustified."

On the other hand, the Board of Trade states its reason:

"Within the past few months there has been considerable confusion regarding the supplying of film cases to messengers of theatres, resulting in quarrels, delays in delivery, mis-outs and sometimes loss of reels."

So there you are. After June 30th exhibitors may forget the seat tax, but put part of the saving in roll cans.

A prize of a cast-iron lens is offered to the man who devises a means of using the balance of the seat tax saving. Exhibitors can't be left with money and no place to spend it.

Robert E. Welsh

Next Week:

The issue of Moving Picture World out next week will have particular interest to readers as it contains the first complete announcement of the Fall 1924 line-up of the former Hodkinson organization, now known as the

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Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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VOLUME 69 NUMBER 1

Feature

Editorial 109

News of the Week

Seegert Promises Wisconsin Convention Will be Eventful 18
Binderup Loses; Will Appeal from Federal Judge's Ruling 18
Best Known Authors Will Do Adaptations for Paramount 20
No Election Slump in Field of Pictures, Says Lichtman... 20
Whole Italian Town Is Utilized for the Production of "Ben Hur"..... 21
Washington, D. C., Exhibitors Doubtful As to Price Cutting 22
Wealthy Business Men Start Associated Arts Corporation 23
Friese-Greene Films Trade Boys in New Color Process.. 24
Laemmle Insists Universal Plans No Theatre Chain..... 24
Mayor Dever Welcomes F. B. O. Executives at Chicago Meeting 25
Universal Company to Move to Fifth Avenue Building... 26
Steffes Tells His Idea of National Exhibitor Body..... 26
Dr. Hugo Riesenfeld Runs New York Theatre Like Big Newspaper 46
Many Attractive Features on New York Convention Program 47
Thousands Greet Baby Peggy on Arrival in New York City 48
Principal Pictures Announces Three New Franchise Holders 52
Forty-five Productions Are Announced by Metro-Goldwyn 52

Departments

Exhibitors News and Views..... 27
Straight from the Shoulder Reports..... 34
Selling the Picture to the Public..... 53
Reviews 61
Pep of the Program..... 64
Releases 65
Equipment, Construction and Maintenance..... 67
Projection 68

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Seegert Promises Wisconsin Convention Will Be Eventful

AUGUST 19 and 20 are the dates just announced for the annual convention in Milwaukee of the Motion Picture Theatre Owners of Wisconsin. A convention "full of surprises" and bristling with far reaching action is the promise of Fred Seegert, president of the exhibitors.

Although it is virtually certain that Seegert will be put forward for re-election, it is regarded as equally certain that at least two other candidates will be in the field. Upstate exhibitors are marshalling their forces in an effort to put into office one of their number instead of allowing the post to go to a Milwaukeean again, it is understood.

Among those most prominently mentioned for the race is F. J. McWilliams, of Madison, who made an enviable record as president of the organization during his term preceding that of Seegert. He has been extremely active in behalf of exhibitors and has been one of the principal protectors of the organization in legislative matters.

However, Seegert has proved one of the ablest leaders the organization has had and it will be surprising, if he is defeated. Since taking the helm he has placed the Wisconsin unit on a paying basis and has worked untiringly, even to the injury of his personal affairs, to strengthen the association. He is certain to have the support of those who contend that in order to attain the greatest efficiency the president must be a man from Milwaukee where the state headquarters are located.

Discussing the possibility of opposition, Seegert declared:

"I have heard that there may be several out of town candidates for the presidency and as a result will say for myself that I never was a candidate for the office. That still holds good. However, I never ran away from anything and if it is the wish of the convention that I become a candidate again, that shall be my wish also.

"I feel that the organization has made great strides within the last year and am willing to let my record speak for me."

Aside from the election fight, the convention this year takes on special significance because of the fact that Milwaukee has been chosen for next year's national convention. Plans are being made to discuss preliminary work necessary to make the national gathering a success. In this connection, Seegert has announced that national officers will be invited to the state conclave.

The question of National Motion Picture Week will be another matter of vital importance before the exhibtors. Seegert, one of the pioneer advocates of a booster week to take the place of the one day observance of previous years, is determined to win the wholehearted co-operation of Wisconsin's hundreds of exhibitors in a move to make such a week really bring results.

Last year, he points out, the matter was left to each exhibitor to work out for himself as he saw fit, with the result that few really accomplished anything in the way of selling Motion Picture day to the public. Convinced that it can become a great move, if a definite program is outlined and backed by each state organization. Seegert this year will seek to have the convention appoint a committee to map out tangible plans and then see that they are carried out.

Non-theatrical competition and the music tax situation as usual will come in for their share of attention in addresses by especially imported speakers and in general discussions.

"The non-theatrical evil is growing steadily in the state and it behooves us to find some effective means to combat it," Seegert declared.

As during the past two years, exchange men will be the guests of exhibitors at a banquet the last night of the convention as a symbol of the harmony existing between the two branches.

Buys Ayers Novel

George H. Davis and Samuel J. Briskin, the active heads of Banner Productions Inc., announce that they have just closed a contract for the screen rights to Ruby M. Ayers sensational novel "The Man Without A Heart" and plans to put it into immediate production under the direction of Burton King. Kenneth Harlan and Jane Novak have been engaged to head an all star cast for the production. The first Banner Production "The Truth About Women" with Hope Hampton and Lowell Sherman as the stars has been completed.

"Mah-Jong" Booked

The Arrow 2-reel novelty "featurette" "The Mysteries of Mah-Jong," after being shown by Dr. Reisenfeld at the Rivoli and at the Strand, Brooklyn, has been booked by the Fox Circuit for Greater New York opening June 23rd.

Binderup Loses; Will Appeal from Federal Judge's Ruling

FEDERAL JUDGE JOSEPH WOODROUGH, of Omaha, found for the 18 defendant fiilm companies on Thursday, June 19, in the case in which C. G. Binderup of Minden, Neb., was suing for $240,000 damages, alleging that these companies had combined to blacklist him, refusing to sell him films for his chain of twenty-eight motion picture houses.

The judge took the case out of the hands of the jury and handed down his decision after the trial had occupied the time of the court for more than three weeks.

Counsel for Binderup has given notice that he will appeal from the decision immediately. Binderup, himself, says he will see that it is fought through if it takes the last dollar he has in the world.

Judge Woodrough said that the Omaha Film Board of Trade was justified in refusing to sell the Binderup picture circuit in 1919, because in so doing they opened up to the free competition of the defendant companies, a territory in which Binderup had virtually exercised a monopoly.

In further justification of the actions of the Omaha Film Board of Trade in refusing to sell Binderup, Judge Woodrough said in part: "The drawing together of men of a calling is as old as the history of callings, guilds, societies, exchanges, fraternities and associations, is as universal as civilization and trade. Neither the Sherman law nor any other law is intended to set this government up against the universal tendency of men of a calling to co-associate themselves together. No government could stand in such an attitude.

"The federal courts do now, and have at all times, recognized, the absolute liberty and freedom of our citizens, of our business men, of our men of congenial opinions and common interests to meet together in common counsel. It is only when abuses of this privilege arise that interference by the courts is necessitated."

The judge held that the evidence showed that Binderup had made a number of separate agreements and arrangements, not unlawful in themselves, that practically caused the Binderup theatre circuit to become a closed territory; and that all the defendants did in their associations, resolutions, and conduct, was to bring about an end to the special conditions existing on the circuit, and to open the territory up to general competition. In so doing, they were entirely within their rights, the court ruled.

Dana B. Van Dusen, counsel for Binderup, immediately after the decision was given, in giving notice of appeal, issued one of the boldest denunciations of the finding ever issued against the ruling of a Federal judge. The attorney said the decision was "in defiance of the supreme court of the United States," and a decision, which if supported, would make the Sherman anti-trust act, "a dead letter."

"The opinion of Judge Woodrough," Van Dusen continued, "would give immunity to combinations and leave individuals without resources to fry in their own fat."

Judge Woodrough held that by secret arrangement, the plaintiff, Binderup, had virtually closed the territory in which his circuit was located to competition of the defendant companies.

If Binderup had won the case, it would have called for the payment by the film companies of damages in the sum of $720,000, as the law requires that if the defendants are found guilty of violation of the Sherman Anti-trust act the amount of recovery sought in the suit is to be trebled.

Billy West in Town

Billy West, whose Broadway Comedies, distributed by Arrow, have been such outstanding successes in the short subject field, is in town for conference with Vice-President W. Ray Johnston of the Arrow Film Corporation regarding a new comedy series.

Arrows in Holland

Arrow Film Corporation reports the sale by John H. Taylor (Screenart Limited) upon his recent trip to Amsterdam, to Ralph Minden of the five big Arrow features—"The Splendid Lie," "Lost in a Big City," "The Broken Violin," "Jacqueline" and "Girl from Porcupine" for Holland.

New Jersey Exhibitor Convention Discloses Fine Membership Record

Asbury Park, N. J., June 25.
(By wire to Moving Picture World)

By TOM WALLER

ONLY 6 per cent. of all the exhibitors in New Jersey are not members of the Motion Picture Theatre Owners of New Jersey. The 94 per cent. membership and a treasury with ample assets started off in high spirits and terminated with greater enthusiasm, accomplishing one of the very finest annual conventions from the point of attendance and concrete achievement ever held by the New Jerseyites. The election of officers, certain important revisions in the constitution and the announcement that the organization has 300 paid-up members constituted the main business transacted.

The affair at the Hotel Monterey, North Asbury Park, was given a Bostonian atmosphere by the presence of many officials, in addition to those of the state unit, who included National President Michael J. O'Toole and his predecessor, Sydney S. Cohen, and National Treasurer Louis M. Sagal. Besides a huge turn-out of New Jersey exhibitors there were many visiting showmen from adjacent states.

A brief but factful report as to local activities during the past year was made by President R. F. Woodhull. As Chairman of the Board of Directors of the national organization Woodhull said it would be impossible for him to consider being a candidate for re-election for a fourth term. "Stay away from the courts. Your only relief in my oponion is at Washington for the present," was his advice to exhibitors on the music tax situation.

Woodhull paid tribute to Cohen and O'Toole, stating that the national organization had improved 100 per cent. during the past year. The many miles he has traveled in the interests of exhibitors, Woodhull told the New Jersey aggregation, has convinced him that national unity is all essential.

An impressive and unusual scene transpired when President Woodhull summoned to the front of the convention hall the Board of Directors of the New Jersey unit. Before presenting each with an engraved fountain pen he expressed the hope that before long the New Jersey group would be more in the nature of a fraternal organization in the sense of the obligations required to become a member.

Joseph Seider, head of the New Jersey Board of Directors, told of the service station. The directors themselves, he stated, loaned the organization $3,000 to carry on this work at the start. Since then, he declared, the members have paid back every cent of that amount. Due to the excellent work of the Legislative Committee not one bill hostile to exhibitors had been passed by the New Jersey legislators, he said.

One of the most important changes in the constitution, Seider stated, was the formation of a rotating directorate. Under this new system there will always be nine directors in charge of organization affairs. The system calls for the election of three for three years. Three for two years and three for one year. He also made it known that the board endorsed the $2,000 note pledged by Woodhull as New Jersey's apportionment toward the $50,000 quota at the recent national meeting.

A stirring organization address was made by Sydney S. Cohen, who was profuse in his laudations for the work of the New Jersey unit. The national organization has been growing and improving, but its real worth will come into recognition within the next two years, he predicted. As an example of the headway being made by the new dues system adopted at the national convention, Cohen said that national headquarters recently received a check for $5,000 from a western Pennsylvania exhibitor.

At the banquet Wednesday night Louella M. Parsons, of the New York American, was toastmaster. The principal speakers were O'Toole, Cohen, Woodhull, Miss McCarthy, Assemblywoman from Hudson County; the Rev. S. Steinmetz, of Newark; Peter J. Brady, head of the Labor Bank, New York; Joseph Cunningham, of the Philadelphia Ledger; Prosecutor A. J. David, of Newark; Mayor Hettrick, of Asbury Park, and Mayor Breidenbach, Newark.

The organization presented gifts to the following: Mrs. Woodhull, a diamond wrist watch; Mrs. Seider, an overnight bag; William Keegan, filled suitcase; Herman Jans, wrist watch; Henry Nelson, diamond pin; Sydney S. Cohen, life membership in the Jersey organizaiton in a leather book form embossed in gold.

At the banquet at the Hotel Monterey a sensation was afforded when two New Jersey mayors put the picture theatre on a par with the churches in the instruction of the public. Mayor Hettrick, of Asbury Park, where the Blue Laws are enforced, sprang the first big surprise when he told how he bucked up against the Blue Law combination in this city and succeeded in putting over Sunday movies. Mayor Hettrick believes that good entertainment is as necessary for the welfare of the general public as churches. The right kind of a moving picture, he said, is as much a guiding spirit for the maintenance of high morality as the church pulpit.

In response to this declaration, which met with a great ovation, Toastmaster Louella Parsons called upon Mayor Fred Briedenbach of Newark. This executive addressed his conversation to the Asbury Park mayor. He said: "I am a firm believer in Sunday shows, as you well know, Mayor Hettrick. You and I both know that eventually the church people will have to come around and think as we officials do on this point. If there is any harm in this sort of recreation I want to know it."

Mayor Briedenbach said that his staunch stand for Sunday movies nearly resulted in his own imprisonment when he was head of the police commission in Newark, prior to his becoming the head of the city. He fought the issue to a standstill.

Mr. Woodhull said that a prominent Western exhibitor who is a secessionist from the national ranks recently wrote him asking if it was too late for him to make a donation of $25 towards a gift to ex-president Sydney S. Cohen.

Mr. Woodhull read a part of his letter to the delegates. According to this the writer stated: "At Washington and Chicago I bitterly opposed Sydney S. Cohen, but now I realize that he is the greatest exhibitor leader and exhibitor protectionist that the industry has ever known."

National President O'Toole delivered a long address. He said that if exhibitors would follow the ten commandments in their business as well as in social life they would be unanimously successful. O'Toole substantiated that part of Woodhull's address which was a tribute to the women of the industry and the nation.

National Treasurer Louis Sagal said that funds derived from Motion Picture Day in the future will be used to pay back the $50,000 assessed exhibitor organizations throughout the country for the maintenance of the national organization.

Henry P. Nelson, as chairman of the convention committee, deserved much credit for the success of the affair. Joseph Seider, chairman of the Board of Directors, is especially worthy of praise since it was largely due to his consistent efforts that this convention was one of the most successful ever held by the New Jersey association.

The convention opened officially Wednesday forenoon. On Tuesday many of the exhibitors arrived and the Board of Directors convened in executive session. That night a dance was enjoyed at the Casino at which were present many movie stars. Among those were Barbara La Marr, Sigrid Holmquist, Hugh Thompson, Dagmar Godowsky, George Beban, Walter McGrail, Flora Lebreton and Larry Semon. Wednesday morning another executive session was held, with the open forum in the afternoon. Thursday was spent in the election of officers, with a grand ball in the evening which terminated the affair.

Those receiving fountain pens from President Woodhull—or the entire membership of the Board of Directors—included Joseph Seider, Ben Shindler, Harry Hecht, Henry Manus, Sidney E. Samuelson, William Keegan, Henry P. Nelson, Louis Rosenthal, David Hennessy and Peter Adams.

Seider Is President

The New Jersey exhibitors elected Joseph M. Seider, former chairman of the Board of Directors, its president, Pete Woodhull having declined to consider another term. Mr. Seider's associates will be:

First Vice-President—Charles C. Hildinger.

Second Vice-President—Peter Adams.

Treasurer—William Keegan.

Secretary—Henry P. Nelson.

Board of Directors—For three years, David Hennessy, Pete Woodhull, Sidney Samuelson; for two years, Ben Shindler, Arthur Smith, Louis Rosenthal; for one year, Si Fabian, Leo Jesowitz, Morris Hirschbloom.

Scene from Paramount's "Unguarded Women," with Bebe Daniels, Richard Dix and Mary Astor.

No Election Slump in Field of Pictures, Says Lichtman

MID-WEST exhibitors do not fear the fall election period, it was learned this week from Al Lichtman, general manager of exchanges for Universal, who has just returned from a swing around the Universal exchanges in that section of the country. On the contrary, the theatre owners in that section are unusually optimistic over next season's outlook and are energetic in getting set on big pictures for the coming months.

"I was surprised to find such an optimistic outlook through the Middle States," said Mr. Lichtman. "Exhibitors expect the coming season to be one of the best ever known in the film business. The only general exception is in the Des Moines territory, the farm belt, where conditions are a little off just at present. This is natural and probably will begin to mend soon.

"During the past several weeks I have visited Detroit, Cincinnati, St. Louis, Omaha, Des Moines and Chicago. Everywhere I found the exhibitors busy screening next season's pictures and arranging full schedules of big features. The five big 1924-25 Universal Jewels, prints of which are now in the exchange, are kept busy all the time by exhibitors who 'look before they book.'

"What struck me with unusual force, however, was the apparent nonchalance in regard to the coming elections. While business men in many lines usually draw in their horns around election time, and go through a period of marking time during the several months of presidential campaigning, we see the theatre owners going ahead full steam. This situation aroused me to investigate general business conditions.

"I interviewed many business men, especially retail men. I found that although business is a little off just at this time, it is well ahead of the same period in 1924. This is prophetic. The same is true in the film game. The spring has been very good, and although it is off just a little at present due to the hot weather, it promises to stage a great come back for fall."

Connecticut State Tax

Repeal Means $250,000 Yearly Loss to Government

With the repeal of the Connecticut state tax it is estimated there will be a loss of approximately $250,000 annually to the state government.

On March 14, 1923, at a hearing of the state legislative committee on finance in the capital in Hartford representative theatre owners voiced the hardships caused them by the state tax law and also presented many reasons why it should be repealed. At this time the tax law had been in force for two years.

The state tax was intended to be a levy that would be paid by patrons. However, the theatre owners paid this tax. The amount was fixed as one-half of that of the Federal admission tax.

At the present time the plans for exhibitors of Connecticut in regard to price changing as a result of the federal tax plan are unknown.

New Western Series

"The Battling Cowboy" to be New Universal Chapter Play

Universal has projected a new two-reel series of Western dramas, to be called "The Battling Cowboy," series, and starring Billy Sullivan, popular star of the last two "Leather Pushers" series and of the "Fast Steppers" series of Universal two-reelers.

Universal has had such world-wide success with prize ring drama, such as the "Leather Pushers" and the forthcoming "Fight and Win" series with Jack Dempsey, that the idea has been conceived of coming fight stories with western atmosphere.

The first of "The Battling Cowboy" pictures already is under way at Universal City. It concerns a young Australian who comes to the U. S. after having shot and presumably killed a man in Australia. His deed so works upon his imagination that he refuses to touch a pistol thereafter.

Best Known Authors Will Do Adaptations for Paramount

A NEW method of preparing stories for the screen has been inaugurated by E. Lloyd Sheldon, one of the supervising editors at the eastern studio of Famous Players-Lasky Corporation. It provides for the adaptation of the books and plays, selected for production into picture form, by the best known novelists, dramatists, and humorists in the country today. After these writers have made their treatment of a story, expert scenarists will then put the material into technical form, thus insuring the finest and most careful preparation possible before a director starts filming a picture.

To this end three prominent writers already have been engaged for the three forthcoming Bebe Daniels productions. They are John Russell, author of "Where the Pavement Ends," Eugene Walter and Robert E. Sherwood, well-known motion picture critic. Mr. Russell is at work on the adaptation of Robert Herrick's story, "Clark's Field," which will be a vehicle for Miss Daniels under the title of "Dangerous Money." Eugene Walter is working on the adaptation of "Argentine Love," Vicente Blasco Ibanez's story. "Little Miss Bluebeard" is being adapted by Mr. Sherwood.

"Scarcely ever is a noteworthy story or play purchased for motion pictures that does not need reconstruction and vigorous compression for the screen," says Mr. Sheldon. "Too often this work of adaptation is performed in a hackneyed and obvious manner because it is done by technical experts and not by story-tellers. Regrettably, in the entire field of motion picture there are not more than eight scenario writers who have the story-telling gift—writers like Forrest Halsey, who may be depended upon to weave all the charm and strength of a story into a perfect continuity. There are a score, however, who can reduce a thorough picture treatment into perfect technical form."

Jackie Coogan's Latest

Filming of Jackie Coogan's new Metro-Goldwyn picture, "Little Robinson Crusoe" has been completed.

KATHLENE MARTYN
In "The Sixth Commandment," an Associated Exhibitors release.

Appoints Abraham Lehr

Samuel Goldwyn Names Him General Manager of Production

Samuel Goldwyn announces the association of Abraham Lehr in the capacity of general manager of all the Samuel Goldwyn and George Fitzmaurice production activities. Mr. Lehr is en route to the East to establish contact with the officials of First National and to arrange for the purchase of some new novels and plays under consideration by Mr. Goldwyn and Mr. Fitzmaurice for future production.

Seven years ago Samuel Goldwyn introduced Mr. Lehr into the picture industry and found him readily adaptable to the production end of the profession. Mr. Lehr is credited with the introduction of many plans for the efficient handling of production units.

Seek Liquidation

Theatre Owners Distributing Corp. Files Bankruptcy Petition

Harry Davis of Pittsburgh, R. F. Woodhull of Dover, N. J., and Sydney S. Cohen of New York, directors of the Theatre Owners Distributing Corporation, have joined in filing a voluntary petition in bankruptcy relative to the affairs of the Theatre Owners Distributing Corporation, organized under the laws of the State of Delaware, for the purpose of conserving the assets of the company and particularly to collect moneys due and owing to that company from the Anderson Pictures Corporation for its participation in the receipts of the picture "After the Ball," which is being distributed through the Film Booking Offices of America.

It is their purpose to collect all outstanding money and to reimburse the stockholders of the company from such receipts and then wind up the business affairs of the organization.

This action was determined upon by all concerned in April last, when it became apparent that it was the better course to pursue owing to the confusion arising from the formation of a corporation with a similar name by people formerly associated with the company.

Wealthy Business Men Start Associated Arts Corporation

THE Associated Arts Corporation is the name of a new $1,500,000 producing unit that has just been formed, and which starts work immediately on its first picture on the West Coast. This corporation includes in its list of officials and directors several of the best known and wealthiest men in the production and motion picture business in general, and also some new names.

Active in its promotion and in the policies that have been mapped out for it are such men as O. E. Goebel, former president of the Consolidated Film Corporation, which in 1916 produced one of the most successful serials ever made; Ludwig G. B. Erb, for years a leader in the laboratory work of the industry, and founder of the Erbograph Company; Dr. Conde B. Pallen, for seven years associated with Mr. Goebel and Mr. Erb. Others connected with the company are Anthony Matre of Chicago, president of the Fabiola Photoplay Corporation, president of the Marquette and Great Western Fire Insurance Companies, and a former member of the Chicago motion picture censorship board; F. J. Matre, president of the Pittsburgh Insurance Company, and the Investment Securities Company of Chicago; James F. Houlehan, president of the Houlehan Realty Company of Kansas City.

Associated Arts Corporation has secured a contract for six productions which will be distributed through F. B. O. The first will be ready for early release this fall. It will be produced under the working title of "Hard Cash."

Studios have been secured at Hollywood and production on the first picture begins at once. L. G. B. Erb, who for many years has been producing pictures and who discovered Pearl White in the early producing days, will take charge of the productions on the West Coast. F. Harmon Weight, who has directed the last three Arliss pictures, has been engaged as director.

Conde B. Pallen, who has been elected president of the new corporation, is a well-known writer and lecturer. He is chairman on the study of revolutionary movements of the National Civic Federation. Mr. Goebel, who has been a successful executive in the motion picture industry for the past twenty years, and who has written and directed some of the best pictures on the market, has been elected secretary and general manager.

S. G. Sladdin, who has been associated with Mr. Goebel for more than eight years, will be associated with the new company. He will be assistant to Mr. Goebel and Dr. Pallen and also have general supervision of the publicity and advertising.

"Milk Fund" Fight Films

Arrangements have been completed by the Universal Pictures Corporation and the International News Reel Corporation by which a four or five reel feature, taken by International at the big New York Milk Fund bouts, Thursday evening, June 26, will be distributed at express speed throughout New York State.

The big bout, one of New York's greatest charity affairs, is being staged by the Mayor's Committee of Women, of which Mrs. William Randolph Hearst is chairman. International News has obtained exclusive picture rights for the fights. The following Universal Exchanges will handle the pictures—the New York Exchange, the Buffalo and the Albany Exchange.

Scene from "The Heart Buster," a Fox production starring Tom Mix.

Friese-Greene Films Trade Boys in New Color Process

By TOM WALLER

JUST how he goes about photographing in the Spectrum Color Film Process way was shown by the inventor, Claude Friese-Greene, to a group of trade press representatives. When the demonstration was completed they openly gave vent to their admiration of his invention, which, they frankly told Friese-Greene, should net universal recognition and achievement, particularly in America.

The Englishman and his able business manager, Stuart M. Johnston, got the trade paper boys away from their copy desks for a delightful whisk through New Jersey homelands Tuesday last, June 23.

The party was scheduled to have gotten underway by nine in the morning. It did not get started until about noontime, due partly to the expected tardiness of some of the industry's journalists, but mostly to the fact that the crowd of Democratic convention delegates impeded progress in the Hotel McAlpin, where many are staying and where Friese-Greene and Johnston are making their headquarters.

This delay of three hours broke up the record time schedule which the inventor had planned to show his process would take to colorize negative film. Despite the retarded start, however, the Spectrum Color Film Process came out on top in a time that was amazing for its shortness.

After the trip on the New Jersey ferry and a sumptuous repast at the Hotel Robert Treat, Newark, the boundaries of East Orange were reached just before two o'clock.

A beautiful country estate in that section was used for the locale in which the trade boys and one lone girl representative of the Morning Telegraph enacted the roles of woodland nymphs.

Friese-Greene focused his camera on a clump of dwarf pines. Members of the respective cast secreted themselves "individually" behind each tiny tree.

When the inventor shouted "Camera!" the lone girl daintly emerged from her place of secretion, wafting her prettily tinted silken dress in the sunlight. Then one by one she dragged out the trade paper boys—one and all of whom wore "loud" ties and shirts.

The plot having thickened to the state of solidification, Friese-Greene packed up his camera and rushed the negative to an Orange laboratory. One hour after that the negative was developed, as two or three other "units" had also been on locale and the Friese-Greene company had to wait its turn. A half hour after that the color process was completed and the finished product was ready for the projection machine.

As the trade boys and the little girl work on a union schedule, and as it was dinner time when the company arrived back in New York, the showing was put over until the following afternoon.

The color presentation was marvelous. It was an exact duplication of the day before on the nicely mown grass and pretty little pine trees. The ties and shirts were presented in all their "loudness" as were the dainty lines and tints of the silk dress. But the acting—it was conceded by all who took part that a series of ribbon-tied ham bones would be adequate remuneration.

No Universal Theatre Chain Is Planned, Insists Laemmle

UNIVERSAL has pledged not to enter into the exhibiting end of motion pictures and does not contemplate creating a chain of first-run houses to compete with exhibitors, asserts Carl Laemmle in refutation of reports that Universal is building up a chain of theatres. Universal has only a few theatres in cities where combinations of producers and exhibitors, or exhibitor combinations, formerly barred Universal product from first-run showings, the Universal chief explains.

"During the past two or three years," says Mr. Laemmle, "we have found ourselves frozen out of many key cities. Combinations of one kind or another have made it impossible for Universal pictures to get a showing in these centers. Consequently, Universal has been forced to take steps to assure to its pictures first-run showings in these centers. In so doing, Universal's big idea has been to provide proper exploitation of its pictures in each territory, so that the pictures would be more valuable to the Universal exhibitors throughout the territory.

"In carrying out this plan Universal has had to acquire a few theatres, a dozen or more. We may have to acquire a few more but we do not plan to build up a big exhibition chain, because that is not to Universal's interest. Universal is a producer and distributor, not an exhibitor. We make our money from film rentals, not from box-office cash. Our theatres are used only for exploitation purposes.

"There is absolutely nothing in the report of a Universal chain of houses. It was started because we have acquired three or four exploitation houses in the last month or so—notably Moore's Rialto in Washington and Clune's Broadway in Los Angeles."

The theatres operated by Universal, in addition to those mentioned above, are the Broadway Strand, Detroit; America, Denver; Cameo, Pittsburgh; Cameo, San Francisco; Columbia, Portland; Columbia, Seattle; Kinema, Salt Lake; Olympia, Buffalo; Liberty, Kansas City; Randolph, Chicago; Rialto, St. Louis, and Tudor, Atlanta.

F. B. O. Gets Montaigne

Edward Montaigne, long prominent as a scenario writer and editor, has been engaged by B. P. Fineman to head the continuity department of the F. B. O. studios in Hollywood.

Scene from Paramount's "Changing Husbands."

One Starts, One Ends

Two Samuel Goldwyn Units Busy in Hollywood

Samuel Goldwyn has two units under way at the United Studios in Hollywood making productions for First National release. Al Green has begun photography on Mr. Goldwyn's picturization of Montagu Glass's "Potash and Perlmutter in Hollywood," based upon his stage play, "Business Before Pleasure," with Alexander Carr and George Sidney portraying the famous Mawruss and Abe roles. Other players are Betty Blythe, Belle Bennett, Vera Gordon, Peggy Shaw, Anders Randolf, Charles Meredith and Lillian Hacket..

George Fitzmaurice is nearing the completion of "Tarnish," from Gilbert Emery's stage play, Mr. Fitzmaurice is co-producer with Mr. Goldwyn on this picture as well as personally directing it. Frances Marion made the adaptation. In the cast are Marie Prevost, May McAvoy, Ronald Colman, Norman Kerry, Harry Myers, Priscilla Bonner, Albert Gran and Mrs. Russ Whytall.

Metro Film Goes Big

"The White Sister" Plays to Big Business in Americus, Ga.

A number of important local and out-of-town people were guests of the Rylander Theatre at Americus, Ga., last week, at a private screening of "The White Sister" before it began its engagement at that theatre. It was a personal triumph for Lillian Gish, the star.

According to a long report of the event the next day on the front page of the Americus Times-Recorder, "the picture was greatly enjoyed by all present who said that they would see it a second time when it was shown at the Rylander. There's a beautiful heart-appealing story that runs through the picture; the scenes are picturesque and the two hours pass only too rapidly."

The Times-Recorder continued: "Expressions from those who saw the picture were most generous in praise of Liillian Gish," and published the opinions of those present.

Scene from "The Fire Patrol," a Hunt Stromberg production, released by Chadwick Pictures Corporation

Ray's First Pathe Release

"Dynamite Smith" Will Be Ready for Exhibitors in the Fall

The "shooting" of "Dynamite Smith," Charles Ray's first come-back feature has been completed in record time. It is now being assembled and titled and will be ready for release under the Pathe banner early in the Fall.

The opening scenes give to Ray the same quaint characterization for which he became so famous in earlier productions. Here he is a timid-book-wormish youngster who has suddenly been thrust into life as it is lived "in the raw." In the latter episodes he is obobliged to "grow up," rise to a great climax, and acquit himself splendidly as a man.

Surrounding the star is a notable cast including Wallace Beery, as the villain; Bessie Love, as his poor, jaded wife; Jacqueline Logan, as "Smith's" happy, vivacious bride-to-be and Lydia Knott, as his solicitous aunt. Others include Russell Powell, Mark Hamilton, Fred Allen and Adelbert Knott.

All Territory Sold

Close on the heels of the Warner Brothers convention at Hollywood comes the definite announcement that all the product which Warner Brothers will make during the coming season of 1923-24 has been sold in every territory in the United States and in the commonly sold foreign territories.

Mayor Dever Welcome F. B. O. Executives at Sales Meeting

MAYOR WILLIAM E. DEVER, Chicago, extended a message of welcome to the Film Booking Offices sales executives gathered there to attend the three-day conference of exchange managers. The mayor addressed his message to Harry M. Berman, general manager of exchanges. It read as follows:

"As mayor of the City of Chicago I have the pleasure in extending to the members of your organization a cordial welcome to our city on the occasion of your national convention. It is a pleasure to have you with us and we will endeavor to make your visit a pleasant one."

The convention was opened by Mr. Berman and was the first nationwide F. B. O. meeting of its kind. Addresses were made by Lee Marcus, assistant to Mr. Berman, who demonstrated how the contracts were handled and explained the intricate system which was necessitated by the large number which daily pass through his hands. Following Mr. Marcus' remarks, talks were given by Nat Rothstein and the five division managers, Art Schmidt, Cleve Adams, E. J. Smith, Max Weisfeldt and Claude Penrod. The keynote of the meeting was the thought, "Make money with the exhibitor, not through him," and many innovations were planned which will be of great assistance to the showmen of the country. Messages were read from Major H. C. S. Thomson, director-general and Vice-President J. I. Schnitzer, who were at the West Coast studios arranging the future production line-up for which such high hopes are entertained.

Mr. Berman believes that business conditions in the film industry are fundamentally sound and sees "undreamed of prosperity ahead for F. B. O." He said:

"The picture industry has been amazed at the rapid growth and great success of the Film Booking Offices. Never before has any company reached the acme of success within such a short period of time. Therefore, we know we face the future secure in the knowledge that the F. B. O. organization is rounded out with men who know their business. They are clear thinking, intelligent and experienced showmen. F. B. O. has won out at a time when it is no easy task to come into the film industry in a large way, because added to the necessary business qualifications our men are loyal and faithful—not only to the company, but to the exhibitors we serve.

In addition to those named above the following attended: F. B. Davie, Albany; U. T. Koch, Atlanta; J. L. Roth, Boston; F. W. Zimmerman, Buffalo; William Conn, Charlotte; J. J. Sampson, Chicago; E. M. Booth, Cincinnati; Lou Geiger, Cleveland; L. E. Harrington, Dallas; F. W. Young, Des Moines; A. M. Elliott, Detroit; H. H. Hull, Indianapolis; R. E. Churchill, Kansas City; J. L. Franconi, Little Rock; Harry Hart, Milwaukee; Roy D. Stewart, Minneapolis; H. I. Goldman, New Haven; Paul Tessier, New Orleans; Charles Rosenzweig, New York; Sam Benjamin, Oklahoma City; Sherman Fitch, Omaha; Jerry Safron, Philadelphia; A. H. Schnitzer, Pittsburgh, Pa.; Tom McKean, St. Louis; F. Davie, Sioux Falls, and F. L. McNamee, Washington, D. C.

Frank Lloyd's Next

Glenn Hunter to Play in Mary Roberts Rinehart Story

Frank Lloyd has announced his next production for First National release and the name of the featured player. The story which he will make into a film play is "The Altar on the Hill," by Mary Roberts Rinehart, which appeared complete in the June 14 issue of the Saturday Evening Post. It will be given a new title.

The featured player will be Glenn Hunter, equally at home on stage and screen. Mr. Lloyd engaged the young actor's services on his recent trip to New York to attend the premiere of his latest First National picture, "The Sea Hawk," which has developed into one of the biggest hits in the history of the industry.

Seastrom Picks Cast

John Gilbert, Norma Shearer, Ford Sterling, Tully Marshall and Paulette Duval have been engaged for the Metro-Goldwyn-Mayer picturization of Andreyev's play, "He Who Gets Slapped," according to an announcement from Louis B. Mayer, vice-president in charge of production. As was announced recently Lon Chaney will play the title role in this production and Victor Seastrom will direct.

Scenes from the William Steiner production, "The Perfect Alibi," featuring Leo Maloney.

Universal Company to Move to Fifth Avenue Building

THE Universal Pictures Corporation is going to move from 1600 Broadway to the Heckscher Building, said to be the most beautiful office building in New York and located at Fifth avenue and 57th street, it was definitely announced early this week.

In 1912, when the picture business was in its infancy and on 14th street, Universal took the lead in moving uptown. It established its headquarters at 48th street and Broadway, then considered a daring thing to do. But it brought the entire industry into a better neighborhood and gave it a new consciousness and pride in itself. Other companies soon followed. That locality is now the center of the industry.

Now, after twelve years, the necessity for more commodious, convenient and safe quarters has dictated another move on the part of Universal. Again Universal is moving uptown, farther up than any other company. Last Tuesday Carl Laemmle signed a long term lease for two floors in the beautiful Heckscher Building, the gross rental of which approximates very nearly $1,000,000. Tenancy probably will begin in August, after elaborate preparations have been made for accommodating the 300 and more people employed by the home office machinery of the Universal.

A plan was evolved which constituted the building of two projection rooms, film cutting rooms and vault on the roof of the sixth floor, where there is some 3,000 square feet of "penthouse" space. This will enable the building to comply with all of the city ordinances governing fire hazard, and will enable the company to have its film rooms in a convenient and safe place.

This roof is going to be made one of the features of the offices. Owing to the long lease, the company intends to make it a beauty spot. In addition to the film rooms there will be built special work rooms for artists of the advertising and poster departments in which full advantage will be taken of the remarkable opportunity for light. There will also be room for a landscape garden, with grass, shrubs and benches for the employes during rest hours. It will be designated the Art Roof Garden.

The entire interior will be treated in the most scientific and beautiful manner to produce an office of model character throughout. Noted designers have been engaged to lay out and supervise the interior and the Art Roof Garden. A stairway will be broken through to connect the two floors and this, too, will be especially designed to serve the purposes of beauty as well as convenience.

In the office of the president, Carl Laemmle, around which the entire plan will radiate, provision will be made for conveniences which could be enjoyed at a country club or in his own home. They include such arrangements as shower bath, dressing and lounging rooms, and a small dining room in case the press of business necessitates having luncheon in the office. Mr. Laemmle's office will be panelled in quartered oak. Other offices will be fitted up in corresponding comfort and dignity, and with a view to securing the most scientific and business-like grouping.

The unusual floor space will permit of a large reception room which will be fitted up in a most impressive manner. There will also be a number of meeting rooms for the reception of exhibitors and the conferences of heads of departments.

Carey Injured

Harry Carey star in the Hunt Stromberg series of Western productions was injured by a kick from one of the horses used in filming the final scenes for "Tiger Thompson."

The accident occurred just after the last scene had been "shot" and the horses were being taken out of the scene. As they were led past the star one of them took fright and kicked Mr. Carey fracturing three of his ribs.

While the star will be unable to work for some time it will not delay production as "Tiger Thompson" was fully completed and work on the next picture is not scheduled to start for at least two weeks.

O'Toole Declines

Pressure of Other Engagements Prevents His Attendance at Buffalo

Michael J. O'Toole, president of the M. P. T. O. A., has declined William Brandt's invitation to attend the Buffalo convention on July 7 and discuss a means of uniting all theatre owners in a compact and comprehensive national unit. In explanation he says:

"There are a number of meetings that I had previously arranged to attend in connection with the work of our national organization, including the convention of the M. P. T. O. of New Jersey at Asbury Park, the meeting of the theatre owners of Maryland, Virginia and the District of Columbia on July 1, and the meeting of the theatre owners of Rochester and Western New York at Rochester on July 22, together with meetings of the theatre owners of Pennsylvania, to consider censorship and other situations in that state."

W. A. Steffes had previously declined William Brandt's invitation to attend the Rochester meeting and attempt a plan of conciliation between the different exhibitor units. His reasons are stated below.

W. A. Steffes Tells His Idea of National Exhibitor Body

W. A. STEFFES' idea of a national exhibitor organization is one patterned after the federal government, with equal representation from each state, so that what he calls "the spoils system" can be completely eliminated. This new scheme is announced by the president of the Allied States Association as the result of an invitation by William Brandt that he attend the Buffalo convention of the New York State unit and discuss means by which a united exhibitor body might be attained.

Steffes' statement appears in the June 21st issue of Greater Amusements and presents these terms:

Disbandment of Allied and the M. P. T. O. A.

Naming of committee on which both organizations, as well as unaffiliated states, have equal representation, with members given full power to act.

Formation of a new association embracing all factions, governed by a president and board of directors, members of which are to be elected by popular ballot in the states they represent.

Raising of $250,000 to carry on organization work.

In declining Brandt's invitation Steffes said:

"We recognize the need for a unified national organization, but it must be an organization built along the right lines, with railroading and 'the spoils system' completely divorced from its administration."

Greater Amusements says:

"Under the terms outlined by Steffes, a committee of three, or greater proportionate number, would be named, with all of the three factions, the national body, the allied group and unaffiliated states given equal representation. Members of this committee would have power to disband their respective organizations. This committee would meet at some central point, to agree upon a new national association. A nomination ballot then would be prepared and sent to every theatre owner of the United States, asking him to vote for a representative in his state. The ten highest in each state then would be declared nominated, and another vote be taken to elect a representative in each state. The 48 representatives then would meet and call a convention of theatre owners in the fall. Under the plan, the 48 representatives, if desirous of reducing their number for expediency, would name a subcommittee which would constitute a board of directors. This board would have power to elect a president, as well as all others, would have jurisdiction over all employes, and would be vested, in fact, with all the powers of administration, with a two-thirds vote of a convention necessary to override any of the board's decisions. The representatives, or board members, would be elected each year by the same process as that originally employed."

Shallenberger Off

W. E. Shallenberger, the genial head of Arrow Film Corporation, left last week for an extended trip which will take him to the coast before his return. It has always been Mr. Shallenberger's practice to keep in close touch with the Independent buyers so that his present trip will accomplish that end. He is going to the coast to settle some important questions regarding the casts and production of the 12 Arrow big specials announced for 1924-25.

and that's not all!
you'll be doing yourself first degree murder if you miss playing

BUSTER KEATON *in* SHERLOCK JR.

From THE FILM DAILY &

As a Whole....THE BEST COMEDY THIS YEAR. A RIOT OF LAUGHS. PROBABLY THE BEST THING KEATON HAS EVER DONE. IF THEY DON'T LAUGH THEMSELVES SORE THERE'S SOMETHING WRONG.

Box Office Angle....Big in letters as big as you can make them. "Sherlock Jr." is a riot of laughs and if you don't show it you're doing your patrons an injustice.

Metro Picture REG U.S PAT OFF

Presented by
JOSEPH M. SCHENCK
Directed by BUSTER KEATON
Story by JEAN HAVEZ, JOSEPH MITCHELL *and* CLYDE BRUCKMAN

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir. Wm. Jury, Managing Director.

A Metro Picture REG U.S PAT OFF

Send Your Own Stock Up with

WOMEN WHO GIVE

A Reginald Barker Production

Presented by LOUIS B. MAYER

Adapted by J. G. HAWKS
BERNARD McCONVILLE
From SARAH P. McLEAN GREENE'S "CAPE COD FOLKS"

Scenario by
A. P. YOUNGER

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Dir.

"WOMEN WHO GIVE" Is the Best Buy on the Market

It's got everything "Down to the Sea in Ships" had—"some of the best sea stuff ever in a feature"—(Exhibitors Herald)—and more besides, for a cast with Barbara Bedford, Robert Frazer, Renee Adoree, and Frank Keenan, means sure money.

"Holds your undivided attention up to the last foot of film. . . . will leave lasting impression upon any audience."—(Herald.) Then imagine audience values that will pack your matinees with women, and stampede the men, who'll get a terrific kick from the fast, punchy action. And that's *not imagination —it's the truth* about "WOMEN WHO GIVE." You know the business other exhibitors are doing with it—get in on the ground floor yourself!

A Metro Picture

IN THE CAST
Barbara Bedford, Robert Frazer
Renee Adoree, Frank Keenan

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Albany Showmen, on Vacation, Are Touring All Over the Map

Following a successful winter and spring, many of the exhibitors in this section of the state are taking vacations these days. Jerry LaRock, of the New Fairyland in Warrensburg, is on a motor trip to Boston and along the New England coast. J. Myer Schine, of Gloversville, and Sol Shaeffer, manager of his Oswego houses, are in Chicago for a few days; Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, will take his vacation in week ends with Mrs. Perrin and the family at Long Beach.

Sol Manheimer, manager of houses in Watertown, slipped away the other day on a two weeks' vacation, and managed to elude the film salesmen by not telling his destination. Ernie Wolf, of Lowville, owner of the Bijou Theatre, and the possessor of some of the most valuable canines in all northern New York, is just back from a week in Montreal where he attended the dog show. Harry Hellman, of the Royal Theatre in Albany, with nerves somewhat shattered following an automobile accident in which his wife figured, also is away on a vacation. Samuel Goldstein, of Springfield, Mass., is at Lake George. William Benton, of the Congress in Saratoga Springs, is back from a motor trip through the Berkshires and Canada. Herman Vineburg, manager of the Mark Strand in Albany, returned a few days ago from a week's trip to New Jersey resorts. Accompanied by Mrs. Roberts, Walter Roberts, manager of the Troy Theatre in Troy, left on Monday for a two weeks' vacation in New York City.

As a hustler, Cliff Lewis, of the Strand in Syracuse, has few equals. Mr. Lewis possesses a small motion picture camera. The other morning there was an accident in Syracuse at 5:30 o'clock, and someone was thoughtful enough to telephone Mr. Lewis, who lost no time in reaching the scene. That afternoon the Strand carried pictures of the accident on its screen.

There is a rumor that the Papayanakos brothers, well known northern New York exhibitors, are interested in a 1,500-seat house to be erected in Herkimer on the site of an old church.

The Temple Theatre in Syracuse, operated by Cahill Brothers, has closed for the summer.

Finding that double features are attracting additional patronage during the summer at the Albany Theatre, Samuel Suckno is considering their introduction at his Regent Theatre.

Trouble between exhibitors and musicians cropped out last week in Gloversville, when the musicians were dropped for the summer. In the neighboring city of Johnstown Charles Sesonske has dismissed his orchestra and is furnishing music with an organ handled by an exceptionally capable young woman.

As a little indication of what is occurring throughout this section these days, Samuel Goldstein, head of a big chain of houses in Massachusetts and the owner of one in Utica, stated the other day that he already had closed eight of his theatres for the summer.

Deaf and dumb, but as shrewd as the shrewdest, Julius J. Byck, owner of the Rudolph in Tannersville, was in town last week booking pictures. Figuring that Benny Leonard's training is to be done in Tannersville, Mr. Byck booked several fight pictures.

Harry Symansky, manager of the Lincoln in Troy, took a day off last week but it proved a huge disappointment. Mr. Symansky is a graduate of Syracuse University. Naturally he is a booster for the "orange." Journeying to Poughkeepsie for the boat races, Mr. Symansky had the disappointment of seeing the Syracuse crew trail along with the tail-enders.

Uly Hill, managing director of the Mark Strand, Troy and Lincoln theatres, will have to find himself another place to spend his vacation this year, for the camp where he has been vacationing burned last Monday. The camp was located on an island two miles out in Lake Champlain, and with good fishing and a constant breeze, and without telephone connections, was about all that could be desired by Mr. Hill.

There is nothing like friendship, according to Oscar Perrin, who has long enjoyed most pleasant relations with former Governor Martin H. Glynn, owner of one of Albany's newspapers. All of which explains the fine publicity which Mr. Perrin receives day after day and which money couldn't buy.

Al Robbins, assistant manager of the Robbins-Eckel Theatre in Syracuse, is the happiest exhibitor in all New York State these days. It's a girl and weighs eight pounds.

William W. Farley, head of the Farash Theatres, Inc., of Schenectady, is both a leading politician and exhibitor, and naturally enough Mr. Farley is forsaking pictures this week and doing his best to put across Al Smith for president at the Democratic National Convention.

Business failed to pan out at the Delaware Theatre in Albany to warrant six days a week, and so the new owner, Abe Stone, is running the house only three days.

C. L. Gardner, of the Pine Hills Theatre in Albany, probably receives more telephone calls these days than any exhibitor in New York State. All the residents in the Pine Hills section telephone Mr. Gardner for their ice cream, by pints or quarts, and at the same time inquire what picture he is showing. Between pictures and dishing out ice cream, Mr. Gardner is as busy as the proverbial bee.

Deciding that the attractions of the Knight Templars' Convention was too strong competition, Nate Robbins of Utica just naturally packed up his fishing togs and spent two or three days last week at Old Forge.

Alexander Papayanakos, formerly of Watertown, and now re-entering the theatre game, has leased the Opera House in Ogdensburg, according to reports, and will extend his chain into that city.

Picture theatres in Syracuse have made no reductions in prices for the summer season. Exhibitors in Binghamton report business as being off, due to the fact that some of the leading industries there are running only on part time.

Jerry Harrison is managing the Savoy in Syracuse and putting lots of pep and punch into the house.

The Mark Strand Theatre in Albany, as well as the Troy and Lincoln theatres in the Collar City, will shortly be beautified by baskets of ferns hung from their marquees. Manager Uly Hill meanwhile is hoping that there will be no repetition this summer of the wind and rain storm of two or three years ago, which blew down similar baskets and almost "beaned" a passing pedestrian.

The sympathy of exhibitors is extended to Fred Perry, owner of the Strand Theatre in Watertown, who received a cablegram the past week notifying him of his mother's death in London, England. Mr. Perry's brother, Louis, is on his way from England to America.

Dr. J. Victor Wilson, manager of theatres in Watertown, spoke to members of the Rotary Club in Rome the past week, recounting experiences as a member of the Northwest Mounted Police.

The bowling team from the American Theatre in Troy, headed by Ben Apple, defeated the Elks team in Cohoes last week. Louis Buettner, a well known exhibitor, bowled with the Cohoes aggregation.

Virgil Lappeus, manager of the Griswold in Troy, is as proud as a peacock these days, and with good reason, as his 16-year-old daughter, Daisy, enjoyed the distinction of broadcasting piano and vocal selections from the RPI station a few nights ago.

Prints in All Exchanges—Now Playing

Released by
Producers Distributing Corporation

Goodale Wages Summer Offensive

CAPT. FRANK GOODALE, manager of Loew's Ottawa Theatre, Ottawa, Ontario, is carrying out an extensive offensive against the heat bogey with such good results that there is no question but that the theatre will get a very good slice of business all summer. One of his first undertakings was to mail a printed statement to a list of several thousand patrons. He always has had an up-to-date mailing list for weekly notices, invitations to private screenings, etc. The statement contained a description of the Typhoon fans and blower and other equipment employed in reducing the temperature in the theatre and in maintaining a current of clean, fresh air. The description was couched in characteristic terms, the final sentence being, "So when your collar is wilting and you were wishing you were about a mile from the North Pole, a visit to Loew's will prove a cure for all your troubles."

Another step consisted of the darkening of the entrance and foyer of the magnificent theatre. The main lighting fixtures were turned off entirely while green-dipped bulbs were placed in the wall brackets and in the ornamental lighting standards of the grand marble staircase leading to the boxes and balcony floor. This materially heightened the impression of coolness. Still another arrangement was the issue of summer uniforms to the usherettes, consisting of white middy blouses and short skirts.

Manager Goodale also is pounding away with his regular newspaper and billboard advertising. An important point is that he has not cut down the Loew Theatre displays in the dailies, believing that good-sized advertisements are more important when the crowd shows signs of faltering than when they are packing the house.

J. C. BRADY

Manager, Madison Theatre, Toronto; vice-president, M. P. T. O. of Canada, Ontario Division; recently named regional vice-president of M. P. T. O. A. The prime mover in many philanthropic enterprises, he is well liked by the industry and the public.

Thomas Stages Novel Program at Capitol Theatre, Winnipeg

The Capitol Theatre, Winnipeg, a Famous Players house conducted by H. M. Thomas, western division manager, had a knockout program during the week of June 23, the bill being advertised by Manager Thomas as the most unusual that had ever been presented in a Winnipeg theatre. The thrills were presented along with "The Perfect Flapper," starring Colleen Moore, and the varied features included the Educational "Plastigrams," as well as the Capitol's first annual "Flapper Contest" and the second annual baby show—all in the one week.

The Flapper Competition was an evening attraction and various special contests were conducted different nights, such as the blondes on Monday; brunettes, Tuesday; red-heads, Wednesday; most eccentric costume, Thursday; prettiest figure, Friday and Saturday night, all first prize winners in each class competing for a grand prize. A number of prizes were given to each evening's contestants, the several awards every night being divided among the prettiest as well as the most talented flappers on the stage, opportunity being provided for singing, dancing or playing. Except on Thursday and Friday nights, costumes did not count.

The baby show was staged every afternoon of the week. On Monday, babies up to six months had the stage; on Tuesday, babies from six months to one year; Wednesday, one to two years; Thursday, two to three years; Friday, twins, one month to three years; Saturday afternoon, grand prizes to best babies among all previous winners. Six prizes were given each day, three for girls and three for boys.

The winners among both the flappers and the babies were decided by the audiences, the one receiving the heartiest applause getting first prize, etc. It was a real hot weather program, one that drew them in regardless of inside or outside temperature. There is a suggestion that Manager Thomas sprang all these stunts for the last week in June in order to provide a sensational home stretch finish in the bonus competition for the managers of the 60 theatres of the Famous Players Canadian Corporation. Earlier in June Mr. Thomas was just trailing the leaders in the managers' race and he promised that he would finish with a burst of speed that would leave even the big theatres of Eastern Canada in the rear.

Bert Crowe, manager of the Metropolitan Theatre, Winnipeg, Manitoba, has gone to Calgary, Alberta, where he has taken over the management of the Strand Theatre, formerly the Allen Theatre of Calgary. Both the Metropolitan and Strand houses are controlled by Famous Players Canadian Corporation, but there is a probability that Famous will dispose of the Metropolitan before next fall. Mr. Crowe succeeds Claude Smith at the Calgary Strand, the appointment being made by H. M. Thomas, western division manager.

A change has been made in the management of both the Westmount Theatre, Montreal, and the Bijou Theatre, Winnipeg. E. M. Levy, who was in charge of the Bijou Theatre for four years, has resigned to take the management of the West mount of Montreal. He has been succeeded in the Winnipeg house by C. H. Clements, a local theatre man.

Manager J. R. Minhinnick of the Majestic Theatre, London, Ontario, conducted a free demonstration of the "Phonofilm," the De Forrest talking picture, during five days of the week of June 16. The Phonofilm was screened at stated hours apart from regular performances and there was no charge to visitors.

United Amusement, Ltd., Montreal, operating a chain of picture theatres in that city under the direction of George Nicholas, presented "A Boy of Flanders" at four of its leading theatres during the week of June 16, using co-operative advertising for the four houses, which included the Regent, Papineau, Plaza and Belmont. The feature was screened with French and English titles.

J. M. Franklin closed the Franklin Theatre, Ottawa, on June 28 for the summer, thus terminating what was a wonderful ten months' season at this house. Mr. Franklin, who went to Attawa from Halifax, took over the Franklin (then called the Family Theatre) last September after it had been considered a dead letter in the local theatrical sphere. Steady application of new policies brought the house up to a high standard once more, with the result that Mr. Franklin now is preparing for a big local development, which will either be the purchase of a large Ottawa theatre or the construction of a new one. Joe Franklin announced that plans are not yet definitely settled but intimated that he may be found in another theatre by next September.

British film productions were the feature attractions at two of Ottawa's leading downtown theatres during the week of June 16. "I Will Repay" was presented at the Regent Theatre, a Famous Players house, by Manager Leonard Bishop, while "The Sign of the Four" was screened at the Franklin Theatre by Manager J. M. Franklin.

Prints in All Exchanges—Now Playing

"HOLD YOUR BREATH"
An AL CHRISTIE FEATURE
with Dorothy Devore
WALTER HIERS – TULLY MARSHALL – JIMMIE ADAMS –
PRISCILLA BONNER AND JIMMIE HARRISON
Released by
Producers Distributing Corporation

Florida

Mr. and Mrs. Mathew T. Roberts announce the marriage of their daughter, Lois, to Frank Hughson Burns, press representative of the Beacham and Philips theatres, Orlando, Fla.

Worcester, Mass., Theatres Will Reduce Prices July 3

Worcester exhibitors are the first in New England to decide on the matter of admission prices as a result of the new federal tax law. Prices generally will be reduced on July 3 in the Worcester theatres, according to an announcement by Elmer R. Daniels, president of the Worcester Theatre Managers' Association.

The plan is to eliminate the tax and at the same time make an even money price. Mr. Daniels' own house, the Olympia, now charging 40 cents for evening performances, including the war tax, will make the admission 35 cents. The Mark-Strand, Clarence E. Robbins, manager, and the Plaza Theatres, now charging 44 cents, will cut this amount 4 cents, dropping to 40 cents.

The announcement stated that corresponding price reductions will be made for the afternoon performances, following the same rule of making even money prices. Further details of the prices are to be worked out between now and July 3, on which date the change will go in force.

Theatres charging more than 50 cents, of course, will not be affected, for on them the 10 per cent tax still prevails. For this reason, Mr. Daniels explained, evening tickets at Poli's Theatre, playing vaudeville and feature pictures, will require the tax because the admission is 60 cents for orchestra seats.

The Worcester managers received word from the Treasury Department that they would have to make returns for the first two days of July, collecting the tax for tickets of 50 cents and less sold on those days.

The Fenway Theatre Ushers Jazz Band at the Fenway Theatre in Boston, said to be the only organization of its kind in the world, composed entirely of members of the uniformed service staff of the house, was the feature of the program for the seven days starting June 14. When Laurence Stuart, managing director of the Fenway, was working in his office late one night about two months ago, after the theatre had been closed, he heard the playing of a violin and piano. Upon investigating, Mr. Stuart found Herbert Borne playing the violin and his brother, Eddie Borne, at the piano. As the result of a talk with these boys, both of whom are ushers at the Fenway, Mr. Stuart hit upon the idea of the Fenway Theatre Ushers Jazz Band and immediately began preparations to form such a musical aggregation.

The new memorial building in Athol was dedicated on June 17. In the building is an auditorium seating 1,500 and fitted with every theatrical accessory and convenience. In the rear of the hall is a booth for projection machines. The stage is equipped to handle road shows. The entire structure cost $325,000 and had been in the process of construction for four years.

In connection with the protest heard by Mayor Curley of Boston against a permit for a picture theatre in Roslindale, presented on behalf of approximately 300 residents of the neighborhood where the theatre is to be located, he ordered that the law in regard to such a case be looked into. A ruling of a former corporation counsel, John A. Sullivan, said that an act of the legislature made it mandatory for the mayor to issue a theatre license if all building regulations had been complied with. Another former corporation counsel, Arthur D. Hill, had ruled that the decision was discretionary with the mayor. Mayor Curley upon learning of this summoned the present corporation counsel, E. Mark Sullivan, who said he thought the legislature, by using the word "shall" instead of "may," clearly intended to make it obligatory for the mayor to issue the license. Consequently the mayor informed the objectors that any interference on his part was forbidden by law and he would have to grant the application. The application for the license is sought by Mrs. Viola P. Rollins of Roslindale.

Thomas J. Charette has taken over the management of the Pastime Theatre at Onset.

Manager Plympton of the Tremont Temple, Boston, started his new summer policy on June 24 with "Hold Your Breath," a full-length Christie comedy. Popular prices prevail.

The question of whether or not it pays to take a politician seriously probably can be answered in adequate fashion by Thomas Meehan, manager of Poli's Theatre in Worcester, or Bob Portle, who also directs some things in the same theatre, when he isn't presiding at meetings of the Worcester Democratic City Committee. Captain Michael Mulcahy, who was the former presiding officer of the Democratic committee, but who divides his time between soldiering—at the armory—and attending Poli's, is a stickler for dignity. He was extremely pained when he saw Mr. Portle directing things while attired in a well-fitting but somewhat screaming red suit.

"It's beneath the dignity of a chairman of the Democratic City Committee to wear a lion tamer's suit," Captain Mulcahy confided to Manager Meehan. He only may have been joshing, but the fact remains that Chairman Portle of the Democratic City Committee is wearing evening clothes at the theatre where he directs some things and the lion tamer's suit is keeping company with nothing less than moth balls.

Buffalo, N. Y.

On account of daylight saving there has been a change in presentation at Shea's Hippodrome. The last show, which during the regular season began at 9 p. m., now will commence at 9:30. This will enable patrons to enjoy their outdoor sports and motoring and top it off with a trip to the Hipp.

Jack Stevens, who formerly managed the Ellen Terry and Central Park in Buffalo and who has been guiding the policies of the Princess and Regent in Corning since the Schine Theatrical Company acquired these properties, has been promoted to general manager of the three Schine houses in Oneonta, N. Y. C. J. Rose, field representative for Schine, has succeeded Mr. Stevens in Corning.

John Carr, manager of Shea's North Park, has left for a motor tour to points in New Jersey, especially Atlantic City.

Eddie McBride, formerly treasurer at the Teck Theatre, now is in charge of the Erie Beach box office at the foot of Main street. He expects to return to the Teck in the fall.

Cheers 'Em Up

The first to start rebuilding after fire had swept the town of Canaan, N. H., just one year ago this June was Exhibitor Charles Beede, and he has involved himself to the extent of more than $29,000 because he says he decided that the people needed movies—"good, cheerful ones." It is his pluck and the faith in the people of his town that has made it possible for him to provide Canaan with what is the largest picture theatre and public hall of any town of its size in New Hampshire.

"The fire cleaned me out here," said Mr. Beede, "and I didn't know just where I could find the money when I started turning the first spade of earth while the embers were still hot. People were moaning around, discouraged, and many were talking of leaving town.

"They needed movies—good, cheerful ones—a restaurant, a poolroom, a hall to get together in, I decided, so I got busy while the ground was still hot. I've already spent $29,000 and now it looks like I might get my money back some time. I'm growing more confident in Canaan every day."

Maine

In announcing the acquisition of theatres in Allston, Mass., and Montpelier, Vt., President and General Manager William P. Gray of the Maine and New Hampshire Theatres Company made public the fact that the company now controls 76 theatres throughout New England. The announcement further stated that the company now either owns or controls houses from Boston to the Canadian boundary lines of Maine. It is the most powerful theatrical company in New England and constantly is expanding.

Advertised as being the first presentation ever at popular prices, "The Covered Wagon" was presented by Abraham Goodside at his Strand Theatre in Portland, Me., the entire week of June 16. The previous week the New England road show of the same film was being given its final presentation in that section at B. F. Keith's Theatre in Lowell.

The prices at the Strand in Portland were as follows: Afternoons, orchestra 40 cents, balcony 30 cents, reserved loges 50 cents; nights, orchestra 50 cents, balcony 40 cents, reserved loges 75 cents; children under the age of 12, at all shows, 10 cents. These are not the regular Strand film policy admissions, being slightly advanced.

Prints in All Exchanges—Now Playing

HARRY CAREY
in A HUNT STROMBERG PRODUCTION
"The LIGHTNING RIDER"
Released by
Producers Distributing Corporation

Scene from the Hunt Stromberg production, "The Lightning Rider," starring Harry Carey and released by W. W. Hodkinson Corporation.

Missouri Exhibitor Declares Price Reduction Imperative

H. G. Weaver, owner-manager of the Gem Theatre at New London, Mo., who has given serious thought to fan psychology and the effect on taxes, in discussing the subject of the admission war tax savings emphatically declared that it was his opinion that unless the patrons were given the savings the government at the very next session of Congress would slap back the tax and in all probability additional taxes, while any serious attempt on the part of exhibitors generally to withhold this money from their patrons would also lead in many instances to local admission taxes.

"Congress wasn't thinking of a few thousand exhibitors when it voted to take off that tax," Weaver said. "It did so with the understanding that the millions of picture fans of the country would benefit. If exhibitors attempt to hold out on the public you can bet Congress will slap that tax on at the very next session it holds."

Sedalia, Mo., is threatened with a Sunday closing ordinance that would force the local picture houses to remain dark on the Sabbath. At the meeting of the City Council on June 16 petitions alleged to contain 1,500 names, mostly of church women, were presented to the council asking that the movies be closed on Sundays.

The Liberty Theatre, Frankfort, Mo., has been closed for the summer.

C. E. Brady of Cape Girardeau, Mo., has announced the purchase of the Park Theatre in that city from Doyle & Strain. The Park seats 800 and has an excellent location. Brady now owns the three Cape Girardeau houses, the Park, Broadway and Orpheum, and also has the Circle at Jackson, Mo.

Kidd & Reitner have opened a small picture theatre in a store building at St. John, Mo., which is situated on the road to St. Charles, Mo.

Gus Klingenfus of the Opera House, New Athens, Ill., was seen along Picture Row.

Another visitor of the week was M. H. Welch, Amuse-U Theatre, Dupo, Ill. J. Ferguson, Gem Theatre, Centralia, Ill., was also in.

The exterior of Marcus Loew's State Theatre, Eighth street and Washington avenue, St. Louis, is practically completed and workmen are now rushing the interior work so as to have the house ready for the grand opening scheduled to take place not later than August 15. The site embraces approximately two-thirds of a city block, fronting 90 feet on Washington avenue by a depth of 175 feet on Eighth street. The frontage on Lucas avenue is 135 feet. The theatre proper occupies the rear of the lot, while the Washington avenue frontage is improved with a three-story store and shops building. The theatre has the height of a five-story building.

The theatre entrance on Washington avenue is of green marble, with polished bronze doors and ticket booth. It leads back to a rotunda with fountains on either side. A bronze stairway leads to the mezzanine floor or promenade, finished in American walnut. From thence spacious stairways lead to the orchestra floor and the balcony.

The theatre will seat 3,300, including 700 box seats. These are to be reserved and are separated from the orchestra seats by a bronze rail. The stage measures 100 by 35 feet. A four-color electric lighting system is a feature of the stage equipment.

Prints in All Exchanges—Now Playing
"NOT ONE TO SPARE"
THE WONDER PICTURE!
PRODUCED BY MADELINE BRANDEIS PRODUCTIONS
DIRECTED BY RENAUD HOFFMAN
Released by Producers Distributing Corporation

Michigan

Detroit exhibitors who have been working hard for months behind the idea that the booking of good pictures during the summer months would be a paying proposition now have an opportunity to look back over the first month's business under this idea and the result, according to the books, is highly gratifying.

Although the real warm weather has yet failed to set in, the usual bad period experienced from the middle of May to the middle of June has been overcome this year to a great extent by the application of this sound business policy. Its success is particularly noticeable in the first-run theatres, which have been making every effort to obtain a consecutive string of pictures that would measure up to the fall and winter standard.

As a result of this plan, the Adams Theatre closed Sunday, June 22, with the engagement of Norma Talmadge in "Secrets" without experiencing what could be termed a single bad week. The Capitol and Madison, too, have been filling in their programs with the best available product, supplemented by extra musical specialties, and business has been exceptionally good for the season, it is reported. The Broadway Strand, recently taken over by Universal, and the Fox-Washington are smaller houses that have been ringing the bell merrily.

What the future and the hottest of the summer's weather may bring might be another story, but for the present at least Detroit managers are looking back and congratulating themselves for a good bit of far-sightedness.

It also has been noted in exhibitor association headquarters that the neighborhood theatres doing the best business are those who have strictly adhered to the policy of booking only the best available features. Those who complain are found to be the ones who have cheapened up on their presentations.

Police defeated a gang of five holdup men who attempted to rob the safe at the Regent Theatre a few nights ago and lost them in a running gun battle. The Forest Theatre, operated by Charles Porter, submitted to a $450 loss from bandits. Other houses have been hit hard recently and guards are being doubled.

Phil Gleichman, of the Ferry Field Theatre; Morris J. Caplan, president of Metropolitan Pictures, and H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, represented the Detroit film trade on the annual cruise of the Detroit Board of Commerce. The cruisers went to the Isle Royale in the upper Great Lakes region aboard a special steamer.

Another new downtown theatre has been announced for Detroit, but it will be a tiny one, seating only about 500. It will be remodeled from a store building only two doors from the Broadway Strand and will play pictures continuously. The Woodward Theatre Company is behind the project.

Nebraska

C. E. Peterson, who operates the Grand Theatre at Genoa, Neb., spent a day with Omaha exchanges recently.

M. Smith has bought the Royal Theatre at Sioux City, Iowa.

Blaine Cook, manager of the Beatrice Amusement Company, Beatrice, Neb., was in Omaha the other day with his wife and daughter.

Elmer Gailey, owner of the Crystal Theatre at Wayne, Neb., called on Omaha exchanges recently.

The Hostettler Amusement Company has taken over the Majestic Theatre at Missouri Valley, Iowa.

Warren, Ohio, Is Jubilant Over Open Sunday Victory

Exhibitors at Warren, Ohio, are jubilant over the fact that, according to a statement issued by Mayor J. H. Marshall, the city will continue to have Sunday movies, the city's chief executive having promised his fullest co-operation in this connection. In a recent announcement Mayor Marshall pointed out the fact that his position on the Sunday closing question was clearly defined many months ago when the agitation was first started. At that time he expressed no objection to Sunday operation of theatres, and his attitude has since remained unchanged. Incidentally, the Ku Klux Klan, by resolution, recently made a per-emptory demand that all houses in Warren and the entire county close on Sunday in accordance with the Ohio Supreme Court decision, and supplemented this demand with a statement that the organization was prepared to fight the issue to a successful conclusion.

Eleven exhibitors at Canton, Ohio, were arrested for alleged violation of the Sunday closing law and given suspended fines of $25 each in police court. The exhibitors pleaded guilty and each was assessed $4.80 as costs of the prosecution. The violations charged were prior to the recent Supreme Court decision. An affidavit has since been issued for Ed Bockius, owner of the only Canton theatre open on Sunday since the Supreme Court ruling was announced. Theatre men have declared that a strict enforcement of the Sunday blue laws will be demanded of city officials to cover every line of commercial endeavor.

Among the recent incorporations reported from Columbus, Ohio, appear the names of the Hollywood Theatre Company, Cincinnati, with a capital of $60,000, and the States Amusement Company, Columbus, capitalized at $50,000.

"This Is the Life" is being sung by a party of exhibitors and managers, headed by Gus Sun, Springfield, Ohio, who recently left for a two weeks' sojourn at Sharbot Lake, Ontario, Canada. Among the party are Billy James of the James Amusement Company, Columbus; Mack Craig, manager of the Majestic Theatre, Cleveland; Pete Sun, Toledo; Ed C. Paull, manager of the Regent Theatre, Springfield, Ohio.

Thieves entered the offices of the Regent Theatre, Springfield, Ohio, recently, ransacked and destroyed several desks and filing cabinets but obtained nothing of value.

Cincinnati exhibitors were greatly shocked to receive word of the death of Eugene Quigley, which occurred at Chicago recently. Before becoming identified with the Kearse Theatrical Enterprises at Charleston, W. Va., Quigley managed the Capitol Theatre here, when that house was a part of the Ascher Brothers' chain. Quigley was the first honorary member of the Stage and Screen Scribes of America, a Cincinnati organization.

Work on the new Sixth Street Theatre, Coshocton, Ohio, which was begun several weeks ago, now is at a complete standstill on account of the local trades union resenting contracts let to a Columbus, Ohio, company, who, the unions contend, conduct an "open shop." All building trades have been called off the building.

The new Capitol Theatre, Charleston, W. Va., replacing the house which was destroyed by fire some time ago, is expected to open during August. The house is owned by the Hyman interests at Huntington, W. Va. Appointment of a manager will be made soon.

Cy Ummel, who has been in Florida during the winter, has closed his theatre at Miami and reopened his northern houses at New Paris and Seven Mile, Ohio.

Betty and Stella Doyle, English stage and screen stars, who have left for Hollywood to play in B. P. Schulberg's forthcoming Preferred Picture.

Another Million Dollar House Due for Chicago's West Side

Another million dollar movie theatre building is planned for the far west side. This time a site has been selected on the southeast corner of Mansfield avenue and West Division street, where the M. and H. Theatre Company plans a two-story brick structure with terra cotta trim, covering a lot 125 by 156 feet. In addition to the theatre, five stores are provided, with a number of offices on the second floor.

Architect William P. Doerr has drawn plans for a theatre to seat 1,850, as well as a four-story commercial building, to be erected on the north side of 71st street between Euclid and Jeffery street, by the Jackson National interests. Work is expected to start soon and about $1,000,000 will be invested.

The Rialto Theatre of the Jones, Linick & Schaefer chain has been fixed up with a new box office to take care of the increasing business of this popular house. Now two cashiers can work side by side.

New stages are being installed in the Senate Theatre on the West Side and the Pantheon Theatre on the north side by Lubliner & Trinz.

Dr. Sam Atkinson, formerly manager of the Calo Theatre, is out on the West Coast looking the ground over.

The work of tearing down the Colonial Theatre will commence this month and it will be rushed so as to get the new movie theatre that has been leased by Balaban & Katz under cover. When completed this will give them three houses in the Loop, all modern, for the showing of pictures and the staging of presentations and novelties.

Lee Burnstine, well known manager at Springfield, Ill., plans to build a new theatre on a site he recently purchased.

The Chatterton Theatre, one of the landmarks of Central Illinois and located at Sprinfield, will soon be torn down, it is reported, and a new house to be called the Chatterton erected on the site.

Charlie Ryan, manager of the Milford Theatre, 3311 North Crawford ave., will live in the country this summer. He has taken a cottage at Druce Lake, which is about forty miles from town, and extends the boys an invitation to come up and visit him.

The Sunset Amusement Corporation has been formed here by Leo R. Salkin, Jess Waldman and Henry Salkin with a capital of $15,000. The office is at 7 East 35th street.

Cleveland

M. B. Horwitz, operating the Washington circuit in Cleveland, has closed deals for two new theatres. The Hough-79th Street Theatre is being built for him in the outskirts of the city. It will have 1,000 seats. He has purchased the Falls Theatre, which is now being built in the outskirts. This will have 1,000 seats. He also has purchased the Falls Theatre, which is now being built and will be completed in the next thirty days, in Cuyahoga Falls, about twenty-five miles from Cleveland. This seats 800 and was built for pictures and vaudeville. He has decided to withhold the opening of the Falls Theatre until about August 15. The Hough-79th Street Theatre will be ready for occupancy not later than November 1.

Prints in All Exchanges—Now Playing

James Kirkwood and Lila Lee in

"WANDERING HUSBANDS"

Supported by MARGARET LIVINGSTON

Released by

Producers Distributing Corporation

Scenes from Warner Brothers production, "How to Educate a Wife."

Handel to Spend $250,000 on New Pittsburgh Theatre

The new theatre, to be run as a combination house, which Harry Handel plans to erect on Center avenue, near Dinwiddie street, Pittsburgh, will cost in the neighborhood of $250,000, according to the popular theatre owner, who has disposed of his Hippodrome Theatre on the North Side to the Browarsky Brothers, who take possession on July 1.

Handel states that the new house, construction work on which will begin within a few weeks, will seat approximately 1,700 and will be equipped with a large stage. A picture screen and projection room are also included in the plans. The building will be 286 feet in depth and will have a frontage of 60 feet, and completion is not expected until late next spring.

Harry leaves soon for a tour of the larger cities in the Middle West, where he will visit the big picture houses and stpdy the manner of their conduct, as well as original methods of construction.

H. C. Kliehm has been appointed field representative for the Motion Picture Theatre Owners of Western Pennsylvania. He is an old-time exhibitor, having for years conducted the Lawrence Theatre, "at the forks in the road," in Pittsburgh.

Paul Jones, manager of the Rowland and Colonial theatres in Wilkinsburg, accompanied by his wife and family, is spending a vacation on the West Coast.

The Rainelle Theatre Company has been organized at Rainelle, W. Va., and will erect a picture theatre at once.

Sam Lurie, well known as part owner of the Evaline and Main theatres, is a proud daddy, and his smile is extending away back behind his ears. It's a boy, and all's well. Congratulations!

Sam Lichter, years ago a film salesman here for the old Liberty Film Renting Company, and for the past years salesman in the Cleveland territory, is now a full-fledged exhibitor, having taken over the Globe Theatre at Washington.

Martin Bailon and J. A. Shimmel of the Pastime Theatre, Ramey, Pa., spent the early part of the week on Film Row, putting in dates at the exchanges. The Pastime, an old frame building, was destroyed by fire last January and is being rebuilt of brick and tile. It will seat 225 and is scheduled for reopening about July 15.

R. J. LaVoise, manager of the Camera-phone Theatre in East Liberty, accompanied by his wife and two sons, is making a four weeks' automobile tour through the Middle West and expects to cover about 3,500 miles. This is his first vacation in four years and he's taking a week for each year.

Sam Soltz, who years ago conducted a picture theatre in the Bloomfield section, Pittsburgh, and more recently employed as manager at the Lincoln Square Theatre in East Liberty, is dead after a short illness of pneumonia.

Speaking of automobiles, it takes the exhibitors to bring the finest of them to Film Row. There's Goodman at Woodlawn in a new Lafayette, and Mrs. McGinley of Elizabeth in a Pierce-Arrow. Also Harry Handel of Pittsburgh in a new Cadillac coupe. Must be great to be rich.

William Crigler of the New Theatre, Franklin, W. Va., was in town recently buying new equipment for the house, which he is rebuilding, it having been destroyed by fire several weeks ago.

"Jimmie" Retter, who recently took over the Savoy Theatre at California, reports that he is shortly to change the house name to Capitol.

Prints in All Exchanges—Now Playing

Dorothy Mackaill in

WHAT SHALL I DO

A Frank Woods Production

with JOHN HARRON LOUISE DRESSER *and* WILLIAM V. MONG

Directed by JOHN G. ADOLFI

Released by

Producers Distributing Corporation

Wisconsin

Milwaukee's first hot spell, coming during the last ten days of June after an especially cool spring, found most of the city's theatres all decked out in summer finery, but with a great number of seats empty. Probably the one exception was the Wisconsin, where an ice cooling and ventilating system had been installed by the Saxe Theatre Operating Corporation at a total cost of approximately $153,000. A constant temperature of 68 degrees, despite torrid conditions outside, served as a magnate in attracting those seeking relief from the heat and demonstrated that an expensive cooling system of the type installed in the Wisconsin is worth its cost.

The Milwaukee Theatre has taken on a summery appearance. Flowers and plants were placed outside and in the lobby and ushers donned new Palm Beach uniforms of gray trimmed with red. At the Wisconsin, ushers also put on their summer togs of cream colored material trimmed with red, while the lobby was filled with plants and flowers.

Henry Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin, has entered the political arena. Backed by fellow Pythians and the full strength of the exhibitor organization, he has announced his candidacy for the State Assembly. Although his plans are still immature, it is believed his platform will include a plank against the return of the Blue Laws. Mr. Staab also is a member of the Motion Picture Commission of Milwaukee, the city's censoring body.

Ernie Langmack of the Colonial Theatre and J. H. Silliman of the Downer are the fishing champs among Wilwaukee's exhibitors. They admit it themselves. Each one has spent considerable time on the lakes near Milwaukee this spring, but so far they tell about their catches as follows: "Did you hear about the whale I had up to the side of the boat? Absolutely the biggest fish I ever saw."

Saxe's Modjeska, a 2,500-seat house being rushed to completion on Milwaukee's south side, will open August 2. Designed by Rapp & Rapp of Chicago, the house is patterned after the $2,000,000 Wisconsin Theatre, also a Rapp product, which the Saxe Theatre Operating Corporation opened in the city's downtown section last March. It will cost $500,000. One of its main features will be an ice cooling system. The Modjeska will consist of the main floor and balcony only.

After viewing a demonstration in New York, Thomas Saxe of Milwaukee has announced that Dr. Lee De Forest's Phonofilm will be given a trial in one of his twenty-two houses.

Very present helps in times of trouble—that's what you'll find on page 34 and succeeding pages.

Big San Francisco Theatres to Reduce Admission Prices

The owners of leading down town San Francisco theatres have decided to eliminate the tax on admissions in strict accordance with the provisions of the new law. This will necessitate the use of pennies in many instances, but it is considered best to put up with this annoyance rather than to take off only a portion of the tax or to reduce prices. At a later date conditions may change, making it possible to return to a price schedule which will do away with the need of using pennies. Reductions in prices are considered out of the question, owing to the high cost of film, high salaries and mounting costs of overhead, but at the same time exhibitors consider it unfair not to pass the tax reduction benefit on to the public.

The bogey of censorship has again appeared at Sacramento, and while it is unlikely that a board of censorship will be established, as has been demanded by the Federation of Women's Clubs, the passage of an ordinance to regulate the showing of sex films is considered a probability.

Miss Mattie Shiebley, of Reedley, Cal., was a recent visitor on San Francisco's Film Row and stated that the theatre business in the raisin producing districts of the state was in poor shape, owing to the fact that growers have received almost nothing for their crops during the past two years.

Mr. and Mrs. J. H. Crowley, of the Isis Theatre, Sparks, Nev., were recent visitors at San Francisco to arrange bookings for the coming season. Mrs. J. W. Flood, of the Rex Theatre, Fallon, Nev., also was here during the week.

Charles M. Pincus, manager of the Imperial Theatre, San Francisco, has placed Mischa Violin in charge of the Imperial Theatre orchestra.

Manager Nat Holt of the California Theatre, San Francisco, recently put on a novel number at the ninth Sunday noon concert by the California orchestra, offering a chorus of thirty boys from the grammer schools.

Work has been completed on the remodeling of the old T. & D. Theatre at San Jose, and this house now is known as the California Theatre. A mezzanine floor has been added, the lower balcony rebuilt to accommodate big leather chairs, the organ enlarged and new carpets and drapes installed throughout the house. A water-cooled ventilating system has been installed and an entirely new lighting system put in. Spanish design and decoration make the house a distinctive one. The work was done under the personal supervision of A. M. Bowles, general manager of West Coast Theatres, Inc., of Northern California.

Work has been commenced on the construction of a $100,000 picture theatre at Joaquin avenue and East Fourteenth street, San Leandro, for Fred Schmidt. The house will seat 1,200.

J. B. Endert has arranged to erect a picture theatre at Third and H. streets, Crescent City, at an estimated cost of $40,000.

The theatre of the Golden Bough has been opened at Carmel-by-the-Sea. Pictures will be shown at intervals.

Sam Perlin, who has a chain of picture houses in Northern California, has taken over the Crystal Theatre at Oakland.

Seattle

The fact that the honor was entirely unsolicited makes the appointment of Dr. Howard Clemmer, president of the Washington State M. P. T. O., and Ray Grombacher, trustee, both of Spokane, members of the national body's executive committee at large, and J. M. Hone of Seattle, executive secretary-treasurer of the state unit, a member of the executive committee, very gratifying to the members of the exhibitor organization. The Washington body, which was organized less than a year ago, was not represented at the national convention in Boston, but has followed the progress of the parent body with interest and has been in close touch through correspondence with its aims and interests.

Gus Bergstrom of Molson, Wash., whose American Theatre was destroyed by fire several weeks ago, is having alterations made on a store building and expects to open within a fortnight.

A report has been received in Seattle that the H. & S. circuit has sold the Theatorium in Lewiston, Idaho. To whom it is not known. The company still has houses in La Crosse, Endicott and St. John, all Washington towns.

Fred W. Teufel is new manager of Hamrick's Portland Blue Mouse, while Ned Edris is manager in Tacoma. C. C. Strubel, former Portland manager, left to go to California. Twenty-five-cent summer prices have been put into effect in both the Tacoma and Portland Blue Mouse theatres. Seattle prices remain unchanged.

Los Angeles

The rumor that has been circulating along the local Rialto to the effect that the Mission Theatre would soon be torn down to make way for a legitimate house has been officially denied by A. H. Emenhiser, president of Pacific Southwest Theatre, Inc., who says that it will continue to be the home of first-run pictures indefinitely. Mack Sennett sold the house to the Pacific company several months ago.

Roy Miller invited all the club women attending the national convention to be his guests at the California to see Will Rogers in his latest burlesque, "Don't Park There." Roy had to give two special 10 o'clock matinees in order to take care of the crowds.

Sid Grauman has announced that "The Ten Commandments" would be taken off on June 28 at his Hollywood Egyptian Theatre after a thirty-two weeks' run to make way for Douglas Fairbanks in "The Thief of Bagdad." "The Ten Commandments" hangs up a new record for long runs on the Pacific Coast and proves that Hollywood is a better locality for long runs than the downtown district of Los Angeles.

JACK PICKFORD

in a scene from "The End of the World," an Allied Producers release.

Kansas

The hottest weather of the summer hit Kansas City last week and remained several days, the latter part of the week being rather cool. However, the warm days did not noticeably cause a decrease in theatre patronage. Theatres with cooling systems enjoyed their regular patronage, in addition to those who attended the theatre merely to "get cooled off." With the coming of the summer season, theatre managers are more alert, using every inducement to keep up a large summer patronage.

Recent visitors to Kansas City were:

Lee Jones, formerly of the Auditorium Theatre at Marshall, Mo.; Ben Levy, Hippodrome Theatre, Joplin, Mo.; Clair M. Patee, Patee Theatre, Lawrence, Kas.; C. O. Heilman, Palace Theatre, Enterprise, Kas.; S. H. Harvey, manager of the Colonial Theatre, Pittsburg, Kas.; G. L. Hooper, Orpheum and Isis theatres, Topeka, Kas.; Bob Holmes, Royal Theatre, Emporia, Kas.; Ed. Pesky, Penn Theatre, St. Joseph, Mo.; Mr. and Mrs. Mark Wilson, Peoples Theatre, Chanute, Kas.; W. H. Rinkey of Omaha, representing the Hostetter Theatre interests of St. Joseph and Topeka; J. D. Goodnight, Pastime Theatre, Ottawa, Kas.; C. W. Sears, Lyric Theatre, Boonville, Mo.; Frankie Reinke, Orpheum Theatre, St. Joseph, Mo.; Mr. Dudgeon, manager of the theatre at Orrick, Mo.; Tom Clark, Electric Theatre, Maryville, Mo.; R. R. Winslow, Majestic Theatre, Phillipsburg, Kas.; W. D. Fite, Best Theatre, Independence, Kas.; Oscar Reinert, Elite Theatre, Humboldt, Kas.; C. E. Terry, Royal Theatre, Green Valley, Mo.

Prints in All Exchanges—Now Playing

BETTY COMPSON in MIAMI

An Alan Crosland Production

Produced by Tilford Cinema Corp.

Released by

Producers Distributing Corporation

Season 1924-1925 Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

CHECHAHCOS. (7,600 feet). Star, Eva Gordon. The first and only picture ever actually taken in Alaska. A drama vibrating with excitement and adventure, and the first time shown in America, outside of New York City. The picture has exquisite scenic effects. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LONE WOLF. (6 reels). Star, Dorothy Dalton. Very mediocre production and those few that came did not hesitate to say so. Old version made years ago considerably better. Advise exhibitors to lay off of it, or if you have it bought just slip it in when you know business is going to be bad. Tone, okay. Sunday, yes. Had poor attendance. Draw all classes in city of 10,000. Admission 20-30. Alberon Anders, Coleman Theatre (800 seats), Southington, Connecticut.

UP IN THE AIR ABOUT MARY. (5 reels). Star, Joe Moore. A clever little comedy drama. Well photographed with some interesting bathing girl scenes. Joe Moore very good as is also Louise Lorraine. Tone, fair. Sunday, no. Had good attendance. Draw all classes in town of 5,000. Admission 10-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. A splendid comedy with a lot of action. MacLean's pictures always good. Peppy and full of comedy. Our patrons like him. Tone, splendid. Sunday, yes. Had good attendance. Admission matinee twenty-five cents, night forty. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. A fairly good comedy that pleased about eighty per cent. Don't promise too much. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CAPTAIN FLY-BY-NIGHT. (5 reels). Star, Johnny Walker. A good program picture: will be liked where the western is favorably received. Some stunts and some good riding. Had a fair attendance and all pleased. Tone, okeh. Sunday no or yes, according to community. Small town and farmer class, no industries, town of 1,600. Admission 10-25, specials 20-35. J. M. Dairymple, Dreamland Theatre, Waverly, Ohio.

DARING YEARS. (6,782 feet). Star cast. A good enough picture for anybody's house and real acting. Can't go wrong on this one. Sunday, yes. Had good attendance Draw working class in city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DAYTIME WIVES. (6,651 feet). Star cast. Some title! Drew a big crowd. Everybody pleased. Use the Circus herald. It sets all the tongues wagging and they attend. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DAYTIME WIVES. (6,651 feet). Star cast. A good feature and lots of good acting and a good cast. Sunday, yes. Had good attendance. Draw working class in city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DESERT DRIVEN. Star, Harry Carey. A good picture of the kind; but Carey does not get the hand here that Mix does. Good moral tone; Sunday hardly. Had fair attendance. Draw farm and small town trade, no industries. Town, 1,600. Admission 10-25, specials 20-35. Dairymple, Dreamland Theatre (168 seats), Waverly, Ohio.

FASHIONABLE FAKIRS. (5,000 feet). Star, Johnnie Walker. Good little program picture. Tone, all right. Sunday, yes. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatre (700-500 seats), Jonesboro, Arkansas.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. The first one of this star's we have run, and I can truthfully say it pleased one hundred per cent. If the balance of his are this good, everything is "jake" for I bought them very reasonable. Good tone. Sunday no. Fair attendance, neighborhood class, town 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen Mississippi.

GIRL FROM GOD'S COUNTRY. (7 reels). Star, Nell Shipman. Very good picture. Something out of the ordinary that should go good in any house. Story of the mounted police of the northwest. It is a little old but will make you money as the rental is low. Tone, okay. Sunday, yes. Had big attendance. Draw working class in town of 6,000. Admission 15-30. Ralph Peronnet, Tujunga Valley Theatre (292 seats), Tujunga, California.

JUDGMENT OF THE STORM. (6,329 feet). Star, Lloyd Hughes. We pronounce this a very satisfactory program and pleased ninety per cent. Also had drawing power which means everything to the showman. The cast was very good. Not a weak member. You can play this picture. Tone, good. Sunday, yes. Had good attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

LIGHTS OUT. (6,938 feet). Star cast. A good program subject that is different. Full of mystery and not a few thrills. Pleased a Saturday night crowd fairly well. Tone fair. Sunday no. Good attendance, oil field and business class, town 650. Admission 10-25. E. Schilchter, Liggett Theatre (500 seats), Madison, Kansas.

MIRACLE BABY. (6 reels). Star, Harry Carey. Fair entertainment, had no kick but no praise. Ran with first "Telephone Girls." Think this helped get by awful hot weather poor attendance. Tone, good. Sunday, yes. Had poor attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MYSTERIOUS WITNESS. (4,850 feet). Star cast. A heart interest picture that will please any audience that likes drama. Pleased my audience. Not big but good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farm and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Thomson the best western star today. Used four this series and each a knockout western. Tone, okay. Had good attendance. Draw railroad class in town of 700. Admission 10-25. Wilcox and Witt, Strand Theatre (411 seats), Irvine, Kentucky.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Good Show. Thomson and his horse are coming right along. Just a little comedy sprinkled through his pictures would give relief; but avoid boob stuff. Good tone. Sunday, yes. Fair attendance, general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

UNKNOWN PURPLE. (6,950 feet). Star cast. A corking good mystery play. Our patrons enjoyed it. Walthall gave a wonderful performance. He is well liked here. Tone fine. Sunday, yes. Had good attendance. Admission, matinee, twenty-five cents, night, forty. Jean Darnell, Capitol Theatre, (1,044 seats), Dallas, Texas.

YANKEE MADNESS. (4,680 feet). Star, George Larkin. Here is a real one with plenty of good acting and lots of good action. Sunday, yes. Had good attendance. Draw working class in city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

First National

BLACK OXEN. (7,837 feet). Star, Corinne Griffith. This picture is not all it is supposed to be. It pleased the majority, except for the ending, and they knew what to ex-

Prints in All Exchanges—Now Booking

Lois Wilson in "Another Scandal"

Cosmo Hamilton's latest and greatest novel.

An E. H. Griffith Production produced by Tilford Cinema Corpn.

Released by Producers Distributing Corporation

pect from the novel, so— Good tone. Sunday, yes. Good attendance, oil field and business class, town 650. Admission 10-25. E. Schlichter, Liggett Theatre (500 seats), Madison, Kansas.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A fine, outdoor picture. Good acting and beautiful scenery. Pleased nearly everybody. Good tone, Sunday yes. Fair attendance, all classes. Admission 10-30. F. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

LOVE'S REDEMPTION. (5,889 feet). Star, Norma Talmadge. Was disappointed in this one as it did not afford Norma a chance to do her best. Had poor attendance. Draw agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Just a fair program picture; did not have any kicks but no one seemed to rave about anything in the picture. Good tone, Sunday yes. Fair attendance, all classes. Admission 10-30. F. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy Mackaill. Positively one hundred per cent picture. A genuine panacea for what ails the picture business. If you haven't run this one you have overlooked something. It will increase the prestige of any theatre. Moral tone fine and it is very suitable for Sunday. Had very good attendance. Draw rural and small town class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (400 seats), Coggon, Iowa.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. One of the best liked pictures I ever played. They came the second time. That shows. Used a violin and soloist, do the same. Moral tone good and it is suitable for Sunday. Draw rural class in town of 900. Admission 10-25, 10-35. A. F. Hancock, Star Theatre (250 seats), Callaway, Arkansas.

PENROD AND SAM. (6,275 feet). Star cast. A fine picture, with great comedy. Pleased everybody. Will go anywhere big. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw students and educated class in town of 1,600. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. A very good picture for the children and for those who haven't forgotten their youth. Enthusiasm of the adult class here was, however, only lukewarm, if attendance is any indication. Perhaps you don't know it, but the oldest fossils in the World were recently discovered a few miles from our town, the fossil tree ferns of the Devonian period, and I wouldn't be surprised to hear sometime that some geneaologist had traced the ancestry of some of our natives back to the time they "roosted" in these same ancient trees. Furthermore, they still must be "roosting," for they don't go out nights, at least we don't see them at our place of business. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

PERFECT FLAPPER. Star, Colleen Moore. A riot of thrills for the flappers from six to sixty—and their beaux. Joy!—that's what this dainty creature brings. Forget your sorrows; laugh and dance with her. A first class picture to book. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Pleased majority. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. Went fine here. I say a good picture. They like the outdoors. Draw rural class in town of 900. Admission 10-25, 10-35. A. F. Hancock, Star Theatre (250 seats), Callaway, Arkansas.

SON OF THE SAHARA. (8 reels). Stars, Bert Lytell, Claire Windsor. A good sheik picture but they do not go very well here. Will draw the ones who have read the book.

Between Ourselves

A get-together place where we can talk things over

Bad prints—bad prints!

They keep cropping up in reports.

Wouldn't you think a producer would get wise?

Wouldn't you think the exchange managers would get hep to themselves?

Bad print?—aw, that's what an Exhibitor did to it!

Well!—does that say that the next exhibitor, paying his good money, is going to be satisfied to ruin his prestige, built up by long hours of hard work—and plank down the greenbacks for damaged goods and turn around and beg for more of the same?

Salesmen are handicapped—by those bad prints!

Contracts are lost—through those bad prints!

Producers, directors, stars—putting good money, earnest effort, talent into—what?

Something that discounts the dollars, disproves the effort, maligns the talent—

BAD PRINTS!

VAN.

Do not raise admission. Tone good; Sunday yes. Poor attendance, college class, town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Not much of a picture for a star like Barthelmess. Too silly. He has surely had poor material since "Tol'able David." Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

VOICE FROM MINARET. (6,785 feet). Star, Norma Talmadge. Mighty good, high class picture. Not as good as "Smilin' Through" or "Eternal Flame." Moral tone good and it is suitable for Sunday. Draw rural class in town of 900. Admission 10-25, 10-35. A. F. Hancock, Star Theatre (250 seats), Callaway, Arkansas.

WHAT A WIFE LEARNED. (5,700 feet). Star cast. A good clean picture with a big climax but title and paper too suggestive. Up against heavy competition so it did not draw. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (400 seats), Coggon, Iowa.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Ince production. A much better picture for general audiences than the title would indicate. Has a fine dam-breaking-flood scene and is really as interesting to the lover of action as it is to the society fan. Tone good; Sunday yes. Fair attendance. Town of 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

WHITE MOTH. Star, Barbara La Marr. A wonderful picture liked by everyone, the kind that gets you better attendance for the second showing. My second day was far better than the first. Let's have more from Miss La Marr—she is wonderful. Good tone. Sunday, yes. Good attendance, drawing college class. Town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

WOMAN CONQUERS. Star, Katherine MacDonald. Keep away from MacDonald's pictures. They're all rotten. This one, there is nothing to it. A poor mistake of a picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

Fox

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. Just an ordinary picture but Charles is a good star. If bought right you can break even. That is good nowadays. Tone, good. Sunday, yes. Had average attendance. Draw all classes in town of 1,200. Admission 10-25-30. Otis Woodring, Palace Theatre (820 seats), Blackwell, Oklahoma.

BUSTER. (4,587 feet). Star, Dustin Farnum. Very good western pleased one hundred per cent. Tone, good. Sunday, yes. Had good attendance. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Seven reels, and for me to express myself on the way my audience liked this picture, would say, from the way they looked when the show was over, I judged they were disgusted. Walter Odom, Dixie Theatre, Durant, Mississippi.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Good "Mix" story that pleased the fans. Tone, good. Sunday, yes. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

DOES IT PAY. (6,652 feet). Star, Hope Hampton. An excellent picture that pleased a big majority of our patrons. While not a

Released July 13, 1924—Now Booking

HARRY CAREY IN "Tiger Thompson"

A HUNT STROMBERG PRODUCTION

Released by Producers Distributing Corporation

Season 1924-1925 Thirty First-Run Pictures

world beater, it will rank above the ordinary run. Tone, good. Sunday, yes. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

ELEVENTH HOUR. (6,819 feet). Star cast. Very good picture of the melodrama variety. Suitable for neighborhood houses only. Tone fair. Sunday, no. Had good attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

EXILES. (5 reels). John Gilbert. Average program picture. Star very good. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25-10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FAST MAIL. (6 reels). Star, Charles Jones. Don't know what this was about. Received worst print of all times. Draw American and Cuban class. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

GOOD-BYE GIRLS. (4,746 feet). Star, John Gilbert. Good program picture only. Tone, good. Sunday, yes. Had fair attendance. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

GRAIL. (4,617 feet). Star, Dustin Farnum. Average western. Tone, okay. Sunday, okay. Had fair attendance. Draw railroad class in town of 700. Admission 10-25. Wilcox & Witt, Strand Theatre (411 seats), Irvine, Kentucky.

GRAIL. (4,617 feet). Star, Dustin Farnum. Very poor. No action whatever. Full of church talk. No appeal to anybody except church elders. Not good for western patrons. Moral tone a sermon. Sunday yes. Had poor attendance. Draw rural class in town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

GRAIL. (4,617 feet). Star, Dustin Farnum. Played this for a Saturday night western and disappointed the bunch. Picture would have been good for any other night, but was too slow for the action hounds. Farnum too much in camera's eye. Seems that Fox wants to show the fans how well Farnum can "emote"—fans don't want "'emoteing:" they want action. Picture almost like a sermon. Tone, good. Sunday, yes. Good general attendance, town 1,000. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. Six reel crook story that had them guessing from start to finish. As usual, Gilbert does some excellent work and his acting stands head and shoulders above the rest in picture. Audience appeal; good anywhere that interesting stories are liked. Tone fair. Some slight objection to showing for Sunday, for certain obvious reasons. Good attendance, general class, town about 1,00. Admission 10-25, 15-35. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Average program picture of the South and West in the days of "49." Tone, fair. Sunday, no. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

The producer who can advertise "Perfect Prints," even on old pictures, and LIVE UP TO THE AD —has the jump on the rest. A SQUARE DEAL ON PRINTS!

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Tom always makes us money but put Tom back to all westerns. People know when he is in the right place. Draw all classes in town of 1,200. Admission 10-25-30. Otis Woodring, Palace Theatre (820 seats), Blackwell, Oklahoma.

LONG CHANCE. (4,331 feet). Star, John Gilbert. As usual John Gilbert is good, but this picture doesn't amount to much. It is the same old story told in the same old way. Nothing happens. It just drags along to the end and people give a sigh of relief and rush for the open air. Had fair attendance. Draw all class in town of 3,500. Admission 10-35. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. People here do not like Gilbert. A regular program picture. Tone, good. Sunday, yes. Had fair attendance. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. Nothing to it: the kind you don't want to play. Lots of the film missing; could not get any connection to the picture at all. Tone, not any. Sunday—no, no day. Poor attendance, college trade, town 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

MAN'S MATE. (6 reels). Star, John Gilbert. A strong underworld picture, but somewhat gruesome for a high brow audience. However, it will please the general fans. Tone, good. Sunday, hardly. Had good attendance. Draw farm and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Mississippi.

MONNA VANNA. (9 reels). Star cast picture drew us big house first night, but rain on second night made it impossible for us to figure its drawing power. Tone, doubtful. Sunday, no. Had big attendance first night, small second. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. Only fair. Nothing to boost in anyway. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SECOND HAND LOVE. Star, Charles "Buck" Jones. Pretty good picture. No kicks. Tone, all right. Sunday, yes. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. A neat little picture that pleased all that saw it. The billing on this is not misleading, and circus fans will appreciate the features pulled off. Had less than average attendance, but no fault of picture. Play to small town and farmer trade, no industries. Town of 1,600. Admission 10-25, specials 20-35. J. M. Dalrymple, Dreamland Theatre (168 seats), Waverly, Ohio.

SILENT COMMAND. Star, Martha Mansfield. Another good one. Don't worry if you have it bought. Tone, okay. Sunday, yes. Had fair attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring Play House Theatre (249 seats), Strong, Arkansas.

SKID PROOF. (5,565 feet). Star, Charles "Buck" Jones. One of the best bets out. A real production pleased one hundred per cent. Book it and boost it. Moral tone okay and it is suitable for Sunday. Attendance, S. R. O. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. A six reel picture, just a little on the love making style, just enough for the girls to enjoy and to make Tom popular with both sexes, as he now is the winning drawing card with white and colored, with the high-ups and low downs; all shout for him and the box office manager grins all over his face. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

TRUXTON KING. (5,619 feet). Star, John Gilbert. Very pleasing drama. Well acted and good scenery. Tone, good. Sunday, yes. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gnuppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

VAGABOND TRAILS. (4,302 feet). Star, Charles Jones. Played this five reel picture Saturday night, June seventh, with Fox Sunshine comedy, "Somebody Lied"—and I want to tell you we sure had a big time: everybody pleased. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

VILLAGE BLACKSMITH. Star cast. Pleased here about ninety-five per cent. No knocks and many good comments. Shows of this kind help build the forepart of the week in small town weak spots. As usual in this place, attendance dropped second night. Good moral tone. Sunday, yes. Attendance good first, fair second night. Draw farm and small town trade, no industries. Town, 1,600. Admission 10-25, specials 20-35. J. M. Dalrymple, Dreamland Theatre (168 seats), Waverly, Ohio.

WOLF MAN. (5,145 feet). Star, John Gilbert. Fair melodrama. This one will go good where this type of picture is liked. Have seen Gilbert in better ones. Not suitable for Sunday. Had fairly good attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

Prod. Dist. Corp.

Hodkinson

CAMERON OF THE ROYAL MOUNTED. (5,600 feet). Star cast. Good picture. Pleased all. Small town. Frank Jacobin, Hamilton Theatre, Hamilton, Washington.

CRITICAL AGE. (4,500 feet). Star cast. Not much picture: no end to it at all. Plot laid in village, and you only see such things in the movies. Price too high. R. Williams, Lyric Theatre, Oxford, Mississippi.

DESERT GOLD. Star cast. An old one that, owing to poor photography and faulty continuity, failed to please. Action, too, was slow and picture not up to the other Hodkinson-Zane Gray pictures. Would class this as a poor program picture. Fair tone. Sunday, yes. Fair attendance, general class, town 1,000. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DRIVIN' FOOL. (5,800 feet). Star cast. Very pleasing show. Business good. Elk Theatre, Philadelphia, Pennsylvania.

DRIVIN' FOOL. (5,800 feet). Star, Wally

Released July 20, 1924—Now Booking

Helene Chadwick

in

"HER OWN FREE WILL"

Released by
Producers Distributing Corporation
Season 1924-1925 Thirty First Run Pictures

Van. Dandy comedy and action picture. The negro made a hit here. As good as most any of Wallace Reid's were. P. S. Stallings, Majestic Theatre, Bowie, Texas.

GRIT. (5,800 feet). Star, Glenn Hunter. A very good program picture. William Noble, Capital Theatre, Oklahoma City, Oklahoma.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. Good program picture. Print in excellent condition. Poor crowd first night. Rain on second night. Small town patronage. Snyder Brothers, Gem Theatre, Earlville, Iowa.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. A fair picture and a story we used to play in our town hall. It will do to fill in a night, but you can stand at the door if you don't raise prices. Tone, good. Sunday, yes. Had fair attendance. Draw farm and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. A very well produced picture that seemed to please everybody. Acting is wonderful. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

JUST LIKE A WOMAN. (4,900 feet). Just a good little program picture. Nothing great, but worth what we paid for it. P. S. Stallings, Majestic Theatre, Bowie, Texas.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. As good a picture as Carey ever made. Did excellent business, entire run of picture. H. R. Croft, Lyceum Theatre, Findlay, Ohio.

MARK OF THE BEAST. Star cast. Very good picture. If you can get them in will give excellent satisfaction. Hamilton Eckardt, New Palace Theatre, Wisconsin Rapids, Wisconsin.

MIAMI. (6,317 feet.) Star, Betty Compson. One of the best bets. We heartily recommend this picture. It is filled with life, youth, thrills and suspense. Star is capable actress well liked by our patrons. Tone, fine. Sunday, yes. Had big attendance. Admission, matinee, twenty-five cents, night, forty. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Harry Carey is no good in this class of picture. Carey is a big drawing card, but belongs in a western picture. E. H. Haulbrook, Ballard Theatre, Seattle, Washington.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. This is the best Carey picture I have played in the last two years. Action fast, and plenty of it. H. K. Van Wormer, Melvin Theatre, Toledo, Ohio.

OLD FOOL. (6,147 feet). Star cast. This is a pretty good picture after you get them in to see it. The title is bad and does not tell exactly what the picture is like. Some old soldiers resented the title. The paper is poor as it is all alike on the big and little stuff not showing much. Ben. L. Morris, Olympic Theatre, Bellaire, Ohio.

PURITAN PASSIONS. (6,600 feet). Star cast. Any person should be shot at sunrise for passing such a piece of junk on an exhibitor. Poorest business in two years. E. P. Mott, Lyric Theatre, Wooster, Ohio

SHIFTING SANDS. (5,308 feet); Star cast. Extraordinary. Better than "The Sheik." D. McC. Knight, Globe Theatre, Marcus Hook, Pennsylvania.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. We played the above for two days. Did one of the best businesses in a long time. We can truthfully say that ninety per cent of our patrons were more than satisfied. It's one of Jackie Coogan's best. Tone, good. Sunday, yes. Had good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. Save your money brother, let it alone. We cannot imagine a more ridiculous thing than this—Miss Murray should make her get away. Sunday, no. Attendance, not good. Town of 7,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Quota—what keeps the salesman on the jump.
Bad print—what makes the quota unattainable.
A SQUARE DEAL ON PRINTS!

DON'T DOUBT YOUR HUSBAND. Star, Viola Dana. Do you know that fully ninety per cent of trifling husbands are caused by doubting wives? Moral don't doubt your husband. But see the picture for yourself. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

EAGLE'S FEATHERS. (6,500 feet). Star cast. Very good. Here is another Metro picture which should be shown in every theatre. Everything is in it to make it a one hundred per cent picture. Pleased all who saw it. Tone, okay. Sunday, yes. Had big attendance. Draw working class in town of 6,000. Admission 15-30. Ralph Peronnet, Tujunga Valley Theatre (292 seats), Tujunga, California.

FAMOUS MRS. FAIR. (7,000 feet). Str, Myrtle Stedman. This was old and I knew it, but I have read so many nice things of it, I booked it. I am sorry, for although what I saw of the picture was "There," a poor print spoiled the show. The ending was entirely missing, and it was full of misframes. Titles were too short, too, so take it all around, it was a disappointment. Attendance, good. Sunday, yes. Used slide, boards. Town of 800. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

FOOL'S AWAKENING. (5,763 feet). Star cast. Very good material spent to make an ordinary picture. Tone, okay. Had fair attendance. Draw railroad class in town of 700. Admission 10-25. Wilcox and Witt, (411 seats), Strand Theatre, Irvine, Kentucky.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. A picture of hokum. Our patrons did not care for this picture. We believe this production "over sold." To those familiar with Broadway it was great, to the outsider, just a picture. Tone, all right. Sunday, yes. Had fair attendance. Admission, matinee, twenty-five cents, night, forty. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. A humdinger and no mistake with everything that everybody wishes to see. Prize fights, fire scenes, with raging mob, cabaret and roof garden scenes interspersed with love and comedy throughout entire film. Show this picture then hear the favorable comments from your patrons. Tone, okay. Sunday, yes. Showed two days to fair attendance. Draw middle class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

GREEN GODDESS. (9,100 feet). Star, George Arliss. A very good picture, but not what the general public like. Tone, good. Sunday, yes. Attendance, lost money. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

HALF A DOLLAR BILL. (5,700 feet). Star cast. Fine production. Good directing, good cast, and wonderful acting. Book it. Moral tone good and it is suitable for Sunday. Had good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

HALF A DOLLAR BILL. (5,700 feet). Star, Anna Q. Nilsson. A good picture of the crook type, with the two dogs very much in evidence. However, it did not pull very much for me: comments were favorable, but it did not create any mouth-to-mouth talk which is necessary for real business on a two-day run. Fair tone. Sunday, yes. Draw all classes, town 3,000. Admission 10-28, 15-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

HALF A DOLLAR BILL. (5,700 feet). Star cast. A bunch of sentimental stuff that town audiences crave and it's put over well enough to make the majority of them like it. If you can get the money with this title we believe you will please them. Good tone. Sunday, yes. Fair attendance. P. A. Preddy, Elaine Theatre, Sinton, Texas.

HAPPINESS. (7,700 feet). Laurette Taylor. After reading different reports for and against this picture I watched it closely and found it to be interesting and amusing and believe my audience shared my opinion. Rough stuff eliminated, but clean with plenty of comedy that keeps the audience in good humor. Vaudeville in connection. Tone, excellent. Sunday, yes. Had good attendance. Draw middle class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Just an ordinary program picture. Not much to it. Tone, good. Sunday, yes. Had fair attendance. I. M. Hirshblond, Trace Theatre, Toms River, New Jersey.

HUNGRY HEARTS. (6,450 feet). Star cast. A good picture. Pleased all. Great epic of the great melting pot of America. Some good comedy, also heart throbs. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Very good. Had some fine comments on this one. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. After hearing many bad reports on this one I was a bit scared to run it. But when I did get up courage enough, I was greatly surprised. I thought it was very good. I ran it on a poor night and lost money on it, but I expected that. Moral tone fine. Sunday, yes. Had small attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

INVISIBLE POWER. (6 reels). Star, House Peters. An old Goldwyn. One of those tearful sobby ones that will get by, once in an age. Used a strong comedy. Tone, okay. Sunday, yes. Had fair attend-

In Production

FLORENCE VIDOR
in
A Super-Special Film Dramatization
"BARBARA FRIETCHIE"
BASED ON PLAY BY CLYDE FITCH
Directed by LAMBERT HILLYER
Released by Producers Distributing Corporation

ance. Draw small town class in town of 1,367. Admission 10-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

LAST MOMENT. (6 reels). Star, Doris Kenyon. Although I did not see this one myself, what few reports I heard on it, it was only fair, with a very impossible theme. Print was in poor shape. Tone okay. Pretty rough for Sunday. Large attendance, mixed class, town 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. This is good for sore eyes, especially the start and support of the leading man; good action. One hundred per cent entertainment. Give us some more like it. Tone fine. Sunday, yes. Had very good attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LOST AND FOUND. Star, Pauline Starke. Book this. Exploit it and feel good after you have played it. Star supported handsomely by Antonio Moreno and House Peters. Story unusually interesting and very different. A real South Sea Island picture. Tone, okay. Sunday, yes. Usual attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. Chapman, Belvidere Theatre (250 seats), Grove Hill, Alabama.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. Good program picture which should please. All Dana fans will be greatly pleased. Moral tone, okay, and it is suitable for Sunday. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. A fairly good program picture. Miss Stewart well liked here. Tone, not good. Sunday, no. Had good attendance. Town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MAN FROM LOST RIVER. (5,694 feet). Star, House Peters. A whale of a fine production. Action from start to finish in the lumber country. Pleased my audiences one hundred per cent. Fine comments from many. Play it. A fine picture for any house. Moral tone good. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Precott Circuit (700 seats), Union, Maine.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. A production far away from the usual rather light themes this beautiful girl has always been seen in. An exceptionally interesting adventure in Old Mexico with a fine cast and good direction. Tone, good. Sunday, yes. Had good attendance. Draw best class in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

MAN LIFE PASSED BY. (6,200 feet). Star cast. Good picture. Not a special, but will please seventy-five per cent of the audience. Can't go wrong by booking it at a reasonable price. Tone, okay. Sunday, no. Had good attendance. Draw working class in town of 6,000. Admission 15-30. Ralph Peronnet, Tujunga Valley Theatre (292 seats), Tujunga, California.

MAN LIFE PASSED BY. (6,208 feet). Star, Percy Marmont. This was a fine production, pleased majority of our patrons. A success in any house. Tone, very good.

Heat may keep 'em away from the theatre in summer—
Bad prints drive 'em away for good.
A SQUARE DEAL ON PRINTS!

Sunday, yes. Had poor attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

MAN LIFE PASSED BY. Star cast. This is a very good picture and cannot say why it did not go over better. However, business was very much better on second night of a two-day run. Think the title poor. People could not judge what it was all about from the title. Fine tone. Sunday, yes. Ordinary attendance, all classes, town 3,000. Admission 10-28, 15-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

NAME THE MAN. (8 reels). Star cast. Certainly is a fine picture. Well acted. The advertising, says Aileen Percy, is one of the players. Maybe so, but she failed to show up. Tone, spicy. Sunday, yes. Had fair attendance. Town of 7,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. A melodrama brim full of excitement and thrills. The elevated railroad scene will make them hold their breath and grip their seats. Lavishly produced. Wonderful gowns. Splendid settings, good photography. Go after this big. Tone, okay. Sunday, yes. Had good attendance. Draw middle class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Equal to anything Harold Lloyd ever did and pleased our patrons better. A better picture than "Three Ages." Pleased about ninety-nine per cent. Tone, excellent. Sunday, yes. Had extra attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PEG O' MY HEART. (7,900 feet). Star cast. A dandy picture, but to long for this type of picture. There is not enough action in it to keep up good interest for eight reels. Tone, good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

RAGGED EDGE. (6,800 feet). Star cast. A fine little picture that is sure to please better than many specials and the price is right. We liked it. Tone, good. Sunday, yes. Had good attendance. Town of 7,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

RAGGED EDGE. (6,800 feet). Stars, Alfred Lunt, Mimi Palmeri. Rather interesting picture; well acted, and had favorable comments on it. To me it was a little too long but think it worth showing if bought right. Tone good; Sunday, yes. Good attendance, farming and small town class, town 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RAGGED EDGE. (6,800 feet). Star cast. Fair program picture. Seemed to please most of my patrons. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw students and educated class in town of 1,600. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

RECOIL. Stars, Mahlon Hamilton, Betty Blythe. Five day run. Best picture Rex Beach has ever written—that's from his story in Cosmopolitan. Raymond Theatre, Pasadena, California.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Personally, I like Viola Dana, and her pictures never cause any distress among my patrons, but neither do her pictures ever draw a crowd. As a general thing attendance falls off on nights when Miss Dana is in evidence. This picture is a good program offering and will go all right where this star is popular. Got a nice print on this. Attendance poor on a nice night, so something is wrong. Used slide, boards. Suitable for Sunday. Town of 800. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

SCARAMOUCHE. (9,600 feet). Star, Ramon Novarro. Did not draw. Lost money on it. Everybody like it that saw it. Tone, okay. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

SECOND YOUTH. (6,169 feet). Stars, Lunt, Palmeri. A "Bad Boy." Played this on a Saturday as I feared its merit. Had real "fillers" and it was a good thing or I'd a-got lynched. Stay off: this don't mean a thing. There isn't a name you can talk about in your publicity, and it won't make good when you see it on the screen. It's the story that's the crime, the cast isn't bad—a bunch of stage celebrities who can act and would if they had anything to do. If you have to play it—leave town. Very bad attendance for a Saturday. Usual advertising. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SHERLOCK, JR. (4,605 feet). Star, Buster Keaton. This picture pleased, very well, but was not as good as Keaton's preceding feature, "Our Hospitality." Tone, good. Sunday, yes. Had fair attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

SHERLOCK, JR. (4,605 feet). Star, Buster Keaton. Buster's latest feature-length comedy, and I consider it his best. Some don't care for him, but the kids are strong for this kind of entertainment; they don't like sob stuff or mushy pictures: give them excitement or comedy situations and you have the kids with you. Tone, just fair. Sunday, yes. Good atendance, all classes, town 3,000. Admission 10-28, 15-33. A. E. Andrews, Opera House (500 seats), Emoprium, Pennsylvania.

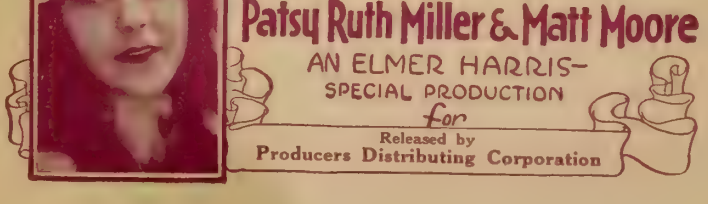
SHERLOCK, JR. (4,605 feet). Star, Buster Keaton. A wonderful comedy that will never fail to go over. Keaton is considered the biggest card of all the comedians. Tone, good. Sunday, good. Had big attendance. Town of 7,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SIN FLOOD. (6,500 feet). Star cast. We will call this good, though not as good as some. We played this on Saturday night in opposition with a ten show, and did more business than the previous Saturday when we had no opposition. Surely was a good picture. Tone, good. Sunday, yes. Had fine atetndance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

SOCIAL CODE. (5 reels). Star, Viola Dana. A fair program picture. Our patrons well pleased. Would satisfy in any house. Tone, good. Sunday, yes. Had fair attendance. I. M. Hirshblond, Traco Theatre Co., Tom River, New Jersey.

SOCIAL CODE. (5 reels). Star, Viola Dana. Good program picture that seemed to please our patrons. Not as good as "The Heart Bandit." Dana is popular here. Tone, excellent. Rather weak for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SPOILERS. (8,020 feet). Star cast. Very ordinary for the price paid. Most any good western just as good at a fifteen dollar rental. Tone, good. Sunday, yes. Had very



poor attendance. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

THREE WEEKS. (7,500 feet). Star cast. Here is a dandy and one that will get the money and please them. It's too bad that we could not have had this about one year ago before the slump in business it would then have broken all house records. Played two days to a nice business considering the dull times in this section. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THREE WEEKS. (7,540 feet). Star, Conrad Nagel. Not as good as expected. Drew a younger set who expected to see a lot of immoral stuff but got fooled. Fair tone, no for Sunday. Very good attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

TRUE AS STEEL. (7 reels). Star, Aileen Pringle. One of the best pictures we've played. We would like one as good, every week. We believe Aileen Pringle is going to be the comer of the screen. She has everything required in a star. Tone, splendid. Sunday, yes. Had good attendance. Admission, matinee, twenty-five cents, night, forty. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

THY NAME IS WOMAN. (9,087 feet). Star, Barbara LaMarr. This picture will no doubt appeal to the higher class of people. A picture that will go over only in some places. Tone, good. Sunday, yes. Had good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. A good picture if four reels of the padding was cut out; as it is, I would say poor. Nine reels of film is too long to wait for a little plot. Title rotten. Fair moral tone, suitable for Sunday. Poor attendance of mixed class, town of 3,000. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

Paramount

BEDROOM WINDOW. (6,550 feet). Star cast. Fair picture. Two day run, vaudeville. Tone, good. Sunday, yes. Had good attendance. Raymond Theatre, Pasadena, California.

BIG BROTHER. (7,080 feet. Star cast. A story of the underworld with tense moments and human situations. Mickey Bennett, the child actor, is wonderful. Will satisfy most patrons as an entertaining picture. Draw city and country class in town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (50 seats), Kerrville, Texas.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Very good many favorable comments. Well acted and interesting throughout. I could use more like it. Tone, good. Sunday, yes. Had good attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. One of the best Zane Grey stories and a real red blooded picture that will please any audience if they are not dumb and blind. Book it and play it. Tone, excellent. Sunday, yes. Had capacity attendance. Draw farm and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. Very interesting and really pleased. Good sea and boat scenes. Moral tone okay and it is suitable for Sunday. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Six reel picture and it pleased from every standpoint. It is a good picture. Print in excellent condition; picture as bright and clear as a sunshiny sky. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

EBB TIDE. Star cast. A good sea picture but a little too long. Tone, good. Sunday, yes. Had fair attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

FAIR WEEK. (5 reels). Star, Walter Hines. Just a fair comedy drama. Nothing more to be said. Tone, okay. Sunday, yes. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

It's a shame to think that one careless exchange manager, letting a bad print go out, can destroy the prestige of a theatre, spoil an evening for an audience and make a million dollar investment look like thirty cents.

A SQUARE DEAL ON PRINTS!

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. Not a special by any means, but much better than a good many so-called specials. The beginning a little slow, action increases. Moral tone good and it is suitable for Sunday. Had good attendance. I. M. Hirshblond, Traco Theatre Co., Toms River, New Jersey.

FIGHTING COWARD. (6,501 feet). Star, Mary Astor. A very good and entertaining picture, with good photography and execution. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. A very good picture to book. Sure to please. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GRUMPY. (6,521 feet). Star, Theodore Roberts. A very good interesting picture with good cast. Excellently lighted and photographed. Tone, fair. Sunday, yes. Had good attendance. Draw all classes in town of 5,000. Admission 10-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Exceptionally good picture. Will please anywhere. Even though this one is old enough to vote it is a lot better than most of the pictures that Paramount is selling for this year. Excellent attendance. Draw good class in town of 2,000. Admission 10-30. H. W. Rible, Mayfield Theatre, Mayfield, California.

HEART RAIDER. Star, Agnes Ayres. Nice little picture with a comedy touch. Drew well and pleased. Film badly cut up. Tone, good. Sunday, yes. Had fair attendance. Draw small town class in town of 1,367. Admission 10-20-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Good picture that pleased average crowd. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 1,369. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HER HUSBAND'S TRADEMARK. (5,101 feet). Star, Gloria Swanson. This should be shown throughout the country. You won't go wrong on it. Ones, no extras. Well produced and acted. Mortal tone okay and it is suitable for Sunday. Had good attendance. Draw railroad class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Very fine western, pleased ninety per cent. Give us more of this kind. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

HERITAGE OF THE DESERT. (5,875 feet). Star cast. Very fine picture. Proof of this is business increased. Moral tone good. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

HERITAGE OF THE DESERT. (5,735 feet. Star, Ernest Torrence. The fact that this is a Zane Grey story and the cast includes Ernest Torrence, Bebe Daniels, Lloyd Hughes and Noah Beery is sufficient evidence to prove that you will take no chances to show this one anywhere to anyone. Very pretty scenery and very well directed and acted. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. A Zane Grey western with some of the most beautiful scenery I have ever seen. Excellent story, but the honors belong to Ernest Torrence for his clever acting. A good picture and bought right ought to make money anywhere. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. Plenty of money spent on this and a better than average picture is the result. Pleased nearly all our patrons. Splendid cast and capable acting. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. Another jazz nightmare. Not entertainment. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw local and transient class in town of 1,200. Admission 10-30. Leo Peterson, Iris Theatre (600 seats), Belle Fourche, South Dakota.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. Pleased about fifty per cent. Personally thought it a pretty good special, but fifty per cent. of the patrons reversed their opinion. And of course we've got to please the public to get the money. Moral tone fair but it is not suitable for small towns. Had poor attendance. Draw all classes from whites only in town of 3,000. W. H. Odom, Pastime Theatre (249 seats). Sanderville, Georgia.

HOLLYWOOD. (8,100 feet). Star cast. Very good entertainment. Amusing but verging on "star propaganda." Moral tone good. Sunday, yes. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

Coming Soon

HUNT STROMBERG & CHARLES R ROGERS presents

Priscilla Dean in "The Siren of Seville"

Story by H.H. VAN LOAN—Directed by JEROME STORM

Released by PRODUCERS DISTRIBUTING CORPORATION

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Fair Meighan picture and will do business as well as please most anywhere. Moral tone good. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HOMEWARD BOUND. (7,000 feet). Star cast. Fine picture. Pleased ninety per cent.; all thought very good. Liked "Back Home and Broke" best. Meighan's our best bet. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. A big success (box office success). Played for a week to excellent business. Possibly Gloria's best effort. Had big attendance. Draw good class in city of 30,000. Admission thirty-three cents. Frank Vesley, National Theatre (950 seats), Stockton, California.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A picture that you can boost to the sky. It is sure to please and will make money if you can buy it at a reasonable price. Moral tone good and it is suitable for Sunday. Had extra good attendance. Draw all classes in town of 1,500. Admission 10-30, 20-40 on specials. F. E. Whitney, Albany Theatre (250 seats), Albany, Texas.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Wonder of a picture. Gloria's very best. Had big attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. We played the above for two days, and while we lost money on this wonderful picture, we do not lay this to the fault of this production. As usual, we paid Paramount prices, which are entirely too much for this star. Any of you that can buy this picture at the right price go to it and play it. Gloria's best. Moral tone good and it is suitable for Sunday. Had fair attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. One of the best Swanson pictures. Pleased and drew excellent business on Anniversary Week. Daily ad. in papers, but no extra advertising. Gave away Swanson hat on the run, which helped some. N. L. Royster, Capitol Theatre, Birmingham Alabama.

ICEBOUND. (6,471 feet). Star cast. This is a slow drama. Not much happens. The acting is fine but it was not liked at all here. Had good attendance. Draw all classes in small town. Town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

ICEBOUND. (6,471 feet). Star cast. Possibly the story won some kind of a cup or other, but we haven't seen the inside of that cup. No good for our patrons. Moral tone bad and it is not suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

ICEBOUND. (6,471 feet). Star cast. A very good picture. Excellent acting and, of course, a good story on the screen adapted from the play. Patrons take the trouble to compliment us, so whatever comment we make can only be in its favor. Moral tone excellent and it is suitable for Sunday. Had very good attendance. Draw good class in city of 30,000. Admission thirty-three cents. Frank Vesley, National Theatre (950 seats), Stockton, California.

Of course it's "some exhibitors'" fault that prints are bad—it's "some exhibitors'" fault that there are theatres to show pictures in.
A SQUARE DEAL ON PRINTS!

ICEBOUND. (6,471 feet). Star cast. A different kind of picture. Some liked it and some didn't. Pleased most of them. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw high farm class in town of 5,000. Admission 10-25. E. Lee Dye, Olympic Theatre (441 seats), Plainview, Texas.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. Very good picture but an old one and film's rotten, but the usual thing with us on Paramount service. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw small town and country class in town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (499 seats), Hill City, Kansas.

LAWFUL LARCENY. (6,237 feet). Star, Hope Hampton. It's a big picture, expensive, glittering production of the enormous stage hit. Deserves good crowds. Moral tone good but it is not suitable for Sunday. Attendance, 350. Draw white class in town of 4,000. Admission 10-15-20-40. Orpheum Theatre (400 seats), Oxford, North Carolina.

LAWFUL LARCENY. (6,237 feet). Star cast. Did not see this personally, but it seemed to please the majority of them that like a society drama. We had several say they liked it, so it must have pleased some of them. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw miners and farmers in town of 600. Admission 10-28. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

LIGHT THAT FAILED. (7,013 feet). Star cast. High class production which did poor business for us. Had poor attendance. Draw mixed class in city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

LOVES OF PHARAOH. Lots of scenery; mobs fairly well handled. Cast punk! This is one of the pictures that come in block shipments. If you havn't played this—don't! Tone missing—not! Sunday and Monday. Poor attendance second run. Hawkins & Hudson, Victory Theatre, Brooksville, Florida.

MAKING A MAN. (6 reels). Star, Jack Holt. Good program picture. Moral tone fair but it is suitable for Sunday. Had fair attendance. Draw mixed classes in town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. This is a good picture which is sure to please. Pleased one hundred per cent here; you will not go wrong on playing this one, but had a bad night here, as it was raining. Most of the reels old. Moral tone fair but it is not suitable for Sunday. Had good attendance for kind of weather. Draw all classes in town of 700. Admission 10-20. W. J. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. This did not create any great enthusiasm among our patrons, although I heard no unfavorable comment. Just a program picture that will do for a Saturday night crowd. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. This picture should have pleased, so many did not get the story. Why, can't say. Had fair attendance. Draw general class in town of 2,208. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MARRIAGE MAKER. (6,295 feet). Star cast. A fantasy, which might please a hop head who was having pleasant dreams. Nice settings and several thousand feet film wasted. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw local and transient class in town of 1,200. Admission 10-30. Leo Peterson, Iris Theatre (600 seats), Belle Fourche, South Dakota.

MISS LULU BETT. (5,904 feet). Star, Lois Wilson. Fair picture with a good cast. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw small town class in town of 1,369. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MORAL SINNER. Star, Dorothy Dalton. A very interesting and entertaining picture, and well worth seeing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. An Apache crook whose daring amazed all Paris—A Sinner? Yes! But is she a Moral Sinner? We thought that this picture was just splendid and so will you when you see it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MR. BILLINGS SPENDS HIS DIME. (5,385 feet). Star cast. Light comedy. All enjoyed and want Hiers again. Can buy his pictures reasonable. Am going to show "Sixty Cents an Hour" next week. Mortal tone okay and it is suitable for Sunday. Had very good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. A fair picture. Will please the average audience. Had fair attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. A good picture that my audience seemed to like more than I did and came out to take it in the second night. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 3,200. Admission 10-20-30. Charles Leehyde, Grand Theatre (590 seats), Pierre, South Dakota.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Thomas brings them in in spite of the medicine show in town. His acting is good and Lila Lee is great. I can get enough Meighan's. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

NEXT CORNER. (7,081 feet). Star cast. Fair. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-25-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

NEXT CORNER. (7,081 feet). Star cast. Good picture. Very favorable comment from public and press. Had good attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

NEXT CORNER. (7,081 feet). Star, Conway Tearle. Patronage not so good. Good pic-

ture. Draw working class in city of 18,000. Admission 10-25-30-35. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

NICE PEOPLE. (6,249 feet). Star cast. Every member of cast fits perfectly. Bebe Daniels exactly in her place. The old folks see the young folks at their naughtiest and think it great. Young folks see themselves and are pleased. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middletown, Grand Theatre (500 seats), De Queen, Arkansas.

NOBODY'S MONEY. (5,587 feet). Star, Jack Holt. Splendid entertainment but I personally like Wanda Hawley and think she ought to have been co-starred with Mr. Holt whom I don't like, but audience liked as it was. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middletown, Grand Theatre (500 seats), DeQueen, Arkansas.

N'TH COMMANDMENT. Star, Betty Compson. A good picture gone wrong because the producer (director?) seemed to lack decency about three scenes in this that are absolutely unnecessary; and I bet you agree with me and disagree with the Cosmopolitan director when you run the picture. If I were an exchange manager I would take a chance on my job and cut this picture rather than take a chance on my business. Low tone; suitable for Sunday if cut. Attendance fair. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

NTH COMMANDMENT. (7,339 feet). Star, Colleen Moore. Well acted and poorly directed. Moral tone low and it is not suitable for Sunday. Draw all classes in town of 3,000. Charles L. Hyde, Grand Theatre (700 seats), Piere, South Dakota.

O'MALLEY OF THE MOUNTED. Star, William S. Hart. Drew good business and pleased something unusual for a Hart production in this town. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

ONE GLORIOUS DAY. (5,100 feet). Star, Will Rogers. Poorest Rogers yet and the title didn't draw at all. Spirit pictures don't go here and the stars didn't fit the picture at all. Pleased sixty per cent. Moral tone good and it is suitable for Sunday. Had rotten attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

ON THE HIGH SEAS. (5,050 feet). Star, Jack Holt. Cannot say much for this, though some favorable reports have been made on it. At best an average program picture. Drew a good crowd but was disappointing. "While Satan Sleeps" and "Nobody's Money" are both good Jack Holt pictures and much better than this one. Had good attendance. Draw small town class in town of 900. Admission 15-25, regular. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

PETER THE GREAT. (7 reels). Star cast. Was well acted. Had good historical background. Audience pleased. Best and only costume picture that pleased our audience. School tie up. Suitable for Sunday. Had fair attendance. Town of 3,500. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PETER THE GREAT. (7 reels). Star cast. Good film. It was Eastman's, only had one thing to recommend it. It might have been in eight reels instead of six. Not suitable for Sunday or any other day. Had good attendance. Draw small town class in town of 1,369. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A good story and a good cast. Audience pleased. Picture well acted. Supported by Lois Wilson. Suitable for Sunday. Had good attendance. Draw general class in town of 4,000. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. This makes a very good program picture pleasing to children especially, but is below the Meighan standard and rather draggy. Moral tone good. Had fair attendance. Draw all classes in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A good picture but not up to Tom's standard. Did not please very well here. Moral tone okay and it is suitable for Sunday. Had regular attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Business was a little better than average but the rental price of the picture was more than double the average. The people who saw it thought it extra good. We had a regular weeping party at the first matinee, I would call it an extra good picture but it failed to draw here in proportion to the rental. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A few more like this and Meighan might as well quit. If Paramount is trying to kill his popularity it might satisfy them to know that they have nearly succeeded in this town. Lost money on Meighan for the first time, and have barely got by with the last three or four of his pictures, when with the proper subjects he would be one of my best bets. Draw all classes in Saginaw, Michigan. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

PINK GODS. (7,602 feet). Star, Bebe Daniels. Good picture, well produced; a little old but good program picture. Had poor attendance. Draw mixed class in town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

PRIDE OF PALOMAR. (7,494 feet). Star, Marjorie Daw. Priced low by Paramount but can better be advertised as a special than many of their pictures they get three times as much for. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

PRODIGIAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. An average Swanson with a good cast. If you have played her before you know what to expect from this one. Moral tone okay. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. If the flappers and drug store cowboys would look this one over seriously, they would mend their ways somewhat and believe their father and mother know a thing or two, even though they are not up to date with the jazz stuff. Entertaining, exciting, money making (if bought right) picture. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in city of 100,000. Admission ten cents at any time. Art. Phillips, Cozy Theatre, Tulsa, Oklahoma.

PRODIGAL DAUGHTERS. Star cast. Will please Swanson fans. As good as "Bluebeard's Eighth Wife" and cost one half. Used plenty of advertising and drew them in. Swanson a good bet. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A fine program picture. Good acting in this and should please average audience. Tone fine; Sunday, yes. Poor attendance, average class, town of 2,000. Admission 10-25. J. W. Griffin, by J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A very pleasing picture from the stage play, "Dear Me." Good entertainment. Tone good; Sunday, yes. Fair attendance. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A very good program picture. Pleased all that saw it. That was only a few. Paid too much for it. Suitable for Sunday. Had poor attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

RACING HEARTS. (6,400 feet). Star, Agnes Ayres. A racing romance that could not have been better if Wally himself had tried to play in it. Step on the gas. It will please all comers. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middletown, Grand Theatre (500 seats), DeQueen, Arkansas.

RUGGLES OF RED GAP. (7,500 feet) Star cast. This was a Paramount special —only a light comedy. May not please average audiences. Paid too much for it, as on all Paramounts. Poor attendance, average class, town of 2,000. Admission 10-25. J. W. Griffin, by J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. I do not know what to say about this: some said it was terrible, others said it was O. K. Personally, I was sweating blood when viewing it as I thought the crowd would lick me. Moral tone O. K., suitable for Sunday. Fair attendance of mixed class in town of 3,000. Admission 10-20. Chas. Martin; Family Theatre, Mt. Morris, New York.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Personally I liked this one, but evidently it is not an audience picture. Did

Listen, Exchange Manager—write the home office "I must give them good prints; you want me to unload next year's product, don't you?"

You owe it to your own standing and the standing of your company.

A SQUARE DEAL ON PRINTS!

ELMER HARRIS

Unique creator of brilliant comedy drama

PRODUCING A SERIES OF PICTURES

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Season 1924-1925 30 first-run pictures

not please five per cent. of my attendance. I advanced my admission in accordance with rental. Some walked out before picture was over. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Here's a high class comedy play with a real all star cast. Unless your patrons are numbskulls they'll enjoy this one. Eight stars with character roles that have real merit. Draw city and country class in town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Three times too high in price, made us sell it high. One of the punkest things out. Patrons all left with a frown. Bad taste, we say. Not suitable for Sunday. Had rotten attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Excellent, but not as good as "Humming Bird." Had big attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. One of the best this star has ever made. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw laborers in town of 5,000. Admission 10-20-30, 5-15. T. W. Young, Jr., Frances Theatre (600 seats), Dyersburg, Tennessee.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Picture opened good but business fell off on week. A good picture for certain classes and an improvement on other Negri pictures. Her best since "Passion." Moral tone okay. Had fair attendance. Draw best class in city of 60,000. Admission thirty-six cents plus tax. J. F. Ostentoch, Colonial Theatre, Allentown, Pennsylvania.

SILENT PARTNER. (5,866 feet).*Star cast. Pretty fair picture, but no special. My patrons liked it, and I did above the average business. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. Paramount specials are not so good as the cheapest pictures they make. Better such as "The Silent Partner" than any of the "supers" we've seen. Moral tone good and it is suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SILENT PARTNER. (5,865 feet). Star, Leatrice Joy. My patrons didn't like this at all and were not slow in telling me. Hadn't it been for "Fighting Blood," which I played the same night, I wouldn't have cleared expenses. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. Just an ordinary program picture that is not the type that pleases the Hart followers. They come to see him riding horses, etc., and "Singer Jim McKee" lacks the thrills and action that they expect of Hart. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Exhibitors—don't make it harder for the next fellow to get by. See that your projection is right and take care of the film. You owe it to the brotherhood. A SQUARE DEAL ON PRINTS!

SNOWBRIDE. (6,000 feet). Star, Alice Brady. One of the best north woods stories I ever saw. Pleased everybody. Can't see why some fellows knock this. It's a knockout of its kind. Wish I had boosted it harder. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. One of Gloria's best pictures to date. Guaranteed to please all seeing it. William Noble, Crieterion Theatre, Oklahoma City, Oklahoma.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. A wonderfully produced costume picture that "cleaned" us up. Everybody dislikes costume plays nowadays, with the result that the box office never even had the dust disturbed. Moral tone questionable. Had poor attendance. Draw all classes in city of 10,000. Admission 10-20-30. Albert W. Anders, Coleman Theatre (800 seats), Southington, Connecticut.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Pola Negri doesn't mean anything to us, and besides this is another costume picture, and don't care for these at any price. Thought is a good picture of its kind, but did not draw here at all. Paramount pictures usually draw for me, but not this kind. Not suitable for Sunday. Attendance, not much. W. H. Odom, Pastime Theatre (249 seats), Sanderville, Georgia.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. A decided flop. More costume. Splendid print. Used special roto section, and yet played to two of the poorest days business we ever had. Personally I thought the picture very good, but the public didn't want it evidently. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr., Just Doug's son is the Paramount feature in this picture. May please one day, but my patrons walked out. Not entertaining enough. Had poor attendance. Draw laborers in town of 5,000. Admission 10-20-30, 5-15. T. W. Young, Jr., Frances Theatre (600 seats), Dyersburg, Tennessee.

STRANGER. (6,660 feet). Star, Betty Compson. Story incoherent, acting, directing, setting good. Will please high class audience more so than general public. Moral tone good and it is suitable for Sunday. Nothing extra for attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

THREE WORD BRAND. (6,638 feet). Star, William S. Hart. A good western, old, but if your people like westerns and William S. Hart, will get over fine. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw small town class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. An entertaining program picture with a good star. There is action, pretty gowns, a plausible story, excellent photography and, of course, the tiger. Not the type of picture I would choose for a Sunday show. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TO HAVE AND TO HOLD. (8 reels). Excellent. Pleased one hundred per cent. A costume picture that "goes over." Small town exhibitors, advertise it strong and clean up. We knew this was good but didn't expect it to make such a hit. Played to only average crowd as it was given only ordinary advertising. May be suitable for Sunday. Dreamland Theatre, Elk Lick, Pennsylvania.

TO THE LADIES. (6,268 feet). Star cast. Good picture way above the ordinary. One that ought to please the most critical audience. Took big with my patrons, of course the acting of Theodore Roberts was great as was the acting of the rest of the stars. Good plot, good direction and photography. This picture filled with humorous situations that will get a laugh. Regular advertising brought fair attendance. Moral tone good and it is suitable for Sunday. Draw best class in the world from the U. S. Veterans Hospital No. 55, Veterans of the Great War. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

TRIUMPH. (8,297 feet). Star cast. The kind of a picture the smaller town audiences like. It appeals to all classes and is pretty good entertainment. Easy to look at and holds sympathy. The scenes in the can factory are taken in such a manner that they alone are interesting and yet always part of the story. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in city of 15,000. Admission 30-40. Temple and Olympic Theatres, Bellaire, Ohio.

VALLEY OF SILENT MEN. (6,490 feet). Very good Northern story of the better class. Pleased ninety-nine per cent. of Saturday crowd. Fine snow scenes. Direction and acting good. Not suitable for Sunday. Draw from mining and farming community of 900. Admission 15-25. Randolph Reitz, Dreamland Theatre, Elk Lick, Pennsylvania.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Only a program picture; nothing out of the ordinary. O. K. and suitable for Sunday. Fair attendance. Oil town of 1,200. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

WEST OF THE WATER TOWER (7 reels). Star, Glenn Hunter. Not a small town picture. Glenn Hunter not up to his standard. I blame the director more than the boy. Too long drawn out. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Not much. Poorly produced and amateurishly titled. Not a special by any means. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 2,700. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

WEST OF THE WATER TOWER. (7 reels). Star cast. The most uninteresting picture I ever tried to stay awake and look at. No good excuse can be offered for producing it. Certainly rotten. Moral tone poor and it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre, (800 seats), Guthrie, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. The first costume picture not to have any walkouts on. Personally, can't see it for what it is cracked up to be. Audience did not enthuse.

FRANK E. WOODS
THE ORGANIST OF THE HUMAN HEART
PRODUCING A SERIES OF PICTURES
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Season 1924-1925-
30 first-run pictures

Mild in praise. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Yes and no. Some liked it, some didn't. It's a typical Hart picture and many people were pleased to see him back. He did the business for me and that's what we want. Play it. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

ZAZA. (7,076 feet). Star, Gloria Swanson. A good picture. High society type, and they don't worry much about marriage in Paris, but it is a clean picture and one that will please Gloria Swanson's admirers. Fair tone; Sunday, no. Attendance fair. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

Pathe

CALL OF THE WILD. (7,000 feet). Star, "Buck" (dog). Inconsistent, unreal, impossible to make a pet St. Bernard act wild. Some fine snow scenes but they get tiresome. Tone, good. Sunday, yes. Had great attendance. Draw all classes in town of 5,000. Admission 10-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. A knockout. Everyone praised it and it did splendidly at the box office. Tone good. Sunday, yes. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

Preferred

MAYTIME. (7,500 feet). Star, Harrison Ford. A good, high class attraction which should please most anywhere, but especially in the better class houses. Settings are beautiful, especially those done in color. Picture patrons appreciate this feature. Moral tone very good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

MAYTIME. (7,500 feet). Star, Harrison Ford. We have never shown a better picture. It is beautiful from beginning to end. Patrons praised it very highly. Business fell off on account of traveling carnival in town. Moral tone excellent and it is suitable for Sunday. Had fair attendance. Draw mostly foreign class in city of 13,000. Admission 10-22. William F. Eddy, Star Theatre (490 seats), Bristol, Rhode Island.

MOTHERS-IN-LAW. (6,725 feet). Star cast. Very good and pleased those who came out. Did not draw, however, as they evidently didn't like the title. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Really thought the picture slow and weak and the continuity bad, but, my! the picture is a good puller. It bears out the old idea—"The story is the thing." You have a ready-made audience. Cast well known. Good tone; Sunday, yes. Good attendance. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Not much fault to find with this. Cast pretty good and scenery very fine. Moral tone fair and it may possibly be suitable for Sunday. Had pretty fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Selznick

HEART OF WETONA. Star, Norma Talmadge. Get it and play it again. I did and cleaned up. Advertise Indians. Moral tone good and it is suitable for Sunday. Draw rural class in town of 900. Admission 10-25, 10-35. A. F. Hancock, Star Theatre (250 seats), Callaway, Arkansas.

MODERN MATRIMONY. (5 reels). Star, Owen Moore. Just an ordinary comedy drama. No box office value here. Moral tone too good; suitable for Sunday. Fair family attendance in city of 30,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

ONE WEEK OF LOVE. Stars, Hammerstein, Tearle. A good show, but they spoiled it as usual. We had a poor print; dirty, with cracked sprocket holes, parts cut out and the end missing. Be sure and get a good print when you play it. Fair tone; Sunday, no. Draw better class, town of 4,500. Admission ten cents. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

QUEEN OF SIN. (8 reels). Star cast. The most wonderful settings I ever saw. Foreign made, yes, but a picture that will please one hundred per cent. It's wonderful. Play it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-35. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. A good picture in its day but my print was badly cut out; should guess it 2,000 feet short of the original. Minneapolis Exchange. Tone good; Sunday, yes. Attendance fair. Town of 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre South Dakota.

RUPERT OF HENTZAU. (9,400 feet). Star, Elaine Hammerstein. A very good picture to book. The picture will please all seeing it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Wonderful picture. Patrons all liked it. Good attendance. Attendance, not bad. Draw working class in city of 18,000. Admission 10-25-30-35. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

United Artists

HILL BILLY. (5,734 feet). This new picture with Jack Pickford is very good. The story may not appeal to some; it is hard to believe that there ever could have existed a character such as the one who committed the two murders in this picture. There is some comedy and plenty of action, and the acting and direction both good. It is a picture of considerable drawing power and, as a whole, should please a large majority. Not suitable for Sunday. We draw mining and farming community of 900. Randolph Reitz, Dreamland Theatre, Elk Lick, Pennsylvania.

RICHARD THE LION HEARTED. (7,298 feet). Star cast. Good picture, with good pull at box office following "Robin Hood." Picture pleased. Had good attendance. Draw small town class. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

ROSITA. (8,800 feet). Star, Mary Pickford. Oh, boy! It's a good thing I didn't pay half what they asked me first, or would have gone into bankruptcy. Picture was good, outside of being too long, but Mary, like George Arliss, draws only high class people, so could not even expect to break even with her pictures. Moral tone O. K.; suitable for Sunday. Poor attendance of mixed class in town of 3,000. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

ROSITA. (8,800 feet). Star, Mary Pickford. Does not compare with the Paramount release, "Spanish Dancer." Is nothing but a costume picture, lacking interest and appeal. Mary Pickford did as well as possible with the story. Hardly suitable for Sunday. Had poor attendance. Draw all classes in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas

THRU THE BACK DOOR. Star, Mary Pickford. An excellent show, with "Our Mary." We did not have very good attendance, though, even with one of the best stars in the business to draw them in. I don't understand it. Tone O. K. Rainy; fair attendance. Draw better class, town of 4,500. Admission ten cents. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Universal

BURNING WORDS. (4,944 feet). Star, Roy Stewart. A small size northwest mounted police story. Just a filler, not anything to rave about. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Very good picture. This was shown as a benefit to a local ladies organization, and a large attendance was the result. Think they were one hundred per cent. pleased with the show. Increased admission caused no kicks. Print the best I ever received from American Feature Film Co., of Boston. Paper on this is especially fine. Used slide, boards, window cards and mailing list. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

DON QUICKSHOT OF RIO GRANDE. (4,895 feet). Star, Jack Hoxie. Fair Western; some new angles, at least to me. Had no kick but had small crowd. Good tone; Sunday, yes. Draw farmers and small town. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DON QUICKSHOT OF THE RIO GRANDE. (4,894 feet). Star, Jack Hoxie. An extra good western comedy. Pleased all. Broke our week day records for program picture. Book it and boost. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and town class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

DRIFTING. (7,394 feet). Star, Priscilla Dean. A very good picture. Chinese setting, plenty of action. This star always takes well with my audience. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

EXCITEMENT. (4,913 feet). Star, Laura La Plante. Now this is something like it. Keep her going like this and make more, of the same brand and she will draw like a porous plaster. They just roared from start to finish. Nuff sed. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Punk. Had punk attendance. Draw oil field and small town class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (300 seats), Olney, Texas.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Why do they do it? She just gets a good name and then they rain her in a rough picture like this. Very few good comments. Moral tone poor but it is not suitable for Sunday. Had fair attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. A satisfactory western picture. Not anything unusual but just good entertainment for the western fans and of course these are mostly men. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Not Hoot's type of picture and disappointed most of our Hoot fans. Lay off of Hoot's pictures which are not western if Hoot is a good card for you. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw rural and town class in town of 800. Admission

Send Tips Every Week

10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. An excellent program offering. Not much mystery, but plenty of comedy. Where Herb has a following, this will go over well. Moral tone good but it is too weak for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Vitagraph

LOYAL LIVES. (5,950 feet). Star; Mary Carr. Seemed to please and registered fair draw at box office. Tone good. Sunday, yes. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. It was a good picture and pleased a good audience. Tone good. Sunday, yes. Had good attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

MY MAN. (6,800 feet). Star, Patsy R. Miller. A good little picture. One which should please. We had Mary Anderson, movie star, in person on bill that week. Picture is an average picture. Tone fine. Sunday, yes. Had fair attendance. Admission, matinee, twenty-five cents; night, forty. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. I ran this picture in my show in another Texas town some months ago, and booked it again because it pleased so well. There have been so many better pictures made since that it stands as only a fair program offering. The forest fire is rather tame, some of the scenes being repeated as many as three times. People didn't like Colleen Moore in this part after seeing her in "Flaming Youth." Good tone. Sunday, yes. Fair attendance. P. A. Preddy, Elaine Theatre, Sinton, Texas.

NINETY AND NINE. (6,800 feet). Star cast. Through miles of flame, over burning bridges, past falling trees, the vagabond, the sinner, the unworthy youth, drove an engine through a forest of flame and effected the rescue. That's a big thrill in "The Ninety and Nine," starring beautiful Colleen Moore, supported by Gertrude Astor, Warner Baxter and Mary Young. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

PIONEER TRAILS. (6,920 feet). Star cast. Here's a good western of olden times, with an added reel of "Covered Wagon" at the close. The runaway stage is well done and there are some fine humorous character studies to keep things interesting while action slows down. It is a film that satisfies and was well liked here. It is not really a big picture but it has been splendidly directed and the costume of the eighties and forties gets it away out of the usual atmosphere. Played to good business despite bright weather. Draw working class in city of 173,000. Admission 4d to 9d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A wonderful production in every way. Acting superb, beautiful scenery and settings. Will please if you let the people know what you have by advertising. Moral tone good and it is suitable for Sunday. Had fair attendance. Town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Alberdeen, Mississippi.

CONDUCTOR 1492 (6,500 feet). Star, Johnny Hines. An absolute knockout, and not classed as a "special" either. Will please anywhere. Lyric Theatre, Harlan, Iowa.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. An ordinary program picture. Good entertainment for children but not for adults in this neighborhood. Tone okay. Sunday, yes. Had poor attendance. Draw middle class in city of 500,000. Admission 10-22. William T. Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Scene from the Universal-Jewel production, "Butterfly."

MAIN STREET. Star, Monte Blue. Not bad, but could have been better. There is too much kissing in this one. It gets mushy. Lot of money spent with very little result for the box office. Why not keep this kind of picture on the shelves and not release it? Tone okay. Sunday, no. Had good attendance. Draw working class in town of 6,000. Admission 15-30. Ralph Peronnet, Tujunga Valley Theatre (292 seats), Tujunga, California.

MARRIAGE CIRCLE. (8,500 feet). Star, Monte Blue. A well acted and good picture, portraying domestic entanglements, which should be seen and thought over by all married couples. Possesses a moral lesson that will make them obey their marriage vows. Tone okay. Sunday, yes. Had poor attendance. Draw middle class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Comedies

EXPLORERS. (Fox). Excellent Sunshine comedy with Charles Conklin as the negro, who brings laughs at every appearance. Comedies like this one never fail to please; you can hear them whooping for blocks. Moral tone good enough for any Sunday. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

FIRE FIGHTERS. (Pathe). Two-reel "Our Gang" and a good one. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre, Russell, Kansas.

GOOD SCOUT. (Educational). These comedies please one hundred per cent. Educational sure is a fine exchange to do business with. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

HELPFUL. (Hodkinson). All the Murray comedies released by Hodkinson are good, and my patrons tell me they like them. Prints are always good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HULA HONEYMOON. (Educational). A pin dropped to the floor would have sounded like the explosion of a ton of TNT to the silent house that viewed this comedy during its unwinding. Not much to first reel and second not much better. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

JUNGLE ROMEO. (Educational). Star, Snooky. A clever monkey picture, but misnamed when called a comedy. Interesting to children but no laughs. Tone okay. Sunday, yes. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LOOK OUT BELOW. (Educational). Star, Lige Conley. Fairly good comedy that brought out a number of guffaws. Good addition to ordinary program if fans like fast action comedy stuff. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

MOVIE FANTASY. (Universal). A novelty one-reel comedy that will hold the interest of movie fans. Not many laughs, so it won't save a dead feature. Tone good. Sunday, yes. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

OVER THE FENCE. (Educational). A knockout comedy. Yes, you said it, it made them laugh. That's why it's a comedy. Put the laughs in 'em, Mr. Producer. Horal tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

PALEFACE. (First National). Star, Buster Keaton. Very good. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

PEG OF THE MOUNTED. (Universal). Star, Baby Peggy. Rather weak; in fact, we have had no success with the Peggy comedies. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre, Russell, Kansas.

POOR BOY. (Educational). Star, Lloyd Hamilton. This is supposed to be Educational's best star and one of his best pictures, but I thought it decidedly mediocre. Educational may have good comedies for a refined audience but for a small town they will not compare with slapstick comedies. Take a tip from me, I'd leave them alone. J. C. Borden, Palace Theatre, Lawrenceville, Illinois.

SALESMAN. (Fox). Star, Al St. John. A splendid two-reel comedy. St. John always good. Sunday, yes. Had good attendance. Town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SCHOOL PALS. (Fox). Where monkey comedies are liked this one will be very popular. The animals are well trained and seemingly work without direction. The picture has sufficient comedy and action to carry it over. Even here, where such pictures are not liked at all, this one got by satisfactorily. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SEEIN' THINGS. (Pathe). Stars "Our Gang." A dandy, as usual. These kids are sure all right and everybody enjoys them. Tone good. Sunday, yes. Had fair attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SPEEDER. (Educational). Star, Lloyd Hamilton. This is the poorest that Hamilton has ever made. Played this with "Railroaded" and had an excellent "bum" program. If anybody laughed on this I failed to hear 'em. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

TOREADOR. (Fox). Star, Clyde Cook. A very good comedy with some real shots of a bull fight. Draw American and Cuban class. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

TROUBLE BREWING. (Vitagraph). Star, Larry Semon. Two reel comedy and a good one. The usual line of stunts but will get them laughing. Moral tone good. Had good attendance. Draw small town and country class in town of 1,700. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

TWO WAGONS, BOTH COVERED. (Pathe). Star, Will Rogers. They are still asking what it was all about. Don't play this unless you have played "The Covered Wagon." Sunday, no. Attendance good. Town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

UNCLE SAM. (Educational). Star, Lee Moran. Best two-reel comedy in months. Ran this one with "Our Hospitality" and our show was a scream. Book this one. Tone good. Sunday, yes. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

UNEASY FEET. (Vitagraph). A very good comedy. Laughs throughout. Will please anywhere. Moral tone good and it is suitable for Sunday. Had good attendance. Draw students and educated class in town of 1,600. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

UNREAL NEWS WEEKLY. (Fox). Comedy material must have been scarce on the Fox lot when this was made. Absolutely bum! and can't see why 2,000 feet of perfectly good celluloid was wasted on this. Patrons complained and for doing so they can't be blamed. One of the very, very few rotten ones made by Fox as Fox comedies are now best on market. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

WIDE OPEN. (Educational — Mermaid). Mermaid comedies have done well for us. This one is good for several laughs. Had good attendance. Draw small town class. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

WILD BABIES. (Vitagraph—Urban). Interesting; pleases young and old. Ideal ten minutes for filler short subject. O. K. tone and for Sunday. Draw family trade, city of 30,000. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

WILL ROGERS COMEDIES. (Pathe). Will might have been good on the stage but on the screen he simply isn't there. I have run several of his comedies and haven't found a good one yet. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Serials

LEATHERSTOCKING. (Pathe). Star cast. A good serial will make you additional money. So play it. That is my advice to you. Draw all classes in town of 1,200. Admission 10-25-30. Otis Woodring, Palace Theatre (820 seats), Blackwell, Oklahoma.

LEATHERSTOCKING. (Pathe). That intangible something always missing in serials seems to be incorporated into this particular continued story. Haven't heard one adverse report from either man or woman, and children simply eat it up. Have run 8 chapters and wish it was forty chapters long. Tone okay. Sunday, yes. Attendance, it brings them. Alberon Anders, Coleman Theatre (800 seats), Southington, Connecticut.

Short Subjects

OUR DAILY BREAD. (General Electric Co.). A one-reel educational subject loaned to us by the General Electric Company, Atlanta, Georgia, showing all steps in manufacture of bread, from harvesting of wheat to placing of baked loaves on table. Pleased even the kids. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

END OF PERFECT FRAY. (F. B. O.). Tenth round "Fighting Blood" and a good one. Pleased immensely. Ran with "Where the North Begins." Moral tone okay and it is suitable for Sunday. Had excellent attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

There's many a bad print 'twixt the press book and the screen— I. SEN TIPPS.

SOCIETY SENSATION. (Universal). Star, Rodolph Vanentino. Nothing to it. Too slow for our town. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

SWING BAD THE SAILOR. (Universal). Star, Billy Sullivan. The new Leather Pushers. Not up to the standard of Reginald Denny, but still my patrons like the Leather Pushers and they are still popular after having run every series in this town. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

TELEPHONE GIRL NO. 3. (F. B. O.). These series are very good but not the box office title that "Fighting Blood" had. Good tone; yes, for Sunday. Good attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

TELEPHONE GIRL NO. 1. (F. B. O.). Very good for a start. Ran both series "Fighting Blood" and liked them; had quite a lot of fans for them. Tone good. Sunday, good. Had fair attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TELEPHONE GIRL. (F. B. O.). These are the best two-reelers on the market today. Better than "Fighting Blood." Book them. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

Miscellaneous

ON TIME. (Truart). Star, Richard Talmadge. Those that came enjoyed it, although story is nothing to rave over. Think Talmadge could do big things if given the opportunity. Why don't some producer get him who will spend a little money on suitable story. Played on Saturday and juvenile patrons especially pleased. Moral tone okay. Sunday, yes. Had fair attendance. Draw all classes in town of 10,000. Admission 20-30. Alberon Anders, Coleman Theatre (800 seats), Southington, Connecticut.

RODEO MIX-UP. Star, Edmund Cobb. We class this as a first class entertainment. Give Cobb good stunts and cut out too much rough and tumble fighting. Cobb hasn't a fighting frame or face but is a swell rider and a smart looking chap. His support was good. Go after them, Arrow, and build good westerns and they will go. Changes are being made in production and distribution to give the Independents the chance of their lives. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SPEED KING. (Pioneer). Star, Richard Talmadge. Any exhibitor who is not showing this new star is making a very serious mistake. Everybody here is wild over him. There is not much of a plot to any of his pictures but they are full of action and stunts. This feature was on a par with all his others. Tone okay. Sunday, yes. Had large attendance. Draw mixed class in town of 5,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SPIDER AND THE ROSE. (Principal). Pretty good program picture but we were oversold by these people; taught us a lesson at least. Good tone. Sunday, yes. Fair attendance, farming and small class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

TAKING CHANCES. (Truart). Star, Richard Talmadge. A very poor picture; nothing to it from start to finish. A good one to stay away from. Poor attendance. Draw all classes. Admission 10-30. F. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

THREE O'CLOCK IN THE MORNING. (C. C. Burr). Star, Constance Binney. (6,293 feet). I didn't see this one but from what comments I heard on it it was pretty fair but too long and dragged out. Was on seven reels. Story could have been told in five. That's one reason why rentals are so high. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

VALLEY OF LOST SOULS. (Independent Pictures). Star cast. (5 reels). A thrilling western picture that will appeal to western fans. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and educated class in town of 1,600. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

WESTERN FEUDS. (Arrow). Star cast. A fair Saturday picture. Nothing extra. Bad print. Had fair attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WOLF TRACKS. (Sunset). Star, Jack Hoxie. Good action western that pleased a majority. Audience appeal, good for those liking outdoor pictures. Tone fair. Sunday, yes. Attendance poor though no fault of picture. Draw general class, town of 1,000. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

WOMEN MEN MARRY. (State Right). Star cast. (5,600 feet). Poor attraction that failed to please for us. Old fashioned and poorly directed. Cast excellent but no opportunity to show skill. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25 up. E. W. Collins, Grand and Empire Theatres (700-750 seats), Jonesboro, Arkansas.

YOU ARE GUILTY. (State Right). Star cast. Fair picture. Business fair. Had fair attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

Scenes from the William Fox production, "The Heart Buster," starring Tom Mix.

Musician-Manager Runs N. Y. Theatres Like Big Newspapers

By TOM WALLER

DR. HUGO RIESENFELD, managing director of New York's Rivoli, Rialto, Criterion and Cohan Theatres, is a man peculiarly endowed by nature. Of rare versatility, he is the happy medium in the highest proficiency of accomplishments so diversified as to be found but in very few individuals. Paramount as an authority in the field of music, in which he is composer, conductor and musician, Dr. Riesenfeld is possessed of intuition and executive ability which make him equally efficient as a shrewd business overseer.

Ability to discard instantaneously the temperamental atmosphere of the orchestral pit when he steps over the threshold of his conning tower, where the best is picked for the future programs, are chief among the unusual traits to which this leader attributes his unique success.

Illustrative of this man's business acumen is the way in which he runs his theatres. As far as timeliness of news reels and appropriateness of features go it might best be compared to the systematized functionings of a daily newspaper in the big metropolitan area.

Dr. Riesenfeld was one of the first to learn several months ago that Manhattan was to be the center of the National Democratic Convention. It was then that he started working up the program which is synonymous in all details with the greatest week New York has had in many years.

Governor Smith in action on the phonofilm and Will Rogers in Pathe's "Going to Congress" are the up-to-minute Rialto attractions which Dr. Riesenfeld captured for this week several months ago.

In the managing of his theatres this conspicuously successful exhibitor and musician considers the news reel second in importance only to the feature. But he watches the latest film notes like a city editor on a newspaper watches copy submitted by a reporter.

"We have to be non-partisan—absolutely non-partisan in policy," emphasizes Dr. Riesenfeld, "because there are representatives and members of all parties in our theatres at all times. It would be a terrible thing if we were to allow a party element to creep into our program, particularly during such a time as this convention week. Why, if such a thing should happen it would travel like a forest fire, and soon, throughout the country, there would be Republican, Democratic, Socialist, Farmer-Labor and what not theatres."

Even the music scores used by the orchestra and the songs rendered by soloists have to be taken into consideration from this angle, he stated. A solo at this time with a little too much Smith or a tipping of the scales for McAdoo would be just as disastrous as a propaganda film.

It is such things as those just cited, with the grade of entertainment for the class of patrons taken into consideration, which go the greatest ways toward making the moving picture theatre a permanent means of entertainment and a profitable means, Dr. Riesenfeld stresses.

DR. HUGO RIESENFELD

To Start "Boomerang"

B. P. Schulberg announced that the second Preferred Picture to be started on next season's program of B. P. Schulberg Productions, Inc., will be the David Belasco play, "The Boomerang." Winchell Smith and Victor Mapes were co-authors of "The Boomerang" which holds one of the long run records among Belasco stage productions. Subsequent to the New York engagement road companies toured the country for four years. The release date for "The Boomerang" will be in the early fall.

A Strong Cast

Director Edwin Carewe's cast for his new production for First National release, "Madonna of the Streets," from W. B. Maxwell's novel, "The Ragged Messenger," will include Nazimova and Milton Sills, who will act the leads; Claude Gillingwater, Wallace Beery, Courtenay Foote, Herbert Prior, Mary Beth Carter, Vivien Oakland, Rosa Gore and John T. Murray.

Exhibitors Speak in High Terms of "Uninvited Guest"

WHEN J. E. Williamson projected his roduction of "The Uninvited Guest," partly in natural colors, film men anticipated its immediate success. Following its release by Metro it was hailed as an excellent picture by press and public and evoked many enthusiastic letters from exhibitors to Metro-Goldwyn officials.

Kreighbaum Brothers who operate the Char-Bell theatre in Rochester, Indiana, wrote recently that "'The Uninvited Guest' is very good. Pleased everyone. Ran one day and had many matineers return for the night show. Much better than many so-called specials," only differing in the use of words from W. H. Durham, manager of the Grand theatre at Camas, Washington, who wrote that "Here is a real picture. Good story, good acting, good photography. The Technicolor process in this picture is nice to look at. Ran it two nights to packed houses. Can recommend it to any class of patronage. Brothers, you will not be disappointed when you run this. More favorable comment than usual."

J. F. Lawrence, Lyric Theatre, Humboldt, Tennessee, wrote: "Book this picture, boost it. It is one of the best I ever ran. Miss Tolley does some wonderful work for her first picture. Think she would make a wonderful star if given the proper chance. I showed this to the largest crowd I ever screened a picture to for three years. It is a wonder."

Scenes from the Associated Exhibitors release, "Racing Luck."

Sales Convention Starts July 4

The big national sales convention of the Producers Distributing Corporation has been postponed for one week to permit the completion of the elaborate sales book in which the product for the 1924-25 season will be announced and fully described.

Dates for the meeting have now been set for July 4, 5 and 6 at Chicago where the executives and all of the company's branch managers, division managers and home office department heads will assemble for a discussion of the pictures and the policies of the company for the coming season.

Several of the producers whose pictures will be distributed by Producers Distributing Corporation are also planning to be present. Frank Woods, Elmer Harris, Al. Christie, Renaud Hoffman, Hunt Stromberg, Charlie Rogers, W. O. Hurst, Henry M. Hobart and Walter Tilford are expected to be present on one of the days of the session.

Finish Harris Film

"The Wise Virgin" Is First of Series of Five To Be Completed

Final scenes have been filmed at the Peninsula Studios, San Mateo, Cal., on "The Wise Virgin" Elmer Harris' initial contribution to the Producers Distributing Corporation for the coming season.

"The Wise Virgin," an original Harris story with Patsy Ruth Miller and Matt Moore featured is the first of five pictures to be made at the San Mateo studios.

Under Harris' personal supervision "The Wise Virgin" was directed by Lloyd Ingraham. Frank Geraghty was his first assistant and Joseph Walker the cameraman. The art and technical direction was done by R. E. Sibley and Una Nixson Hopkins.

Supporting Miss Miller and Moore are Lucy Fox, Leon Bary, Edythe Chapman and Charles A. Stevenson.

With Margaret Darrel, chief editor of the Peninsula lot, Harris is now engaged in polishing the production up and titling it, with a view to delivering it to the Producers Distributing Corporation by July 1st.

Many Attractive Features on New York Convention Program

THE program of business meetings and entertainment events arranged for the big Buffalo convention of the Motion Picture Theatre Owners of New York State, Inc., in the Hotel Statler, July 7 to 11, has been completed. It is a program that will keep visiting delegates occupied every minute of their stay in the Queen City of the Lakes. Especially attractive is the entertainment program, which has been arranged for the visiting exhibitors and members of their families. The first big event will be the review of the fire and police department of the city, which Mayor Frank X. Schwab postponed until the convention as one of his acts of co-operation. This review will be staged on Tuesday, July 8, at 10.30 a. m. On the afternoon of the same day there will be a sight seeing tour of the city and a visit to the Wurlitzer plant at Wurlitzer, N. Y. On Tuesday evening at 11 o'clock there will be a big show staged in the Lafayette Square Theatre.

Following the business session on Wednesday the delegates will be taken to Niagara Falls through the courtesy of the International Railway Company. The exhibitors will be met by the Falls exhibitors and tendered a novel luncheon on Goat Island, following which the important points of interest will be visited, including a trip along the world-famous gorge of the Niagara canyon. In the evening there will be a dinner-dance at the Clifton House, the noted hotel on the Canadian side which overlooks the American and Horseshoe falls. This dinner dance is given through the courtesy of the Wurlitzer company.

On Thursday morning, while the exhibitors are in business session, a visit to the famous Larkin company plant has been arranged for the ladies. On Thursday afternoon there will be a lake trip to Crystal Beach, given through the courtesy of the Crystal Beach Company, of which George Hall, also an exhibitor, is president. On Thursday evening there will be a big banquet and dance in the ballroom of the Hotel Statler at which the delegates will listen to prominent speakers. The horse races at Fort Erie will be the event following the business session and election of officers on Friday.

At a meeting on Friday, June 20, in the Lafayette Square Theatre, all Buffalo theatres voted to contribute acts for big show which is being held in the Lafayette Square on Tuesday evening at 11 o'clock through the courtesy of M. Slotkin. There will be a special luncheon following this performance which will be served in the theatre.

J. H. Michael, chairman of the convention committee, requests all exhibitors throughout the state to use the following line in their ads, commencing at once: "Motion Picture Theatre Owners of New York State convention, Hotel Statler, Buffalo, July 7 to 11."

The convention will open on Monday evening, July 7, at 7:30 p. m. with an executive meeting. Mayor Frank X. Schwab will made the address at the opening of the business session on Tuesday morning at 10:30 o'clock.

Pathe's July 6 Program

"The Wide Open Spaces" With Stan Laurel Heads Bill

"The Wide Open Spaces" with Stan Laurel, and the seventh chapter of "The Fortieth Door," "Claws of the Vulture," lead Pathe's program of releases for July 6. "Jeffries, Jr.," a single-reel Hal Roach comedy featuring Charles Chase, Pathe Review No. 27, and an Aesop Film Fable, "The Body in the Bag" are also prominent numbers on the July 6 schedule.

"The Wide Open Spaces," a two-reel comedy by Hal Roach is a highly laughable satire on the wild and wooly western type of production, and presents Stan Laurel in one of the funniest comedy characterizations the popular comedian has done to date.

"Claws of the Vulture," the seventh chapter of "The Fortieth Door" is said to be the most thrilling episode of this modern serial.

In "Jeffries, Jr.", Charles Chase is presented in a fast-moving single-reel comedy, and is found in the role of Jimmy Jump, a lad who has much nerve but no muscle. The comedy-action centers around a pugilist's training camp where Chase endeavors to build himself up with exceedingly humorous results.

Sign Fred Thomson

Fred Thomson, noted Western star of the screen, has signed a contract covering a period of years to appear in F. B. O. productions. He recently completed a series of six productions for F. B. O. and the new contract resulted from the widespread demand for his productions among exhibitors in all parts of the country.

Scenes from Paramount's "Changing Husbands," with Leatrice Joy.

Scene from "Husbands and Lovers," a First National Release.

Thousands Greet Baby Peggy on Arrival in New York City

BABY PEGGY, Principal Pictures star, whose "Captain January," by Laura Richards, will be shown at the Mark Strand Theatre during the week of July 6, arrived in New York City with her parents and her sister Louise on June 26 and received a rousing ovation. More than 6,000 people greeted her when she arrived on the Twentieth Century Limited. Just after she stepped off the train she was received by Irving M. Lesser, vice-president of Principal Pictures Corporation, and then George Bronz, the Boy Mayor of New York, wearing a Father Knickerbocker costume. George welcomed her in behalf of the young people of New York.

The next to greet Baby Peggy was the Girl Scouts of New York. A detachment of them, with a fife and drum corps, was at the station, together with a delegation of the Brownies, the Junior Girl Scouts. They inducted Baby Peggy into their order. The party then went to Vanderbilt avenue and Forty-second street, where there was more cheering for Baby Peggy. The child picture star and "Mayor" Bronz entered an automobile and there was a parade up Vanderbilt avenue to Forty-fifth street, over to Park avenue and thence to the Ambassador Hotel.

Baby Peggy rested at the Ambassador during the day, and on Friday she went to the Grand Central Station and met the Six Brown Brothers, who returned to New York after an absence of three years and who are appearing at the Mark Strand Theatre during the week that Baby Peggy is there. Delegations from the Friars and the Lambs were on hand, including Fred Stone, Will Rogers and George M. Cohan. They marched to the Mark Strand Theatre, where Managing Director Joseph Plunkett received them.

Baby Peggy's program while in New York will be a busy one, but at the same time her parents and Irving Lesser will see to it that she does not go at too fast a pace. She will visit a number of department stores and hold receptions. On July 7 she will speak over the radio from Station WOR at Newark. On the following day she goes to Bellevue Hospital to entertain maimed children there and give presents to them.

On July 10 and 11 she will be in Philadelphia, the central figure at a series of "Sidewalk Parties" there. Baby Peggy in "Captain January" opens at the Palace Theatre June 14. On July 14 Peggy will be in Pittsburgh to attend the opening performance of "Captain January," and from Pittsburgh she goes to Atlantic City.

Casts "House of Youth"

Jacqueline Logan Given Strong Support in Ralph Ince Picture

"The House of Youth" the first of the series starring Jacqueline Logan to be released by the Producers Distributing Corporation, was fully cast this week by Ralph Ince who will direct the production at the Thos. H. Ince studio.

Malcolm McGregor has been cast in the leading role opposite Miss Logan, with Vernon Steele, Nola Lusford, Richard Travers, Hugh Metcalf, Barbara Tennant, Edwin Booth Tilden, Elise Manning Corrigan, and Lucila Mendez in the supporting cast.

Lucila Mendez is a famous stage beauty, formerly with the "Little Jesse James" company who will make her screen debut in "The House of Youth."

"The House of Youth" is a picturization from the novel by Maud Radford Warren.

Warner Goes on Trip

To Visit Exchanges and to Arrange for Premiere of "Beau Brummel"

Abe Warner has left for a ten day trip during which he will visit the Chicago, Minneapolis and Des Moines Exchanges.

In Chicago he will take up the details of the premiere of "Beau Brummel."

Before leaving Mr. Warner stated that the final four productions remaining on this season's schedule of 18 pictures are in the final stages of completion. Of the remaining pictures, "Cornered," starring Marie Prevost and "Her Marriage Vow," starring Monte Blue with Beverly Bayne are in the cutting stages. "Lovers Lane" is now well into production with James Flood directing and Phil Rosen started this week on "The Tenth Woman."

Mr. Warner said: "We are adding more stage space to our already big studios and with two pictures completed on our 1924-25 program and four more already in production we will keep well ahead of schedule.

"Six directors shooting on one lot is a high speed production schedule for any organization. Our own laboratories have also started work and lost motion between production and distribution is being eliminated."

Heavy Bookings

"When a Girl Loves" Proving Generally Popular

The heavy bookings that Victor Halperin's "When a Girl Loves," released through Associated Exhibitors, is receiving in all sections indicate that the picture is a real hot weather attraction for exhibitors everywhere. Exhibitors are daily testifying that the photoplay reaped them a harvest despite the rising temperature, it is said.

"When a Girl Loves" is being booked in representative cities throughout the country very heavily for the months of June, July and August. In the eastern territory surrounding New York, Boston and the cities further south there is scarcely a playdate open.

Signed for Leading Roles

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production, announces that Dorothy Devore, Herbert Rawlinson and Gibson Gowland have been signed for leading roles in "The Prairie Wife," the picturization of Arthur Stringer's novel which Hugo Ballin is to direct.

Mr. Ballin also made the adaptation of the story. The studios at Culver City are making rapid preparations for the beginning of production next week at which time Mr. Ballin expects to have his cast completed.

Titled "Empty Hearts"

Ben Verschleiser, who is making a series of features for Banner release at the F. B. O. studio, announces the temporary title of his first picture as "Empty Hearts" and a cast including John Bowers, Clara Bow, Charlie Murray, Claire Adams and Joan Standing. "Empty Hearts" is adapted from a story of the same title by Evelyn Campbell to be published serially in the Metropolitan magazine simultaneously with the release of the picture next fall.

Scene from "The Battling Fool," the first Perfection picture for C. B. C., with Eva Novak and William Fairbanks

Says "The Speed Spook" will Be Best of Hines' Career

JOHNNY HINES and his supporting cast which includes Edmund Breese, Faire Binney, Warner Richmond, and Frank Lossee are making rapid strides on the Hines latest production "The Speed Spook," which according to general manager C. C. Burr, and the star himself, will unquestionably prove to be the outstanding melo-comedy of Hines' career. The entire company spent four days at Altoona, Pa., where the racing sequences were filmed at the 250 mile championship race at the Altoona Speedway on June 14.

Following the shooting of this scene the entire company moved over to Westwood, N. J., where for the past week the remainder of the exteriors were taken. Over 200 extras were transported to Westwood for the filming of these shots.

Despite the fact that the production has not as yet been completed exchanges throughout the United States have been quick to realize the potentialities of this new Hines picture with the result that to date Eastern, Pa., and Southern, N. J., has been sold to Ben Amsterdam of Masterpiece Film attractions, Sam Zieler of Commonwealth for Greater New York, and William Skirboll Productions Inc. Cleveland, for Ohio and Kentucky.

Pending negotiations indicate that within a week or ten days more than 80 per cent. of the complete territory including foreign rights will have been sold on "The Speed Spook" which is being produced on a lavish scale. The unusual care that is being expended on this latest Hines picture is evidenced by the fact that eight weeks have already been spent on the feature and according to present indications at least three weeks more will be necessary before "The Speed Spook," is actually completed.

Hiers' Leading Woman

Duane Thompson has been engaged as Walter Hiers' leading lady for the first of the series of comedies which he will make for Educational Film Exchanges release. Hiers will have Archie Mayo as director for the first of his two-reel comedies.

Enright Writes Serial

N. Y. Police Commissioner Author of "Into the Net"

Following closely on the launching of the new periodical "Police," of which Police Commissioner Richard E. Enright is editor, comes the news that the head of the New York City Police Department has entered the field of the motion picture world as the author of a new Pathe-serial, "Into the Net," which is shortly to make its appearance on the screen.

"Into the Net," pronounced by the Pathe officials as the finest chapter picture ever released, is based on many of the actual experiences of the New York City Police in tracing missing persons. Into the story involving police activities Mr. Enright has woven a fascinating tale of love, adventure and mystery, in which a group of modern society girls are ensnared. The plot revolves around the disappearance of a number of daughters of wealth who have been kidnapped and held for ransom by a group of society vultures. The search for these girls, with the culminating recovery of the kidnapped victims, forms the basis of the story.

Frank Leon Smith, of the Pathe scenario department has written the continuity from which the screen version of "Into the Net" has been made.

George B. Seitz directed. It is a Malcolm Strauss Production.

Cut in Scenario Form

Hobart Henley will be able to establish a cutting room record when he edits his production of "Free Love"—his first for Metro-Goldwyn-Mayer. The picture was practically cut in the scenario. Before photography started Mr. Henley made a comprehensive schedule of the scenes he would need to tell the snappy story of "Free Love," eliminating at that time, instead of in the cutting room later, all incidents that would be extraneous in his treatment of the theme.

Lloyd's Second Independent Production Is Nearing Completion

"HUBBY," the working title under which Harold Lloyd's second independent production is being made, is rapidly nearing completion and will, within the course of the next few weeks be ready for its first preview. It is hoped that the pictures will be ready for release early in the new season.

The story of "Hubby" revolves around the marital troubles of a young couple who are just about to start on a vacation when the "family" arrives.

Sam Taylor and Fred Newmeyer, who have directed all of Lloyd's recent successes are again handling the direction of this newest offering of the Harold Lloyd Corporation. Sam Taylor, Thomas J. Gray, Tim Whelan and John Grey have written the story and gags.

Jobyna Ralston will again play opposite the star. Others in the cast will be Josephine Crowell, in the role of the mother-in-law, Charles Stevenson, who portrayed the bully in "Grandma's Boy," will be the lazy brother-in-law and little Mickey McBan, one of the cleverest child actors on the screen will complete the cast.

Back From the Jungles

Charles Charlton, Pathe cameraman who accompanied the Marsh expedition into the interior of Darien Jungles has advised the home office of the Pathe Exchange which secured exclusive rights for the filming of the expedition that he has taken 12,000 feet of film detailing the experiences of the explorers. These will be released in a series of screen "articles" in the Pathe Review early in the Fall.

The expedition is now in the Canal Zone having emerged from the jungles of Darien early last week.

"True as Steel" Strikes Bull's Eye, Say Critics

NEW YORK critics last week were high in their praise of Rupert Hughes' latest Metro-Goldwyn production, "True As Steel." It was presented at the Capitol Theatre and was overwhelmingly popular with the public.

"Some day," wrote the critic of the Sun, "our more elevated motion picture critics are going to awaken to the fact that the scenarios of Rupert Hughes show much more knowledge of life in America than they even remotely suspect. One of Mr. Hughes' intriguing panoramas is at the Capitol this week, and it is one of the very best that he has given us. The story is presented so intelligently and with such restraint by Mr. Hughes—who you doubtless know directs his actors in his own way in his own tales—that it does make one glow. 'True As Steel' is recommended."

"This reviewer," wrote the critic of the Telegram-Mail, "wishes to give a loud cheer for the practice of permitting the author of the story under dramatization to prepare the continuity, write the captions and direct the action. If you want to see what an author can do in the way of consistent character development, rational plot unfolding and clever caption writing go see 'True As Steel' at the Capitol."

"We were agreeably surprised with this pictorial effort," wrote the critic of the Times, "which is such a distinct improvement over 'Reno' and 'Souls for Sale' that we emerged from the theatre satisfied with life. Mr. Hughes has neglected 'hokum' and made this photoplay vastly more entertaining."

"A breathless and eager audience was entertained yesterday," said Quinn Martin in his review in the World. "Aileen Pringle and Huntly Gordon are suave and skilful as the lovers and Eleanor Boardman gives the most convincing and ingratiating picture of the younger generation that the screen has seen for many reels."

The reviewer of the Evening World wrote: "Trust Rupert Hughes to hit upon popular appeal. He struck a real bull's eye in 'Souls for Sale' and yesterday at the Capitol he knocked another eye out of El Toro when his True As Steel' was flashed on the screen. If there is one writer for the prints and for the screen who knows what the public wants his name is Rupert Hughes. No matter what he is doing he makes his audiences like it. 'True As Steel' is well worth while."

Associated Exhibitors Pictures Are Lauded by Critics

DURING its successful week's engagement as the Washington Theatre, Detroit, "The Lone Wolf," the Associated Exhibitor film starring Dorothy Dalton and Jack Holt, received unusually flattering notices in all of Detroit's daily papers.

The Detroit News says: "It is frankly a thriller . . . . In this endeavor it is notably successful. The story is rapidly unfolded and every few feet of film have their thrill . . . expert performances presented by Jack Holt and Dorothy Dalton."

Roy E. Marcette in "The Free Press" writes: "If you want to forget the heat of the day visit the Washington this week. Here's action, thrills, romance, adventure galore. It is all extremely melodramatic but so well done that it carries conviction."

In The Morning Telegraph, Aileen St. John Brenon, has this to say about "The Spitfire," Murray W. Garsson's picture directed by William Christy Cabanne for Associated Exhibitors:

"'The Spitfire' is a photoplay with an idea behind it . . . a production that will undoubtedly find favor with exhibitors. Christy Cabanne, in directing, has lost no opportunity to provide scenes for the box-office."

During its extended engagement at the Aldine Theatre, Pittsburgh, "Racing Luck" the comedy feature starring Monty Banks elicited the following comment from the Pittsburgh Press: "Monty works as he never has before and 'Racing Luck' provides the Aldine with a splendid program this week."

Shows Convention

Kinograms Gets Democratic Gathering Into Broadway Houses on Tuesday

Working under its slogan, "Built like a Newspaper," Kinograms, Educational's news reel, applied the most intensive newspaper methods in getting its pictures of the Democratic National Convention, which opened in New York Tuesday, to the screen, with the result that subscribers to Kinograms in New York, including the Rivoli, Rialto and Capitol Theatres in the Times Square district, as well as the New York Loew houses, and the Branford and Rialto Theatres, in Newark, were able to include in their Tuesday afternoon programs, pictures of news events in connection with the convention which had transpired but a few hours previously.

As Senator Pat Harrison's gavel fell at Madison Square Garden, as he assumed his office as temorary chairman, the first pictures of the convention were being handled in the Kinograms laboratories. The story was handled in "takes" in true newspaper style. As each interesting event occurred either in or outside of the great hall where the convention was assembled, cameramen photographed it and it was rushed through development and drying, and then sent to a laboratory in the heart of the theatrical district from which prints of the items were delivered immediately to the nearby theatres.

Every first run of Kinograms had prints of the convention, which did not open until noon, delivered for its afternoon performances. Other prints were finished and rushed out for clients in other parts of the country.

A Super-Super-Super

Rothacker Burlesque Film by Advertising Women

A treat is in store for delegates sailing for the London convention of the Associated Advertising Clubs of the World. Members of the Chicago Women's Advertising Clubs are going to produce a burlesque motion picture the third day out.

The actors in this picture will be costumed to represent leading Chicago firms, such as Marshall Field, Yellow Cab, Swift and Addressograph. The great super-production will be directed by a young lady costumed to represent the Rothacker Film Company.

Watterson Rothacker placed his Chicago organization at the disposal of the advertising women. Rothacker scenario department wrote the sketch, and one of the Rothacker directors rehearsed the amateurs in the Rothacker studio.

Paramount presents one of the "Famous Forty, "Unguarded Women," an Alan Crosland Production.

GEORGE DeCARLTON

DeCarlton Back in Fold

Signalizes Return to Acting in Paramount Picture

George DeCarlton is nothing if not unusual. Fifteen years ago he was an actor on the speaking stage, later he became one of the first of the Thespians to take up screen work, while recent years found him rising to success in the selling end of the picture industry. And now?

Well, last week DeCarlton completed a period of acting before the camera again. This time it was at the Famous Players Long Island studio, and the picture was one of the most important of the Paramount specials for the coming year, "The Story Without a Name," directed by Irvin Willat. This is the production to be exploited in co-operation with Photoplay Magazine, which is offering large prizes for the best title chosen by its readers.

The lure of the camera has prevailed and George DeCarlton is definitely back in the acting ranks again. Once more he can step into the Friar's Club without the feeling that he should be an associate member.

George DeCarlton entered screen work with the famous old Reliance Company, later being prominent in the Life Photo and Fox stock companies, and active at the inception of Technicolor. He opened the United Artists exchange in Boston, other selling experience including executive work with Robertson-Cole and special field work for Technicolor this past season.

Stern Off to Europe

Julius Stern, president of the Century Film Corporation, sailed for Europe. He was accompanied by P. Alexander, assistant production manager at the Century studio.

Breaks House Records

Vitagraph's Los Angeles exchange reports that all house records of the Owl Theatre in Los Angeles were just broken by "Let Not Man Put Asunder," the Vitagraph special featuring Pauline Frederick and Lou Tellegen. This J. Stuart Blackton production which is breaking records all over the country was immediately booked by the Owl Theatre for a return date.

Paramount Self-Defense Plea Heard by Trade Commission

FAMOUS PLAYERS-LASKY CORPORATION was forced in self-defense to build a first-run house in St. Louis to obtain a proper outlet for the company's big product. That was the substance of the testimony of Fred L. Cornwell, owner of the Delmonte Theatre, St. Louis, and formerly president of the Famous Players Missouri Corporation, owner of the Missouri Theatre, Grand boulevard and Lucas avenue, and which during Cornwell's regime as president also owned the Delmonte Theatre and fourteen neighborhood theatres, before Examiner Alvord of the Federal Trade Commission on June 23.

C. D. Hill, president of the St. Louis Film Board of Trade and local Hodkinson manager, was the only other witness heard at Monday's session. Hill testified that he had experienced no difficulty in disposing of the first-run product of his company in the St. Louis territory, with the exception of Springfield, Ill., where, he said, a combination of local exhibitors forced all film companies to dispose of their products under unfavorable circumstances. He said Paramount Pictures faced that difficulty with the others.

Cornwell reviewed the history of the first-run theatre situation in St. Louis, his testimony being intended to show that Famous Players, its officers and associated companies had not been guilty of "fraudulent and unfair" methods of competition so far as the St. Louis first-run houses were concerned, and that they had "endeavored to open up a closed market rather than to close an open one." However, Bruce Bromley, counsel for Famous Players, had difficulty in getting the desired testimony from Cornwell into the record, Examiner Alvord sustaining many objections by W. H. Fuller, chief counsel for the commissioner.

The building of the Missouri Theatre, the Delmonte Theatre, which was the Paramount first-run house prior to the opening of the Missouri; the purchase of Harry Koplar's fourteen neighborhood houses and the creation of the Famous Players Missouri Corporation to operate such theatres is mentioned in the complaint against Famous Players, et al, as a part of the alleged attempt to create the monopoly claimed to exist.

Cornwell testified that he had advised the building of the Missouri Theatre and office building on Grand boulevard instead of in the down town district, in the winter of 1918-19 when representatives of Famous Players came to St. Louis to look over the first-run situation. He stated that litigation followed the purchase of the Koplar houses and that later they were returned to the original owners at practically the price received for them. These houses are now owned by the St. Louis Amusement Company, controlled by Spyros Skouras and Harry Koplar and associates.

Efforts of Bromley to bring out that previous efforts had been made by other producers and distributors to obtain control of the Koplar chain of houses were not permitted by Examiner Alvord. Fuller also successfully resisted efforts to have Cornwell testify that Marcus Loew is completing the construction of a vaudeville and picture house at Eighth street and Washington avenue, and that the Goldwyn-Cosmopolitan interests were finally assisting the erection of a first-run house at Grand boulevard and Morgan street in which Famous Players would have no interest. He ruled such testimony was not material. Defense counsel made the offer to show that competition on first-runs did exist in St. Louis.

Hill defended the block system of disposing of pictures as a matter of economics, pointing out that it costs $15 or more every time a film salesman makes a town, and that if a company could sell twenty pictures at one time instead of but one, its expenses would be lower and it could afford to sell for less.

New Style Competition

Novel Minnesota Film Sues Associated Exhibitors Over Contract

The Community Amusement Association of Minnesota has begun court action to force Associated Exhibitors, through Charles Howard, its Minneapolis manager, to deliver films which the plaintiff claims to have contracted for. W. R. Frank, association president, says that a suit for damages will be initiated immediately. This will be his second legal action over the free shows idea. The first was a $50,000 damage suit against Greater Amusements.

Explaining the refusal of service, Howard says that Frank breached his contract by presenting Associated Exhibitors productions at Gaylord, Minn., where there is a picture theatre, the contract calling for free shows only in communities where there are no theatres.

The Community stunt is to charge merchants a weekly fee for free shows, which prove the main attractions of trade festival campaigns. Film advertising supplies the association with its profits, which to date, it is said, have been negligible, if not non-existent.

Rushed Through Space

Pathe Planes Wing Way Westward with Convention Views

The remarkable record for speed established by the Pathe News has again been maintained by that organization through the rapid transportation of the film views of the Democratic Convention, which enabled exhibitors at distant points to present the pictures of the big gathering to their audiences on the opening day of the convention.

Within a few hours after the formal opening of the national convention at Madison Square Garden, New York, Pathe's views were being exhibited in Boston, Philadelphia, Albany, New Haven, Washington and other important centers, and while the pictures were en route to distant points by special aeroplane New York City audiences were viewing the film at the matinee performances in the Broadway houses.

The convention was called to order at 12:43 p. m. Less than two hours later Pathe's special aeroplanes bearing the prints and negatives of the big convention were on their way to Chicago and other points west and special messengers were rushing the film to nearby key centers.

Principal Pictures Announces Three New Franchise Holders

THREE new franchise holders to handle the Baby Peggy and Harold Bell Wright Principal Pictures Master Productions were announced this week by Irving M. Lesser, vice-president of Principal. These are: Second National Pictures of Illinois, controlled by Balaban & Katz, 831 South Wabash avenue, Chicago; the Milwaukee Film Company of Wisconsin, controlled by Thomas Saxe, and the H. Lieber Company of Indianapolis, controlled by Robert Lieber.

These three territories practically close Principal's new territorial franchise distribution plan for Baby Peggy in "Captain January," Baby Peggy in "Helen's Babies," Harold Bell Wright's "The Mine with the Iron Door" and the succeeding Wright story, which probably will be "The Re-creation of Bryan Kent."

Sol Lesser, president of Principal Pictures; Mike Rosenberg, secretary, and Irving Lesser are enthusiastic over the manner in which the territorial franchise plan is working out. Irving Lesser said:

"It is much better than we ever imagined. There is a tremendous demand for the Baby Peggy and Harold Bell Wright pictures. On 'Captain January,' the present Baby Peggy picture, in which Hobart Bosworth, Irene Rich, Harry T. Morey, Lincoln T. Stedman and Barbara Tennant appear, we have bookings in such houses as the Mark Strand Theatre, New York; the Grand Opera House, Pittsburgh; the Palace, Philadelphia; the Strand, Milwaukee, and the Bijou, Atlantic City. These bookings strengthen our conviction that Baby Peggy is the most popular little star today."

Forty-five Productions Are Announced by Metro-Goldwyn

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, whose associates are Irving Tralberg and Harry Rapf, now has under way at the studios at Culver City a production schedule that embraces some thirty-one feature productions. In addition, there are eight Metro-Goldwyn pictures ready for release, with prints in the hands of the various exchanges. There also are six Cosmopolitan productions either completed or being prepared for production, making a total of forty-five pictures all set for the coming season. Added to this will be several others, bringing the total output for the season up to sixty.

Mr. Mayer announced that the completed Metro-Goldwyn pictures, in the order of their release, are: "The Arab," Rex Ingram's latest; "Revelation," which had a pre-release showing at the Capitol last week; "Bread," directed by Victor Schertzinger; "Tess of the D'Urbervilles," Marshall Neilan's production; "Little Robinson Crusoe," Jackie Coogan's latest; "Broken Barriers," a Reginald Barker production; "The Red Lily," recently completed by Fred Niblo; "Yolando," a Cosmopolitan feature starring Marion Davies; "Don't Deceive Your Children," directed by King Vidor; "One Night in Rome," by J. Hartley Banners and starring Laurette Taylor, and "His Hour," an Elinor Glyn production.

Several productions, other than the above, have been completed but have not as yet been edited and cut. These include "Circe," Mae Murray's next starring vehicle, written especially for her by Vincente Blasco Ibanez; Buster Keaton's latest laugh provoker, "The Navigator;" "Along Came Ruth" and "The Beauty Prize," two Viola Dana pictures; "Greed," the von Stroheim production, and "The Bandolero," directed abroad by Tom Terriss. Marshall Neilan left a week or so ago to direct "The Sporting Venus" on the other side, and "Janice Meredith" has been completed by the Cosmopolitan company. "Ben Hur" is in the course of production in Rome, Marcus Loew having sailed last week to give it his personal attention.

Other pictures now being filmed or being made ready for filming include "The Great Divide," under the direction of Reginald Barker; "Mrs. Paramor," the first of the Robert G. Vignola productions; "The Prairie Wife," directed by Hugo Ballin; "He Who Gets Slapped," with Victor Seastrom directing; "The Silent Accuser," being directed by Chet Franklin; "Never the Twain Shall Meet," "The Temptress," "Zander, the Great" and "Quality Street," Cosmopolitan productions; Mae Murray in "The Merry Widow," Jackie Coogan in "The Rag Man," Ramon Novarro in "The Scandal," to be directed by Frank Borzage; "The Snob" and "The Span of Life," both to be directed by Monta Bell; "So This is Marriage" and "Nothing to Wear," two Hobart Henley productions; "Cheaper to Marry," a Robert G. Vignola production; "Man and Maid," a Victor Schertzinger production; "What Will People Say" and "Beauty," two Rupert Hughes productions; "Wife of the Centaur" and "Women and Wives," which King Vidor will direct, and "Man and the Moment," an Elinor Glyn feature.

Stars in "Folly Girl"

"The Folly Girl," a story of bright lights, "jazz," beautiful clothes, laughter and tears, has been chosen as the vehicle in which Margaret Livingston will make her debut as a star on the Producers Distributing Corporation program. Miss Livingston played the lead in the well known "Leather Pushers" series.

Shows New Color Process

Vitagraph, which has been experimenting with colored processes for some time, will reveal some of its results in the E. Phillips Oppenheim story, "Behold This Woman," scheduled for early showing at one of the big four pre-release Broadway theatres.

Only certain portions of the picture which best lend themselves to color reproduction will be subjected to the color process, the balance being confined to the customary black and white.

Scenes from "Wedding Showers," an Educational-Mermaid Comedy starring Lige Conley.

Sales Drive Winners

Skirboll Cops First National District Managers' Prize

The prize winners have just been announced by First National Pictures in its eight weeks' sales drive which began on December 16 and continued till February 9. The district managers' prize was won by Joseph S. Skirboll, manager of the western district. Three prizes to the personnel of the branches were awarded. First money was won by the Los Angeles branch of which W. E. Knotts is manager; second money by the Pittsburgh branch, A. S. Davis, manager; third place was won by Atlanta, C. R. Beacham, manager.

In addition, the following shared in the prize money: Assistant Manager R. S. Wehrle of Pittsburgh. Salesmen: J. G. Bower, C. H. Drane and Benjamin Harrison of Los Angeles; A. Parke, J. A. Gribble, F. L. France and M. E. Goldstein of Pittsburgh; P. A. Strachan, F. T. Sands, L. W. Carter and J. M. Young of Atlanta. Bookers Mrs. B. H. Bogart, Los Angeles; H. Lissman, Pittsburgh; L. S. Drumm, Atlanta. Cashiers: Mrs. Edith MacIntosh, Los Angeles; R. S. Patterson, Pittsburgh; R. H. Roberts, Atlanta.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Lem Stewart Invents Novelty Hook-up for "Men" in the Southern Enterprises

ONE of the important functions of Lem L. Stewart's department in the Theatres Department of Famous Players is to outline the campaign on coming pictures for the managers of the former Southern Enterprises houses. This service is not limited to Paramount pictures, but is given all attractions booked into this section of the circuit. Only recently it was pointed out that managers who followed Mr. Stewart's tips made a profit on The Fighting Coward where a straight handling of the picture was not so satisfactory. Mr. Stewart's latest stunt is a co-operative page on Men, with a new angle for the hook-up.

Before the Pola Negri picture was sent out, the usual advice was broadcasted, which included the contest based on the title. Managers were urged to start early, and the soundness of this advice was demonstrated in the report of C. W. Irvin, of the Imperial Theatre, Columbia, S. C., who wrote that store managers were feeling poor and not inclined to do special advertising. It took him several days to lay off the eleven advertisements which made up his page. Had he delayed, the scheme probably would have fallen through.

Uses Pictures

Mr. Irwin made the best use of the idea, following the scheme in every detail, and he reports that after the stunt had been worked the various merchants were well pleased with the result.

The page was worked on the personal publicity angle, suggested by the title. It was men who were advertised rather than the stores. A page of eleven displays, including the theatre, gave blank frames into which were to be set eleven cuts showing the heads of the various enterprises.

These portraits were scattered through the paper so that there was at least one cut to every pair of facing pages in the two-section Sunday issue.

Had to Spot Them

None of these portraits carried any identification. The captions were all similar to the two quoted, the first of which read: "Photograph of a well-known business man, of whom more is said in another part of this paper." The second ran: "Columbians know this man well, but you'll know more about him by reading another part of this paper." Where it is possible a more direct reference to the page by its folio number will be better.

The idea was to cut from the paper these portraits, insert them in the proper places in the display page and add their name and official title. Cash and ticket prizes were offered for the most complete identifications, plus neatness and originality.

One of the spaces was taken by the house with the copy: "If you can't guess who these men are, write and ask Pola Negri, for she knows all about men. Pola tells you more about Men than you ever knew in her latest Paramount picture, to be shown Friday and Saturday at the Imperial."

Easy in Small Towns

Spotting eleven men would be a job in most places, but in Columbia most of the advertisers were so well known that few inquiries had to be made, but a visit to any of the stores would give them proper identification.

A surprisingly large number of replies was received, and three days of average business were crowded into two of this engagement.

Eddie Collins, City Manager in Galveston, figured that the town was a little large for this stunt, but he ran it for the Queen with a variation. There was something wrong with each of his displays, perhaps a misspelled word, an incorrect telephone number or the wrong address. The page had to be corrected to win from three to ten passes.

Shuffled Cuts

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, used the cuts, but could not get the run of the paper, so he put the cuts into the wrong spaces and the pictures had to be transposed. Here the idea line was "Pola Negri knew all Men. How well do you know Waco's business men?"

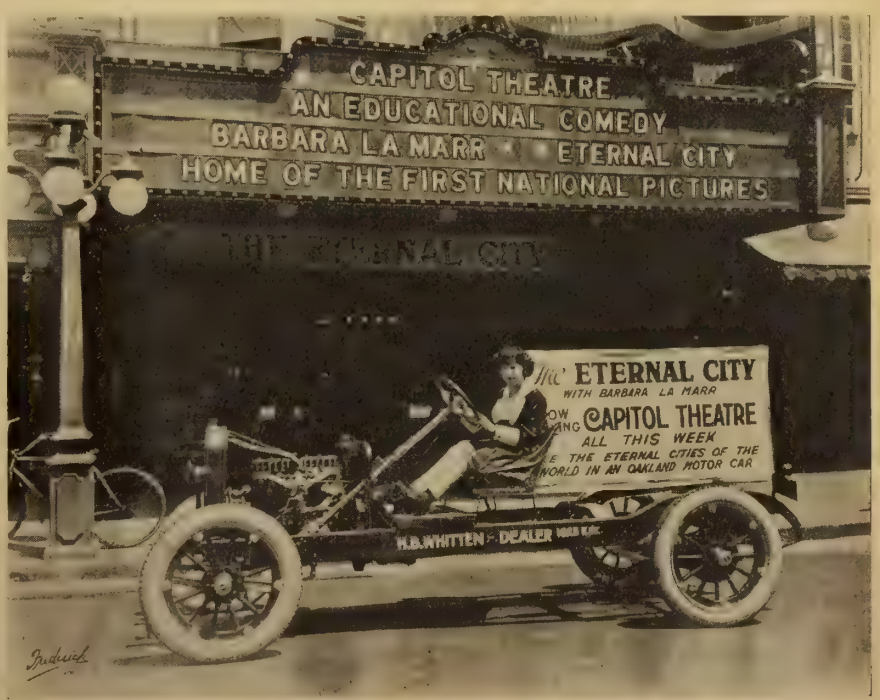
Helps Grand Opera

Supporting his contention that radio can be made to help the picture theatre through the interest it creates, Joseph H. Hanley, of the Kingsway Theatre, Brooklyn, N. Y., sends in a clipping containing an interview with Fortune Gallo, impresario of the San Carlo Opera Company. Mr. Gallo said in part:

"I honestly believe the radio has helped grand opera vastly. By means of this important invention, the arias never before heard by thousands, are brought to smaller cities and towns on the air. This has created a desire on the part of the listeners to actually see an operatic production and I know that our own attendance records have been broken since the radio came into general use."

Pre Reviews

Thomas G. Coleman, of the Rialto Theatre, Macon Ga., has hit on a profitable idea in his pre-reviews. He sold the reviewer of the Telegraph on the idea of seeing the picture the day before. Now the review appears the morning of the opening, when it can do the house some good. He started this with Beau Brummel and got that production over to excess receipts, a part of which came from a hook with the B. B. hosiery.



A First National Release

GETTING A HOOK-UP ON A MIGHTY SLIM EXCUSE

M. B. Hustler borrowed this stripped chasis because the sign read "See the eternal cities of the world in a dash car." That satisfied the dealer from whom M. B. Hustler borrowed the outfit to advertise the Eternal City at the Capitol Theatre, Sacramento.

Had Monkey Glands for Black Oxen Run

A little thing like well known facts does not worry Uncle Horace Judge when he starts in to show the English managers how to exploit a picture. He was asked to help put over Black Oxen at the Pavilion Theatre, Cardiff and he sent a pair of monkeys to Wales as "perfect specimens of the type of monkey used with remarkable success by various scientists in the glandular system of rejuvenation."

A First National Release

MONKEYING WITH FACTS

Probably it was a part of the scheme that one of the monkeys was permitted to "escape" and climb into a nearby hotel. At any rate it made ten times the talk the mere window display could have done.

Of course Black Oxen deals with ligation and not gland transplantation, but that's a mere detail to an exploiteer. The big idea is to make the noise and sell the tickets, and the monkeys did both.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

WITH George Arliss in "Twenty Dollars a Week," the program was limited to two musical numbers through the fact that one was a presentation of Gounod's "Faust" in three scenes, running thirty minutes. The other was Selections from "Pagliacci" by the Mark Strand Orchestra, with the Prologue sung by a baritone as the finish. Besides these two incidents and the feature picture, there was the Topical Review and a twenty-minute film showing "The Mysteries of Mah Jong." This is a Norman Jeffries production. Two hours and ten minutes was the length of the entire show.

Selections from "Pagliacci," occupying the regular overture position of the program, embraced the most tuneful of the Leoncavallo numbers played by the orchestra. The Prologue, which is always played or sung first, was reserved for the finale and was sung by Joseph Martini, operatic baritone, in costume. The lights included medium amber floods on the musicians from the dome. Two entrance spots of light blue covering the ceiling drapes and the sides. Red coves. Four arch spots hitting the pleats of the antique gold draw curtains which were closed over the small production stage. The baritone came on from behind these curtains, center. Colors of spots on the curtain were green and magenta, left top and bottom, and light blue and orange, right top and bottom. From the booth there was a medium blue Mestrum flood of 150 amperes on the draw curtains. There was no spot on the singer. The time of this incident was nine minutes.

Reminiscenes of "Faust" was done in three scenes, with soprano, mezzo-soprano, tenor and bass-baritone, in addition to a ballet of ten. The opening scene was the Market Place, in which the following numbers were used: "Kermes," "The Calf of Gold," "Faust Waltz," by the ballet, and the meeting of Marguerite and Faust. The front lighting included blue foot lights full, and reds one-third; violet flood, Mestrum 150 amperes, from the booth on the musicians; magenta entrance spots covering ceiling drapes and sides. A red spot from the dome followed the Mephistopheles in his numbers, while white spots from the sides picked out other principals. The dancers were covered by a white Mestrum flood from the dome during the waltz. The second scene was the Garden of Marguerite, opened by mezzo-soprano singing "In the Language of Love" (Flower Song.) Then came the Love Duet by tenor and soprano, closing the scene. The front lights included a light blue flood on the musicians from the booth, with blues on full and entrance spots off. For the interlude the orchestra played the "Soldiers' Chorus," and then followed the Prison Scene in its entirety. Lights for this were: Amber floods one half on set. Straw spot for rays through the prison window. All front lights off. Red spot on the devil. The time of this was thirty minutes.

Relays a Story

W. Griffith Mitchell, of the Majestic Theatre, Kalamazoo, Mich., sends in a neat little house program on a ready print colored cover. He uses mats for cuts, so that the only cost is for printing and the material. That's old stuff, but the high light here is that Mr. Mitchell takes the back page for a repetition of an article in the local paper relative to the closing of the house for repairs. The newspaper gave him a cast from the mat in return for which he mentioned the paper and advised the reader to "watch the Gazette for grand reopening announcement." As the Butterfield management has recently taken over the Regent, they will run on that through the Summer and extensively renovate the Majestic. Mr. Mitchell will have charge of both houses. Reprinting the newspaper story carries much more weight than any house announcement, and using the story in the same form is more convincing than a reprint in different measure.

A Paramount Release

COINING WORDS FOR A WINDOW HOOK-UP ON A SOCIETY SCANDAL IN FORT MADISON, IOWA

The display on the left is self-explanatory. There was a slow drip from the barrel into the bottle to alibi "When all of this leaks out." On the right is announced "Glorious Gloria at her Gorgest" (whatever that is), and the nightie is tagged "Gloria at the time of the scandal." BUT the price tag is $2.98!!! Never since Gloria became a star! Never! And "Hosiery becomes exposiery"

In Again

Now it is Those Who Dance which is being used instead of a jail sentence. This is not because this First National is a punishment, but it deals with bootlegging, and the Chief of Police of Oklahoma City figured it would carry a greater lesson than a period of meditation in jail, so he persuaded the judges to sentence liquor offenders to see the play, then showing at the Empress Theatre.

This stunt has been in the moth balls for several months, but it is still vigorous.

Jazzed the Cottage

People who like melodrama do not particularly care for the dainty conceit of The Enchanted Cottage, and H. C. Farley, of the Empire Theatre, Montgomery, Ala., knew many of his patrons to be of that type.

He worked his orchestra in a fifteen minute jazz specialty, and advertised them almost as strongly as the feature. The result was that a greater percentage of the patrons liked the combination show and figured they had received their money's worth.

Far Flung

Showing how widely the Coogan impersonation has spread, the First National reports two recent contests. One of them was held in Holyoke, Mass., where the local merchants donated three prizes for the best imitations. The other is reported from Bendigo, Australia. In the latter turnout there was one kid who could double for Jackie.

The Coogan impersonation has made thousands of dollars for exhibitors, but it is getting to be an awfully old story to the exploitation editors.

A First National Release

SOME OF THE HIGH LIGHTS FROM THE LAUNCHING OF THE SEA HAWK IN NEW YORK CITY

Top line shows the front of the Astor Theatre. Below are one of the book displays, the relief panel loaned for book co-operative sales and the electric sign adjoining the Palace Theatre. At the bottom are two windows given to the display of costumes worn in the production, the rich fabrics holding the women shoppers. There were scores of book displays and other window ideas.

J. M. Edgar Hart Has Another Idea

The fact that J. M. Edgar Hart has another idea is scarcely news. The hustler of the Palace Theatre, El Paso, Texas, has them right along. The news angle is that this is bigger than usual; and it has to be decidedly large to get into that class.

The chief high light to this idea is that it let him ride with the newspaper for a couple of weeks instead of a day or two. The other big angle is that any fairly large city can work the same idea and the small towns can scale it down to size.

The Herald organized a 2000 mile endurance contest for stock cars. Hart heard of it and promptly arranged to horn in. He offered the theatre for the presentation of the prizes, arranged for a bulletin board, got the telephone reports for display in front of his house and the winning cars were parked in front of the theatre the day the prizes were presented.

Most of the news stories run by the paper carried the fact that the prizes would be presented at the Palace, and in every way he got much kudos at no cost. He did not contribute any prizes, but we imagine that he would have done so had he been asked. As it was he was merely asked to contribute the house and his enthusiasm—and he gave freely of both.

A Universal Release

A GOOD TIE-UP ON SPORTING YOUTH FROM DALLAS, TEXAS

This was arranged by Jack Meredith, Universalist for the Palace Theatre, hooking to the leading dealers in sporting goods. The window is not over-crowded, yet they work in about everything except canoeing and horse racing in this nice display.

Plastigrams Win Full Sunday Page

When Plastigrams were given their first showing at the Coliseum Theatre, Seattle, Wash., the papers gave them unusual notice, one devoting one of its Sunday supplement pages to an explanation of how the effect was obtained, with diagrams and sketches, mentioning the fact that they were about to be shown at the Coliseum apparently merely as a matter of news interest. This was entirely apart from the usual photoplay department mention and of many times the value, since the editorial notice lifted the device into the dignity of a scientific achievement.

As a ballyhoo stunt the special glasses required were distributed to patrons in the waiting queue, and their experiments with the bi-colored mediums gave the suggestion that the K. K. K. was paying a visit to the house minus the usual robes. The ballyhoo value of these glasses has been overlooked by most managers.

Put It Over

A. P. Desormeaux did not mask in his entire lobby for The Son of the Sahara. He merely draped the sides of the box office with a fly over the front and it sufficed to put over the First National as well as a larger display. It cost less, too.

An Educational Release

THIS IS NOT A K. K. K. BUT A PLASTIGRAMS' AUDIENCE

The special glasses were presented in advance to the standout at the Coliseum Theatre, Seattle, with the odd result shown in the photograph. The engagement brought a solid range of reading notice in the Sunday paper. Not press stuff, but news.

Ways to Paste Up on Compo Boards

James Mahoney, of Fall River, sends in a number of ways to make paper stick to shiny compo board. He has had good results with the pumice rub-down already suggested, and has had better results with a sandpaper rub followed by a coating of shellac. It can also be painted with any flat color, or washed with a cloth saturated with vinegar and ammonia, followed by a washing with soap and water. He writes that he has posted 24-sheets with no greater precaution than shellacking the edges, employing the regular flour and water paste, with a little gum arabic, and has seen cutouts withstand a heavy rain with no further preparation. All of which is respectfully submitted.

Betters Balloons

With an eye to the main chance, the Strand Theatre, Syracuse, let the newspaper in on the distribution of Lloyd balloons for Girl Shy, shooting 500 off the roof of the Herald Building. It did them just as much good as using an office building or their own house and in addition it carried several stories in the Herald including a two column box for the advance.

A break into the humorous column of the Telegram was made through the exhibition of a set of false teeth alleged to have been laughed out and lost by a happy patron. Manager MacDowell had the teeth in his office to verify the statement. Cliff Lewis credits a recent story in this department for the idea.

They get all the kicks possible out of any story at the Strand, generally obtaining double value.

J. H. Stelling, of the Rex Theatre, Spartanburg, believes in fairies. There was a new newspaper in town. It was offering an automobile in a circulation stunt. It asked Stelling to display it in the lobby, and then plastered the paper and posters with the announcement that the car could be seen in the Rex lobby.

A Universal Release

A PAIR OF TWO SIDED MODELS OF NOTRE DAME

Used by Proctor's Fifth Avenue Theatre, New York, for the run of The Hunchback. Placed at the corner of the marquise the effect was unusually good and brought extra business to this Broadway location.

Red Eyed

Red eye in this instance has nothing to do with the fluid once known by that name. It refers to an exploitation stunt, or it would not be run here.

The Colonial Theatre, Tacoma, made two compo board cutouts 13 feet high, reproducing the neckless head used by First National for Holbrook Blinn in The Bad Man. One was used either side of the marquise, directly above the electric letter sign, and you could see them blocks away. The whites of the eyes were cut away and replaced with transparent white material, backed by red lamps in flasher sockets.

All of the newspaper advertising was tied by through the use of plan book cuts of the same design.

The Bad Man did not seem to scare people in the least. They all went in and gave him the laugh.

Tagged His Banner

Leroy V. Johnson, of the Liberty Theatre, Seattle, had a special picture of the local boat crews, so he had a special shaped cutout with the announcement and a picture of a race painted and appended to the regular banner for The Meanest Man in the World.

It got much more attention than a sign twice the size merely placed in the lobby would have commanded.

Can Be Done

Moth balls and tar paper would seem to be about the only good hook-ups for First National's The White Moth, but the Warfield Theatre, San Francisco, got a two page layout on the title, but he was helped by the fact that the house was also celebrating its second anniversary.

Obscure

One theatre recently painted a sign for "De Mille's Triumph." As the capital letter in the title was raised above the other letters it left room for the producer's given name and the patrons were asked to patronize "De Mille's Cecil B. Triumph." Not so good.

Book Prizes

L. R. Towns, of the Strand Theatre, Birmingham, gave copies of Scaramouche to the luncheon clubs to be awarded some member. This gave him a chance to talk the the picture for a couple of minutes and the interest in the award further worked for the picture.

The idea is not new, but Towns worked it very thoroughly, overlooking no organization with a meeting the week before the run.

Hitched to Milk

Jackie Coogan rides the water wagon, of course, but in Terre Haute, Ind., they put him on the milk route for A Boy of Flanders. They used 20,000 milk bottle hangers, fastening them with rubber bands instead of using Max Doolittel's punched card. The copy read: "I am glad you like milk. So do I, and drink lots of it. I know you'll like my latest picture also, A Boy of Flanders. It plays the Grand." There were enough hangers to make a repeat the second day.

The White Sister Wins the K. of C.

Knowing that there might be some opposition on the part of misinformed Catholics, George Brown, of the Imperial Theatre, Charlotte, N. C., took pains to see to it that the Knights of Columbus were informed as to the nature of the story and the approval of high Church authorities, with the result that practically all of the local membership were present one of the three days of the run.

The feature was also shown in advance to the Better Films committee and their approval widely advertised.

From the more material angle he used two 39 foot banners on the main thoroughfare, 500 novelty cards in stores and offices, newspaper work for two weeks in advance and the de luze trailer for a week.

He ran business about $500 over the average in the three days.

Co-op Programs

Apparently J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., gets credit for the first co-operative program. He worked it on Scaramouche, using the handsome booklet which was sold to patrons during the New York run. By adding pages for the local advertisers, four spaces to the page, he got something that gave them—and him—real value. This was in addition to several co-op. pages in the newspapers, for Mr. Blanchard had the entire town talking about Scaramouche.

Strongheart, P. A.

If it keeps on, the Strongheart will presently be writing testimonials for corsets and cosmetics. He has done about everything else. The latest was to tie him in to Milwaukee Journal's "Know your State" campaign, which was done by leading him to the large State map in front of the Journal office and telling him to regard it intently.

Then the photographers got busy and next morning a lot more people knew that The Love Master was at the new Wisconsin Theatre. That pup surely does lead a dog's life.

A Goldwyn Release

MAKING THE CIRCUS POSTERS WORK FOR ROWLAND & CLARK

The posters were up all over Pittsburgh, and Milt Crandall figured that he might ride on the general idea, so he dug out a calliope, got a four-horse team and beat the circus to a parade, with a few well chosen words about Three Weeks at State and Liberty.

Two Corking Ideas From Harold Rice

Harold E. Rice, of the Majestic Theatre, Pueblo, Col., has been busy since his last letter.

He put in a couple of new Powers machines the other day, replacing his old equipment. He shot them right up to the projection room, with no time for a display in the lobby, but he brought down the old machines and used them for a ballyhoo.

He painted eyes, noses and mouths on the lamp houses, named one "Old Faithful" and the other "Dependable," the former credited with ten years of service and the latter with seven. At show times Old Dependable was started up, and they had to shut down before the crowds would consent to go in and see the picture. Mr. Rice remarks that he never realized before how interested people are in such things.

A Talking Machine

Meanwhile "Old Faithful" gave an interview to a reporter and hogged fourteen inches of space with a two column head. Another paper gave a little less space to a technical story; the first interview being in the nature of a reminiscence, and the new machines were made the talk of the town.

Mr. Rice's other stunt was a lecture on the placement of the flag just before Flag Day. This was worked with the local chapter of the D. A. R.

Working the Production

For this the stage was set as a military camp, and the flag was raised to reveille, sounded on the bugles. Then the proper display of the flag, as set forth by the War Department was explained and demonstrated, the lights went to sunset and the colors were lowered and taps sounded as the curtain fell. It rose again a moment later with the flag again at full staff and all lights on, the flag fluttering in the wind as the orchestra played the national anthem.

A Pathe Release

HOW ONE OF TWO SPOKANE HOUSES SOLD GIRL SHY

The Ritz and Casino Theatres, Spokane, Wash., had Girl Shy, day and date, for ten days. Both did a packed business. This display shows how the Casino utilized the paper to work out a display. Note the centerpiece formed from the 24-sheet.

Switched Title

Because the quotation is not familiar in Denmark, the title of Skin Deep was changed to "Den Ubekendte fra New York," or "The Unknown from New York," and the advance publicity consisted of mystery stories about this unknown which were presently linked up to the showing at the Metropol Theatre, Copenhagen, where four policemen were required to handle the crowds in the peak hours.

Prints Own Paper in Guatemala City

J. C. Searcy sends in a couple of eight page papers he gets out for Robert Wilcox & Co., who handle First National and Pathe in Central America.

The newspapers are rather independent in Guatemala City. If they don't feel like printing your advertisement, they just don't and that's all there is to it, while such a thing as "preferred position" never has been heard of. As the advertising rates are rather high, Mr. Searcy finds it less expensive and decidedly more advantageous to get out his own eight pager, with enough reading matter to carry the advertising appeal.

He also sends in a couple of snap shots of a treasure hunt he staged for Just Kids, along the familiar lines, secreting the treasure in a meadow where the kids could dig to their hearts' content. It's just as good down there, he reports.

A First National Release

A USEFUL FRONT THAT CAN READILY BE REBUILT

It was worked by E. H. Mooney for his Trianon Theatre, Birmingham, Ala., but it can be worked over repeatedly by changing the minor decorations with an occasional coat of paint. Later on a window can be cut to frame three sheets.

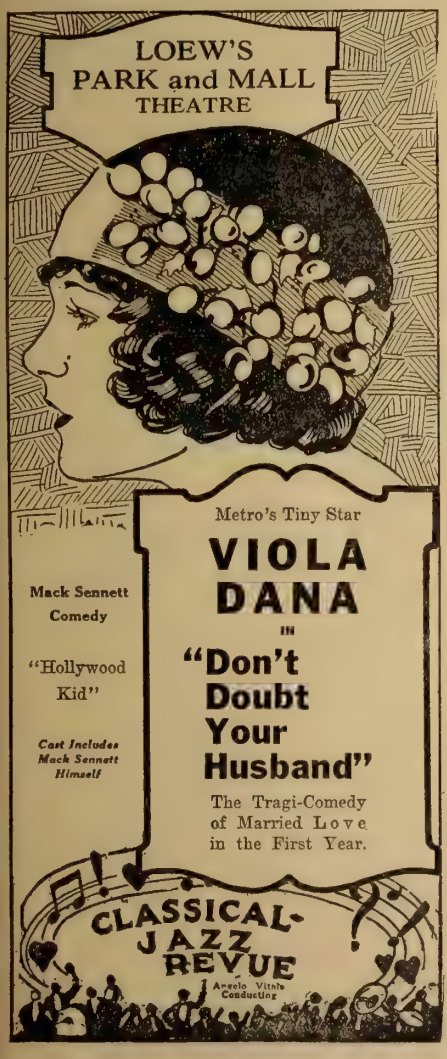
Spreading

Now the American Theatre, Salt Lake City, is using the hook-up with the traction company whereby pass holders are admitted free on one dull night each week. In return the traction people smear up the picture in their goodwill organ. From another angle, most passes bring in one or more paid admissions.

In reporting the stunt Walter F. Eberhardt, of First National, credits Cliff Denham, of Victoria, B. C., with originating the idea. As a matter of record this was worked by a Chicago house some two or three years ago; Barbee's Loop Theatre, if we are not mistaken.

Another Deep Space Gives Good Display

Generally a space a little wider than it is deep will look better than the reverse and a really good proportion should be not more than one third deeper than the width, but this space on Don't Doubt Your Husband from Loew's Park and Mall theatres, Cleveland, is a little more than four inches wide and ten inches deep, and yet it looks well because the type space is in proportion and Miss Dana's portrait is not so intimately a part of the type that it looks top heavy. Carrying the text further up would have given a different effect and one less to be



A Metro Release

A TWO-PART AD

commended. It is very little more than an announcement of star and title, but the title is looked to for a sales angle, with the underline that this refers to the always interesting and dangerous first year. That background looks familiar and suggests either a benday pattern or a stock design. Mr. Malaney seems to be partial to it, but it works well, being better than the deeper benday designs and yet not so light as to weaken a light cut. Three houses share the bottom of the leading photoplay page in Cleveland and to get them in requires the somewhat narrow measure, so that this is largely the manifestation of a local condition which is not always so skillfully met.

Gets All Details in Compact Space

This four nines from the Princess Theatre, Toledo, makes nice employment of a stock cut that gives all of the features of Flaming Barriers, with the three chief players, the fire engine, the aeroplane, the forest fire and probably, if you could cut down the trees on the left, the trapped fire chiefs. With such a cut, a minimum of argument is needed, and the small bank of selling talk gets away with the doubtful prospect very nicely. The cut seems to have been cropped at the top to save space, but this is not very noticeable. A better effect would be gained

A Vitagraph Release

A SELLING CUT

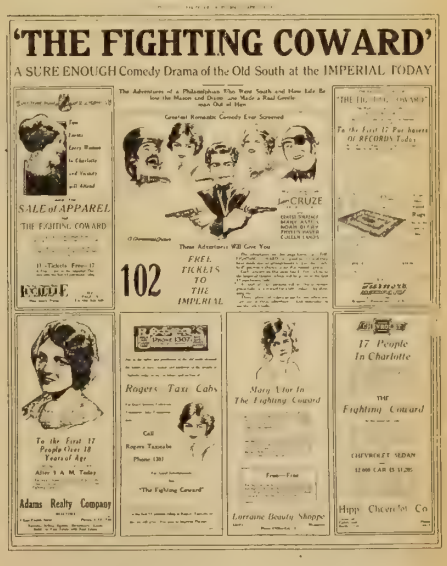
by serrating the edges with a three-square file. It would take only a moment to break the line and obtain a cut that would not suggest contraction. This cut is very self-sufficient, and its chief value is that it tells that the flaming barriers are physical and relate to a melodrama instead of masking a love story of suppressed passion. It is not much space to give a Sunday space in Toledo, and it is worth what it costs to use the wider cut, which is easily the best of the set.

Revives Old Idea in a Meighan Week

Ten or twelve years ago "weeks" were the popular appeal. There were Biograph Weeks and Pathe Weeks and Vitagraph Weeks, according to whichever company was on top at the moment. More recently these weeks have been fewer, now and then a Talmadge Week split between the two sisters, one show each for a three day run, but an out and out one-star week with a daily change dates seven or eight years back, and the nearest we get is the annual "week" announced by each of the leading companies, following the Paramount lead. But this space, from a theatre we cannot place by city, though the house is the Franklin, offers a six day Meighan Week with a daily change, playing The Bachelor Daddy, A Prince There Was, Our Leading Citizen, The Man Who Saw Tomorrow, The Ne'er Do Well and If You Believe It. There is a good idea here for any house with a favorite star, and you can play those old Meighans to better effect than some of his more recent releases, though we think that The Miracle Man could be dug up for a Meighan festival. That not only gave Meighan his start toward stardom but was the real start of organized exploitation, since Claud Saunders built his original staff on the foundation of publicity men employed on this picture. The cut is too long to reproduce in its seven inch drop, for which reason it is laid on its side, though it ran up and down in the newspaper. Note the device of slicing the cut. It's a good idea.

Gets a Hook-up With Poor Title

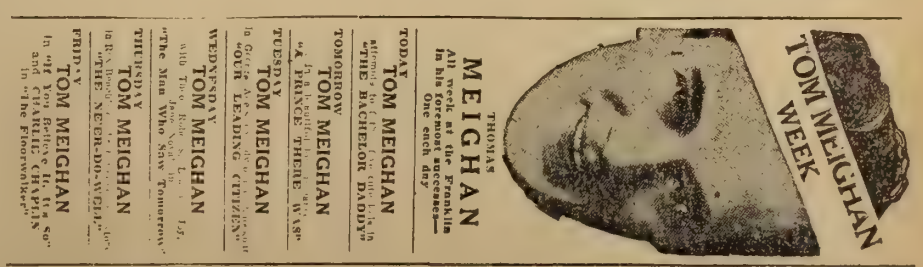
There is not much to pin a co-op page to in The Fighting Coward, yet George E.



A Paramount Release

FORCING AN ISSUE

Brown, of the Imperial Theatre, Charlotte, N. C., gets six merchants to come in, and this in a town where the co-op page is but little used. As previously pointed out, Mr. Brown



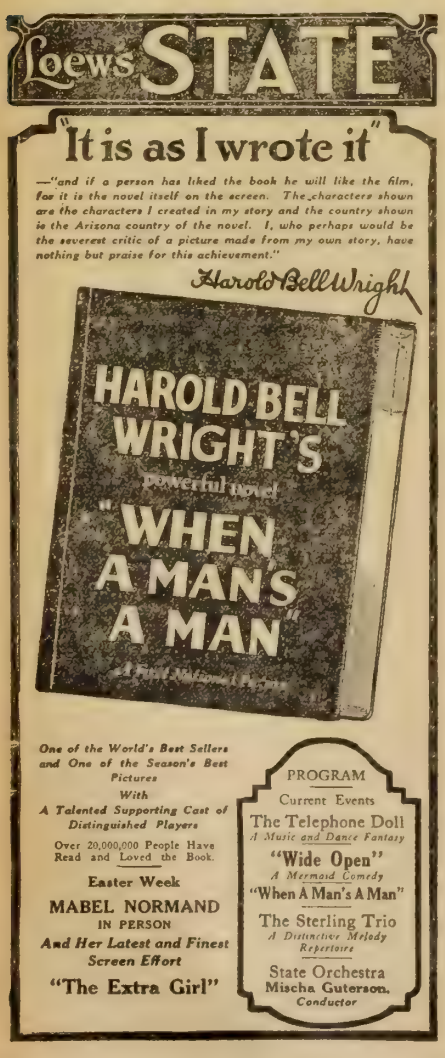
A Paramount Release

THE SPECIAL SINGLE SEVENS FOR A MEIGHAN WEEK

sold a story satirizing the old southern dueling customs through advertising it as "The Adventures of a Philadelphian who Went South and how Life Below the Mason and Dixon Line Made a Real Man of Him." This is the way he put it over for the final blast, and he got the page on the argument that "The advertisers on this page know that The Fighting Coward is a good picture" so they have arranged to give tickets to their patrons. One beauty parlor does hook-in to Mary Astor in the picture by suggesting that they can make the local girls as lovely as the player, but the only direct hook in is the phonograph company's "The fighting spirit of The Fighting Coward has made the south a leader in fine furniture." The page just goes to show that if you want a hook-up badly enough, you can manage to get it. Mr. Brown did, and it helped to shoot up his business some $400 on three days.

Author's Endorsement Is the Chief Appeal

Loew's State Theatre, Cleveland, utilizes the book idea for When a Man's a Man, and throws in the author's endorsement for good measure in this 140 lines by two. Mr. Wright beats Merton by making himself his own severest critic, and he surely is a


Loew's STATE
"It is as I wrote it"
—"and if a person has liked the book he will like the film, for it is the novel itself on the screen. The characters shown are the characters I created in my story and the country shown is the Arizona country of the novel. I, who perhaps would be the severest critic of a picture made from my own story, have nothing but praise for this achievement."
Harold Bell Wright
HAROLD BELL WRIGHT'S powerful novel
"WHEN A MAN'S A MAN"
One of the World's Best Sellers and One of the Season's Best Pictures
With
A Talented Supporting Cast of Distinguished Players
Over 20,000,000 People Have Read and Loved the Book.
Easter Week
MABEL NORMAND
IN PERSON
And Her Latest and Finest Screen Effort
"The Extra Girl"
PROGRAM
Current Events
The Telephone Doll
A Music and Dance Fantasy
"Wide Open"
A Mermaid Comedy
"When A Man's A Man"
The Sterling Trio
A Distinctive Melody Repertoire
State Orchestra
Mischa Guterson, Conductor

A First National Release

DEEP BUT EFFECTIVE

useful adjunct to the press agent, but he works a good campaign and helps put the story over. The special features are carried in a special panel which leaves the rest of the space for the feature and the underline. This is an unusually deep display for the width, and not very good looking, regarded purely from an art point of view, but it had to be narrow to get the desired space on the page, and it is good selling even though it may not be particularly handsome, and selling is better than looks.

Triangle Play Has a Symbolic Design

This seems to be a house design from the New Theatre, Baltimore, on The Eternal Three, but the artist has worked to better advantage than most local men and has turned out a neat space with black mass to isolate the announcement and a white triangle that at once gives white space for the type talk and symbolizes the triangle

One Kiss Led to Another and then . . . . . .
NEW
Scandal!
CLAIRE WINDSOR
HOBART BOSWORTH
Ray Griffith & Bessie Love
IN "The ETERNAL 3"
---she was a loving wife
How could she help losing the hand some youth in whom her husband believed?
---youth called to youth
and she was just another lonesome wife married to a man whose profession left no time for sentiment.
Who Was To Blame
A Tense Story of Love-Hungry Women!
REGINALD DENNY

A Goldwyn-Cosmopolitan Release

TRYING A TRIANGLE

suggested by the title. The best selling is carried in the white letters scratched into the dark ground. That sells the story at a glance to the bulk of those who can be sold, and the build-up on this idea in the matter below the title may help to get it over, and certainly is not in the way of quick readers. At that it might have been pulled in a little to give a better play-up to the title, though this is less important where the matter has such complete isolation from surrounding displays. It is one of the most workmanlike jobs that has come from the New in a long time and should have sold the picture to the possible limit. The tired business man may not be a new theme, but fortunately most persons seem able to stand a repeat.

Made a Hook-up

The historical questions prepared by Goldwyn for the press book on Little Old New York is made the basis of a co-operative double truck in Winston-Salem when Little Old New York played the Auditorium.

Thirteen advertisers tied to a double truck, each advertiser propounding one of the questions and offering tickets for the first correct replies brought to the store. Four tickets were given each advertiser, or 52 in all.

On Tuesday the double truck was repeated with the correct answer and the names of the winners. This gave value to both hook-ups, and helped the run of the play considerably through the interest gained and the emphasis placed upon the historical value of the presentation.

Loew's Pittsburgh Does a Good Space

Loew's Aldine Theatre, Pittsburgh, is more or less in and out. Sometimes it does good work and sometimes it uses all hand lettering. For The White Sister type was used with a costume portrait of Miss Gish that is almost too sweet. She is a very charming player, but this is almost too good to be true. The lashes are a little too long and the mouth entirely too rosebud, but this is

A Metro Release

YES, THIS IS PITTSBURGH

better than too crude a drawing, and the artist has done his work with a singular economy of line. The type display is exceptionally good, and shows the well chosen copy to the best advantage. The picture had previously played at opry house prices, and the best selling line was the fact that this was the first showing at a popular price scale.

H. B. Clarke, of the Garing Theatre, Greenville, S. C., did a turnaway business on When a Man's a Man through hooking to the Y. M. C. A. gymnasium, and the institution in general. The Y appreciated the advertising possibilities and helped put the picture over in return.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Changing Husbands"

Paramount Production Featuring Leatrice Joy in a Dual Role Provides Pleasing Entertainment
Reviewed by C. S. Sewell

As one of its "Famous Forty" Paramount is offering "Changing Husbands," featuring Leatrice Joy, which is based on a magazine story called "Roles," written by Elizabeth Alexander.

The plot involves the exchange of identities by two women. One is married and the other single; they look enough alike to be twins, but their dispositions are exactly opposite. This naturally produces all sorts of complications, which have been handled from a farce-comedy angle so as to extract the greatest possible amount of humor. In addition there is an impetuous suitor who indulges in near-slapstick and a maid who contributes her share to the comedy. As a result, the picture is one that should provide pleasing entertainment for a majority of patrons, especially during the warm weather.

There is really nothing new in the theme and there is an almost total absence of suspense as the situations can be easily forecast and the title gives away the one novel feature of the climax. But this is overbalanced by the truly fine work of Miss Joy, who plays both roles, and by the excellent manner in which the picture has been produced. The fact that this picture was personally supervised by Cecil B. DeMille and the popularity of Miss Joy adds to its exploitation and box office value.

Too much praise can hardly be given to Miss Joy for her admirable portrayal of the two contrasting roles and her work is really the outstanding point of the picture. As the retiring type of woman who longs for a home with peace and quiet and as the woman who craves excitement and a stage career she is equally effective, and by fine shading never for a moment confuses the two characterizations.

Victor Varconi, who made his American debut in "Triumph," again makes a good impression as the easy-going husband; ZaSu Pitts in her familiar role of a maid gives a fine characterization as usual and Raymond Griffith is effective as the impetuous suitor. Julia Faye, Helen Dunbar and William Boyd capably portray minor roles.

Cast

Eva Graham, Gwynne Evans.....Leatrice Joy
Oliver Evans.....Victor Varconi
Bob Hamilton.....Raymond Griffith
Mitzi.....Julia Faye
Delia.....ZaSu Pitts
Mrs. Evans.....Helen Dunbar
Conroad Bradshaw.....William Boyd

Story by Elizabeth Alexander.
Adapted by Sada Cowen and Howard Higgin.
Directed by Frank Urson and Paul Iribe.
Length, 6,799 feet.

Story

Gwynne Evans loves excitement while her wealthy husband loves peace and quiet. She persuades him to let her try and make a success on the stage. Though unable to get a job she discovers she is the double of Eva Graham who is already on the stage, but who does not like it and longs for peace and quiet. Gywnne persuades Eva to change places with her, and her surprising pep makes a hit with Bob, Eva's friend who has tried to get her to be more lively. Gwynne's husband suddenly appears and takes Eva home and he is pleased with her quiet demenor. Just as matters threaten to become embarrasing, the maid phones to Gwynne who rushes home and takes Eva's place. This is all upset by the arrival of Bob who claims Gwynne as his fiancee. Matters are finally straightened out by Bob's suggestion that they swap and that Gwynne arrange to take him for her new husband.

FEATURES REVIEWED IN THIS ISSUE

Behind the Curtain (Universal)
Changing Husbands (Paramount)
Daring Love (Truart)
For Sale (First National)
Revelation (Metro-Goldwyn)
Spitfire, The (Associated Exhibitors)
Unguarded Women (Paramount)

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They Last Longer

"Behind the Curtain"

Universal Story Involving Fake Spiritualism and Murder Mystery Offers Exciting Entertainment

Reviewed by C. S. Sewell

A story by William J. Flynn dealing with a mysterious murder which has been accurately foretold by a fake spiritualist furnishes the basis for the Universal production, "Behind the Curtain."

The picture, which was directed by Chester Franklin, starts out as a pleasing little romance between a couple still in their 'teens. The plot, however, soon becomes melodramatic with the development of the fact that the father of the boy is having an illicit affair with the girl's sister. There is a quarrel between this pair following the discovery of the elopement of the boy and girl, and the father is mysteriously killed following a visit of the woman to a spiritualist.

The theme has been so handled that while suspicion is as usual thrown on an innocent party, it is really not hard to guess who committed the murder. The action, however, is rapid; there is a weird element introduced in the scenes in the spiritualist's parlor, where he pretends to bring back the spirits of the dead, and this has been effectively used in solving the mystery.

The picture holds the attention and furnishes exciting entertainment and should prove a good program attraction in the average theatre.

A capable cast portrays the various characters. As the mistress of the dead man (Charles Clary) Winifred Bryson has the most prominent role and handles it well, while Eric Mayne as the spiritualist is next in importance. George Cooper is effective as a gangster, while Lucille Rickson and Johnny Harron supply the romantic element and do pleasing work.

Cast

Sylvia Bailey.....Lucille Rickson
Hugh Belmont.....Johnny Harron
Laura Bailey.....Winifred Bryson
George Belmont.....Charles Clary
Prof. Gregorious.....Eric Mayne
Slug Gorman.....George Cooper
District Attorney.....Clarence Geldert

Based on story by William J. Flynn.
Adapted by Emil Forrest.
Directed by Chester Franklin.
Length, 4,875 feet.

Story

Laura Bailey, who is maintained in luxury by wealthy George Belmont, fears she will lose him and consults Gregorious, a spiritualist, who tells her he foresees death and disaster. Soon after that she discovers that her young sister has eloped with Belmont's son. Belmont accuses her of having engineered the affair, fearing she would lose him, and offers to pay her $20,000 to take her sister away so he can annul the marriage, bue she refuses. He goes for the money, anyway, and on his return is murdered. Laura is arrested, together with a thug found near the scene, and both are convicted. The district attorney, however, by staging a frame-up at a seance held by Gregorious, succeeds in proving their innocence and locating the guilty party, who confesses he murdered Belmont for the money.

"Unguarded Women"

Fine Handling Should Make This Paramount Pleasing Entertainment Despite Improbable Theme

Reviewed by C. S. Sewell

Paramount begins the release of its "Famous Forty" with "Unguarded Women," and "Changing Husbands" which is reviewed elsewhere in this department. "Unguarded Women" is an Alan Crosland production featuring Bebe Daniels and Richard Dix, the majority of the action taking place in China, with an introduction in New York and several war scenes of the French battlefields.

Mr. Crosland has given this story excellent direction, the Chinese atmosphere is picturesque, the settings are elaborate and there are some especially fine lighting effects showing the coming of dawn on the battlefields. In addition, the work of the players is thoroughly capable.

As to the story itself, although it allows opportunities for interesting and dramatic situations and good opportunities for Miss Daniels to show her ability, it is lacking in probability, for it is hard to believe that because of an honest error of judgment which causes the death of his pal, the hero should feel that in order to atone it was necessary for him to overlook the obligations to the girl he had promised to make his wife and arrange to marry his pal's widow to rescue her from her position as a social outcast; and this is the mainspring of the theme. Naturally he does not have to carry out this plan, for the widow solves the dilemma by taking her own life.

Miss Daniels appears in a rather unusual type of role for her, that of a woman who let herself go after the death of her husband and as the Chinese say lost "face," that is, respectability, and who finally commits suicide. She gives a fine performance and manages to put over strongly the tragedy of her life, portraying a woman whom you pity while condemning her. Richard Dix shows to advantage as the hero, Harry Mestayer makes the minor role of the Chinese secretary very effective. Walter McGrail gives an excellent performance in an unsympathetic role as the woman's companion who turns her down, and Mary Astor is attractive as the hero's sweetheart.

Despite the lack of plausibility in the theme, there are more than enough attractive angles to overbalance this and "Unguarded Women" should prove a good attraction in the average theatre.

Cast

Breta Bannings.....Bebe Daniels
Douglas Albright.....Richard Dix
Helen Castle.....Mary Astor
Larry Trent.....Walter McGrail
George Castle.....Frank Losee
Aunt Louise.....Helen Lindroth
Sing Woo.....Harry Mestayer
James Craig.....Donald Hall
Capt. Banning.....Joe King

Adapted from Lucy Stone Terrill's story "Face."
Scenario by James Creelman.
Directed by Alan Crosland
Length, 6,051 feet.

Story

Douglas Albright, engaged to Helen Castle shows he has something worrying him which is affecting his nerves, and his prospective father-in-law sends him to take charge of his business in China in order to give him a chance to pull himself together. Helen goes to China on a visit and at a restaurant a woman acts in such a manner that she causes a scene and her companion, Trent, leaves her. Douglas recognizes her from a picture as the widow of his pal, Bob Banning, comes to her assistance and prepares to marry her. He explains to Helen that he feels this is his duty as he was responsible for Banning's death in France. Just before the wedding, Mrs. Banning learns about Douglas' sacrifice and kills herself leaving him free to marry Helen.

"For Sale"

Society Melodrama Based on Familiar Theme Effectively Portrayed by Excellent Cast

Reviewed by C. S. Sewell

In preparing the story of First National's "For Sale," Earl Hudson apparently proceeded on the theory that situations that have time and again proved their value in melodramas still retain their audience appeal when worked into a smooth running story portrayed by competent players.

He has taken the situation of the heroine having either to stick to the man she loves and see her father go to jail for misuse of funds intrusted to him or of accepting the offer of a wealthy suitor whom she does not love and thereby saving her father, and built up a story which in the main follows the usual formula though additional appropriateness is given to the title by having the heroine placed on the marriage market a second time through the death of her fiance in an auto accident, and has softened the melodramatic angle by picturing the wealthy suitor as a social climber but by no means a hardened villain, and having him voluntarily relinquish the girl when he realizes the depth of her love for the other fellow.

The story has been finely mounted and from every standpoint has been given an excellent production. George Archainbaud has ably directed it and forcefully handled the dramatic and melodramatic situations, such as the scene where the heroine discovers her lover as a derelict in a Parisian underworld cafe and where he returns after fighting his way to respectability and saves her from taking her own life with poison rather than marry the wealthy suitor. There is a good punch in this scene and also in the auto ride in which the first fiance loses his life. There is plenty of heart-interest and strong sympathy is developed for the heroine.

The cast is an excellent one, composed of well known players whose work adds much to the effectiveness of the story; in fact, the handling of the theme is everything that could be desired. Claire Windsor does good work as the girl, Tully Marshall is effective as her father. Mary Carr as her mother does not show to full advantage as her role lacks the opportunity for the heart appeal usually associated with her work; however, she gives a good performance. Robert Ellis is satisfactory as the hero, and Adolphe Menjou as the "heavy" gives such a fine performance that you feel sorry for him when he loses out.

Cast

Eleanor Bates.....Clair Windsor
Joseph Hudley.....Adolphe Menjou
Allan Penfield.....Robert Ellis
Mrs. Bates.....Mary Carr

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Harrison Bates.....**Tully Marshall**
Cabot Stanton.....**John Patrick**
Sir John Geddes.....**Frank Elliott**
Betty.....**Vera Reynolds**
Butler.....**Finch Smiles**
Demi-Monde.....**Marga La Rubia**

Story by Earl Hudson.
Directed by George Archainbaud.
Length, 7,840 feet.

Story

The Bates are society leaders and Eleanor agrees to wait for her sweetheart Allan until he makes good financially. Her father informs her his fortune has gone and he has used funds belonging to Hudley, a social climber and the only way to save him is for her to marry Cabot Stanton. She accepts Cabot's proposal but he is killed in an auto accident. Hudley learns of the situation and proposed to Bates that he attempt to win Eleanor. The Bates and Hudley go to Europe and Eleanor sees Penfield in an underworld cafe. He has taken to drink and is down aud out, but finally gets back on his feet. On their return to America, Eleanor prepares to wed Hudley. Penfield returns and her old love flares up. She tries to take her own life with poison but Penfield saves her. Hudley, realizing the depth of her love for Penfield releases her and leaves the two together.

"Revelation"

Viola Dana Excellent in Dramatic as Well as Comedy Work in Impressive Metro Production

Reviewed by C. S. Sewell

Five or six years ago Metro produced an adaptation of Mabel Wagnall's book, "The Rosebush of a Thousand Years," under the title of "Revelation," starring Nazimova. This story, under the guidance of George D. Baker, who directed the original production, has again been made into a Metro picture, retaining the title of "Revelation," with Viola Dana in the leading role.

For those who may be surprised to see Miss Dana in a role previously handled by Nazimova and wonder if she is making a radical departure from her familiar characterizations, we wish to state that in the first half of the picture Miss Dana as a vivacious, impetuous, quick-tempered model has abundant opportunities for the kind of work for which she is so well known and on which she has built up a big following, while in the latter half the role calls for straight dramatic work and an emotional portrayal of a high order, in which Miss Dana produced a distinctly favorable impression. But this is not surprising to those who recall her earlier pictures in which she several times demonstrated her versatility and ability to handle straight drama.

The story, which belongs to the miracle type and involves the moral regeneration of a carefree woman, is profoundly impressive and intensely dramatic. Religious influence plays a prominent part, for it is the influence of the Madonna in connection with the painting of the legend of the rosebush that brings about the change, and while the picture is not preachy there is a strong spiritual atmosphere. Comedy and lightheartedness are by no means absent but are provided in the earlier reels. In fact, one of the most striking things in this picture is the change in tempo which occurs with the regeneration of the heroine. But even in the latter part there is good comedy relief in the work of little Bruce Guerin.

George D. Baker has given this picture excellent direction and has effectively reproduced the contrasting scenes of gay cabarets and artists' studios and the peace and quiet of the monastery. There are a number of striking and artistic scenes and the production is distinctly high class in every way.

The supporting cast has very little to do as Miss Dana practically carries the whole picture. However, even the minor roles are portrayed by such sterling players as Lew Cody, Frank Currier, Edward Connelly, Ethel Wales and George Seigmann.

We believe that Miss Dana's work in this picture will be a revelation to her fans and that the picture will prove a popular attraction in theatres of all classes.

Cast

Joline Hofer.....**Viola Dana**
Paul Granville.....**Monte Blue**
Mlle. Brevoort.....**Marjorie Daw**
Count DeRoche.....**Lew Cody**
Prior.....**Frank Currier**
Augustin.....**Edward Connelly**
Madonna.....**Kathleen Key**
Mme. Hofer.....**Ethel Wales**
Hofer.....**George Seigmann**
Du Clos.....**Otto Mateisen**
Jean Hofer.....**Bruce Guerin**

Based on Mabel Wagnell's novel "The Rosebush of a Thousand Years."
Directed by George D. Baker.
Length, 8,752 feet.

Story

Joline Hofer, cast out by her father because she loved unwisely, placed her nameless baby in a home and became the sensation of a Parisian underworld cafe. She attracts the attention of a poor artist and acting as his model he becomes famous. This artist, Granville, hears the story of a miracle connected with a rosebush in a monastery and decides to paint it. Joline goes with him but refused admittance disguises as a boy to get in the grounds. The poor monk who tends the bush sees her posing and thinks she is the Madonna. Joline scoffs at the belief that a miracle has occurred and tells the truth to the prior who says the Madonna was acting through her and shows her that the bush is in blossom. Joline is so impressed that she repents of her past life, gets honest employment at menial work, reclaims her little son. Granville finally discovers her, they return to the monastery and are married by the prior.

"Daring Love"

Truart Feature Starring Elaine Hammerstein Should Please the Majority of Patrons

Reviewed by C. S. Sewell

"Daring Love," Elaine Hammerstein's newest starring vehicle for Truart Film Corporation, is one of the best of the series in which she has been presented by that company. It should not only prove a hit with this star's fans but a satisfactory offering for the majority of patrons.

The story is one of a man who loses his grip and is regenerated through the love and faith of a woman so that he fights his way back to even greater honors. The appeal is heightened by the fact that this is accomplished against great odds by a slip of a girl who is a dancer in a questionable resort but who has supreme faith in the man she loves. An additional punch and a strong element of suspense is injected by having the story told by one of the principal characters to prove his contention that a man can really "come back." The main action being shown by means of cut-backs.

While there is really nothing new in the theme it has been so effectively handled that it develops an unusual degree of force and sympathy and holds the interest right up to the last foot of film. By keeping the real identity of the characters a secret, the climax even though you may have guessed how it is going to turn out, is a smashing one.

This picture has strong drama, a pretty romance, a wealth of human interest and heart appeal that makes you overlook its improbabilities, fine characterization and excellent comedy touches and the strong emotional appeal of sacrifice.

Miss Hammerstein certainly shows to advantage and her appeal to your sympathy is strong, Huntley Gordon gives a fine performance as the hero and Walter Long shows to advantage as the villain, while Johnny Arthur is a fine type and gives an exceedingly capable performance in a character-comedy role. In unsympathetic society roles, Gertrude Astor as the hero's wife and Morgan Wallace as her lover, show to advantage.

There is really nothing risque as may be inferred from the title and no appeal to the sensational, in fact the significance of the title is not made clear.

Cast

Bobo.....**Elaine Hammerstein**
John Steadman.....**Huntley Bordon**
Red Bishop.....**Walter Long**
Mrs. Steadman.....**Gertrude Astor**
"Music".....**Johnny Arthur**
Queenie.....**Cissy Fitzgerald**
Jerry Hayden.....**Morgan Wallace**

Adapted from Albert Payson Terhune's novel "Driftwood."
Directed by R. G. Edwards.
Length, 5,606 feet.

Story

A distinguished senator tells the following story to show that a man can really come back: John Steadman, successful attorney, is addicted to drink and his wife threatens to leave him. He stays sober, but one day finds his wife in the arms of Jerry Hayden. He leaves her and becomes a derelict. In a cheap dance hall he meets Bobo and pretending he is an author, tricks her into letting him go home with her so that his wife's detectives may get evidence for a divorce. Red Bishop who is in love with her follows and knocks John down. Bobo nurses him back to health and when the war breaks out he goes with the troops. On his return, his wife tries to win him back and failing persuades Bobo to give him up. While John is in another room she accepts Red's offer of marriage, but tells Red she has tricked him as she loves John. Red starts out to beat John up for making a fool of him. But he cools down and sends John back to Bobo. As the senator finished his story, the governor enters the room and the senator's hearers realizes that John is the governor, Bobo is his wife and the senator is Red Bishop.

"The Spitfire"

Remarkable Cast in Interesting Associated Exhibitors Production

Reviewed by Sumner Smith

"The Spitfire," a Murray W. Garsson picturization of Frederic Arnold Kummer's novel, "Plaster Saints," treats an interesting and dramatic story of modern life in the city in a deft manner, and scores as a good box office picture through its acting, scene coherence and elaborate sets as well as its popular plot. This picture, directed by William Christy Cabanne, presents an exceptional array of artistic talent, including Betty Blythe, Elliott Dexter, Lowell Sherman, Pauline Garon, Robert Warwick and Burr McIntosh, all of whom live up to their acknowledged reputations as leading motion picture players.

Though distinctly of a theatric nature and not new to followers of the screen, Kummer's plot develops interest at the start and succeeds in steadily increasing its pull on emotions up to the very climax. The author knows what is dramatic and what is not, and the same may be said of Cabanne, the director, who has seen to it that the characterizations are good, the continuity smooth and the sets beyond reproach.

Perhaps of all the players Lowell Sher-

(Continued on page 64)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"His First Car"

(Educational—Comedy—Two Reels)

"His First Car" certainly impresses as one of the best Tuxedo comedies yet presented by Educational. Al St. John wrote and directed this laugh-maker, and takes the leading part as well, proving that such an exhibition of versatility is occasionally possible without resulting in a vehicle expressing only an individual's conceit. He made a good job of it, for it not only has more than a two-reeler's usual quota of laughs, but it has coherence and unity. The story deals with two families who crowd into one flivver and start on a camping trip. There are the usual breakdowns, overheating of the motor, camp squabbles and downpour of disheartening rain, but they are handled so deftly and so well acted that the picture is a series of perfectly honest laughs. One of the best situations is where the campers, without food and water, discover that one of the small boys has an apple and immediately begin battling for possession. The subtitles are simple and well done, fitting the mood of the picture to a "T."—S. S.

"A Royal Pair"

(Universal—Comedy—Two Reels)

This two-reel Century comedy distributed by Universal is a fantastic slap-stick. It is a sort of Arabian Nights affair in which the minions of an Oriental king are unable to find his kidnapped daughter. He calls in two celebrated detectives, played by the giant Jack Earle and Al Alt and with their negro valet they locate the girl in a bandit's den and finally rescue her, but not until they have all sorts of encounters with the bandits who try all sorts of magic stunts to outwit the pair. This gives opportunities for considerable trick and weird effects in which trap doors, strange figures, hands darting out, etc., play an important part. While the action appears forced, there are several situations for slap-stick patrons and the story gets away from the beaten path. Almost all of the action takes place in a cave. —C. S. S.

"Pardon Us"

(Educational—Comedy—One Reel)

This Cameo Comedy presented by Educational, with Cliff Bowes and Virginia Vance, relies for its humor upon views of convicts in a prison and much running about in their efforts to escape; also upon the mechanical operation of gates and floors in the prison. The situations are only moderately laughable, being for the most part repetitions of jail-breaking attempts that are frustrated by the guards. The subject seems to lack a real idea, so that the players were at a loss to know how to be funny.—S. S.

"Jeffries, Jr."

(Pathe—Comedy—One Reel)

This subject presents Charles Chase in the character of a slim youth who is desirous of adding more muscle to his frame. The comedy-action centers around a pugilist's training camp, with the youth finding the demands on his slight physique much too strenuous to suit him. He perseveres, however, and at the end of a year feels capable of licking his weight in wild cats. Married life then teaches him that a rolling pin in feminine hands is much more to be feared than a male fist, and while his ex-trainer laughs he meekly bows to the persuasive powers of his better half. The comedy has an average amount of amusement in it.—S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Body in the Bag, The (Pathe)
His First Car (Educational)
Jeffries, Jr. (Pathe)
Melodious Moments (Educational)
Pardon Us (Educational)
Royal Pair, A (Universal)
Wide Open Spaces, The (Pathe)
Why Be Jealous (Universal)

"The Body in the Bag"

(Pathe—Cartoon—One Reel)

Paul Terry's cartoon characters are again seen in this latest Aesop Film Fable to be offered exhibitors. The moral is, "The strong deserve the brave." Lovers are seen osculating. The presentation of the ring follows. Then the villain enters upon the scene, leading a horde of hooded desperadoes, and swipes the bride-to-be. The highly anxious groom pursues on land, in the air and on the water, adopting highly novel methods of conveyance, until he crowns his efforts with success and the villain with a brick. It's another corker.—S. S.

"The Wide Open Spaces"

(Pathe—Comedy—Two Reels)

This is a satire on the wild and wooly type of western picture and offers Stan Laurel in the role of a very straight-shooting rancher, Gabriel Goober, whom bandits assail. Forced to flee, he becomes sheriff of a nearby town and kills a few hundred of his enemies in open warfare. This comedy has its high spots, all of a burlesque nature, that register on the humorous sense, but, taken all in all, it seems to have somewhat less fun than most of those preceding it in which Stan Laurel has appeared. The work of the featured player is good, but the scenario writer did not give him many ideas to work with. —S. S.

"Why Be Jealous?"

(Universal—Comedy—One Reel)

This is another of the series of single reel Universal comedies featuring Bert Roach in his familiar role of a valet. This time his master gets in a row with his wife who beats him up when he holds out a dollar from his pay envelope. To get even he disguises Bert as a woman and makes love to her after they have agreed to each occupy one half of the house unmolested. The wife, played by Alice Howell brings home an automaton and has it make love to her. All is finally patched up but the row starts again when the wife discovers her husband has only been pretending an injury. There are a number of laughs and the work of the chap who plays the role of the "dummy" is clever and interesting. As a whole it is up to the standard of the series.—C. S. S.

"Melodious Moments"

(Educational—Song—One Reel)

Stephen Collins Foster, the great American composer, features this number of the Educational "Sing Them Again" series. It invites audiences to sing "Old Folks at Home," otherwise known as "Swanee River." The pictorial representation of the locale of the song is excellent, showing negroes, their cabin life and southern vegetation. The next song in the same number is that old favorite about Erin, "Come Back to Erin." Accompanying it are views of a typical Irish community and the suggestion of a love story. The third song is "Juanita." The scenes show a Spanish youth enamored with a veiled woman in a garden until she discloses her face, which is far from romance-inspiring.—S. S.

"The Spitfire"

(Continued from preceding page)

man is the most effective. Again he is given the role of a suave villain and again he gives an impressive performance, mingling slight comedy touches with dramatic force. Elliott Dexter in the male lead wins his share of the honors in the part of the honest, sensible lover with a great capacity for affection. Burr McIntosh supplies a fine characterization as the pious, profiteering multi-millionaire, and Miss Blythe as his spitfire daughter who lives alone to make her own living as an actress performs acceptably. Miss Garon is vivacious and winsome. Robert Warwick plays his part with force and dignity.

Cast

Jean Bronson.....Betty Blythe
Douglas Kenyon.....Elliott Dexter
Oliver Blair.....Robert Warwick
Horace Fleming.....Lowell Sherman
Marcia Walsh.....Pauline Garon
Joshua Carrington.....Burr McIntosh

From Frederic Arnold Kummer's Novel, "Plaster Saints."
Directed by William Christy Cabanne.
Length, 6,109 feet.

Story

Douglas Kenyon awakes after a hard night to find a chorus girl slumbering in his apartment. Friends hear about it and are scandalized. Joshua Carrington, controlling power of a bank, demands Kenyon's resignation as assistant treasurer. Jean Bronson, the girl he loves, avoids him. She breaks with her family and is persuaded by Horace Fleming, an unscrupulous theatrical man, to become an actress. Oliver Blair employs Kenyon and seeks to expose a crooked sugar deal engineered by Carrington. This places Kenyon in the position of having to get evidence against the grandfather of the girl he loves. He gets tell-tale papers but they are stolen back. Jean, learning the situation, regains them for Kenyon but still avoids him. Fleming locks her in his apartment. Kenyon rescues her and they are reunited. Carrington escapes prosecution through the forbearances of Blair.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Gambling Wives	Marjorie Daw	Mar. 22	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When A Girls Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000

EDUCATIONAL FILMS CORP.

Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Footsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000

FAMOUS PLAYERS-LASKY

The Fighting Coward	James Cruze prod.	Mar. 29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	W. S. Hart	April 12	7,008
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,038
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325

FILM BOOKING OFFICE OF AMERICA

When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Glorio Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000

FIRST NATIONAL

The Galloping Fish	Thos. H. Ince prod	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	May 31	7,331
Cytherea	Rich-Stone	May 31	7,603
The Goldfish	Constance Talmadge	April 19	7,120
Why Men Leave Home	J. M. Stahl prod.	May 3	7 400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakling	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,000
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000

METRO-GOLDWYN

Three Weeks	Pringle-Nagle	April 12	7,540
Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod		
True As Steel	Rupert Hughes prod		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19	6,169
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,988
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery		
Revelation	George Baker prod		
Bread	V. Schertzinger prod		
Tess of the D'Urbervilles	Blanche Sweet		
Little Robinson Crusoe	Jackie Coogan		
Broken Barriers	Reginald Barker prod		
True As Steel	Rupert Hughes prod	June 28	6,454

PATHE

Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy-doo-dad"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	1,000

(Continued from preceding page)

		Review	Footage
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PREFERRED PICTURES

Poisoned Paradise	Kenneth Harlan	Mar. 8		6,800

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10		5,844
Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,900
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

Drums of Jeopardy	Elaine Hammerstein	Mar. 15		6,529
On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

The Oriental Game	"Pal"-Century	Mar. 15		2,000
Keep Healthy	Slim Summerville	Mar. 15		1,000
Phantom Horseman	Jack Hoxie	Mar. 15		4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22		4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22		2,000
Tale of a Cat	Lyons-Moran reissue	June 14		2,000
Nobody to Love	Neely Edwards	Mar. 22		1,000
The Night Message	Gladys Hulette	Mar. 29		4,531
Ship Ahoy	Bobby Dunn	Mar. 29		1,000
That's Rich	Arthur Trimble	Mar. 29		2,000
The Galloping Ace	Jack Hoxie	April 5		4,561
Hit Him Hard	Jack Earle	April 5		2,000
Marry When Young	Neely Edwards	April 5		1,000
Checking Out	"Pal" the dog	April 12		2,000
Spring of 1964	Neely Edwards	April 12		1,000
Excitement	Laura LaPlante	April 19		4,913
The Storm Daughter	Priscilla Dean	April 19		5,303
The Racing Kid	Buddy Messinger	April 19		2,000
Forty Horse Hawkins	Hoot Gibson	April 26		5,149
One Wet Night	Neely Edwards	April 26		1,000
Pretty Plungers	Follies Girls	April 26		2,000
Riders Up	Creighton Hale	May 3		4,904
Politics	Slim and Bobby	May 3		1,000
Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Ridgeway of Montana	Jack Hoxie	May 10		4,843
Taxi, Taxi!	Harry McCoy	May 10		2,000
The Pigskin Hero	Lyons-Moran reissue	May 10		1,000
The Bulltosser	Pete Morrison	May 10		2,000
The Dangerous Blonde	Laura LaPlante	May 17		4,919
Fast Steppers	New Series	May 17		2 r each
Trailing Trouble	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,927
The Turmoil	Tarkington novel	June 7		7,000
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieaces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,030
The Iron Man (serial)	Albertini	June 28		

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23		6,800
Modern Banking	Urban Classic	Dec. 22		1,000
Newsprint Paper	Urban Classic	Dec. 22		1,000
Horseshoes	Larry Semon	Dec. 22		2,000
The Last Stand of Red Man	Urban classic	Dec. 29		1,000
Let Not Man Put Asunder	Feature cast	Jan. 26		8,000
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,600
Between Friends	Blackton prod.	April 26		6,900

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16		8,500
Conductor 1492	Johnny Hines	Feb. 23		6,500
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin'	Buddy Roosevelt	April 26		4,670

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2		6,000
Restless Wives	Doris Kenyon	Feb. 16		6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23		6,200

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov. 24		5,800
Forgive and Forget	Estelle Taylor	Nov. 10		5,800
The Marriage Market	Pauline Garon	Dec. 29		6,297
Innocence	Anna Q. Nilsson	Jan. 26		5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29		12,000

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1		5,000
Danger Ahead	Richard Talmadge	Dec. 29		5,000
The White Panther	Rex (Snowy) Baker	Feb. 9		4,000
Marry in Haste	William Fairbanks	Mar. 8		5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8		14,000

INDEPENDENT PICTURES CORP.

In the Spider's Web	Alice Dean	Sept. 29		

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27		5,000

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8		7,000

MONOGRAM PICTURES

The Whipping Boss	Star cast	Dec. 8		5,800

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 3		12,000

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26		4,700
Hutch of the U. S. A.	Charles Hutchison	May 31		

N. J. WINKLER

Alice's Wild West Show	Cartoon series	May 10		1,000
Alice's Day at Sea	Cartoon series	May 10		1,000

EQUIPMENT-CONSTRUCTION-MAINTENANCE

Big Chief Sitting Bull

ONCE upon a time there was an exhibitor who answered to a Regular Name like Smith or Brown but whose friends called him Big Chief Sitting Bull.

As the Young Bloods and the Solid Conservatives perambulated up and down Main Street they used to Snicker to Each Other that the picture business must be a Pretty Soft Graft because look at all the money Sitting Bull had made and all he ever did was Sit.

And he never Sat So Hard as he did in the Good Old Summer Time. When the first rays of July Sun began to pour down Sitting Bull brought the Cane Bottom out front and Sat Down to Think it Over.

"Guess I'll shut down a month," he would say, "look the old house over, and Fix It Up a Bit. Never make any money in the Summer anyway and in Winter I can't afford to shut down.

"That's what I'll do—Spruce Up a Bit while the sprucing is good. Overhaul the projection room—maybe put in Mazda Equipment that those other boys are talking about. Then I could use new linoleum on the floors, and new seats might Coax Back some of the Thin-skins who Stay Home With the Radio because the Family Morris Chair is so soft. That Screen O' Mine looks like it has been Out in the Rain, too. I'll fix that up. And it ain't nice to admit that the Greek Candy Store next door has a Brighter Front than mine 'cause I read in a Trade Paper where the Picture Exhibitor is the most Enterprising Advertiser in the Community."

The list gets so big that it Takes All of July to get it in shape. Along about August 1st Chief Sitting Bull has it completed but it is So Blamed Hot a Feller hates to go Messing Around with contractors, supply dealers and such.

"Guess I'll wait a week and it might Cool off a Bit," he yawns, as he fingers the dollar twenty contributed by the six Benighted Patrons who attended that evening's show.

The middle of August it rains and Cools Off a Degree or Two and Chief Sitting Bull decides to start the house-cleaning. But just when he dons the Sunday Best to go up to the city and interview the supply dealer he sees eight people get off the Interurban.

"Gosh," he snorts, "the Vacationists are Coming Back. The New Season is here. Guess I'll have to Postpone the Overhauling until next Summer. Got to go After the Money now."

It's happened that way for six years now. And for six years The Vacationists have been to places where they saw Real Motion Picture Theaters. And each Winter finds more and more of them giving Chief Sitting Bull's hen roost the Frosty Go-By.

Give him Two Years More and Chief Sitting Bull will be sitting all alone in his Tepee. He won't be able to Bribe 'Em In unless he throws in Free Vaccination and Serum Syrup.

Moral—For every Guy whose motto is Wait A While there is a Gink coming whose chortle is "Here's a Good Spot to Open a House Because that Guy is Sap." Never Do Today What You Can Put Off Until Tomorrow Because it is Tough on the Opposition.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

A Queer One

A projectionist paid for a personal reply to the following, but it is a brand new one, so I am taking the liberty of using it in the department, suppressing the location and name. He wrote:

Dear Mr. Richardson: My manager has contracted to put on out-of-doors movies and I am to do the propecting. A well-meaning salesman advised him not to project toward the west because, he says, the evening sun striking the projection lens will interfere with the definition of the projected picture. His argument, which sounds reasonable to the Manager but not to me, is that the sunlight entering from the front of the lens will oppose the passage of the light entering from the rear of the lens. I claim that light which interferes with the definition of the propected picture is light other than light from the lens which strikes the picture on the screen. Am I right or wrong? This is probably out of the field of the projection department but I hope for an answer by mail, fee for which is enclosed.

Distinctly in the Field

What do you mean out of the field of the projection department? It very muchly is not. Anything having to do with the projection of pictures is in the "field" of this department.

The salesman, like many other well-meaning men, has merely presumed to advise in matters concerning which he very evidently knows nothing at all. If it were a camera he was talking about there would be trouble, because the rays of the sun would produce halation in the film itself. The rays of the sun will, however, not in any degree affect the film in a projector, except that if they were strong enough they might be reflected from the picture contained upon the film the picture is black and white only, and black is a mighty poor reflector and the whites are transparent sections of the film, we need not worry about that at all.

As to the rays of the sun and from the projector light source "opposing" each other why that is just plain nonsense. If that were true then we would have no sight at all, since reflected rays by the hundreds of billions pass in every direction through the air all the time, and through the sun rays, too. Blue rays cross red rays and red rays cross yellow rays without intereference, as you may see by looking at those colors, or any others, placed side by side. They all register in the eye independently, too, each in its appointed place on the retina.

No Cause for Worry

However, to close this matter, if your manager still has doubts he need have no fear, for even though he did find the salesman to be right—which he won't, mind you — he would have only to build a deep shadow box in front of the lens, just large enough to accommodate the lens beam of light, about three feet long, painting same a non-gloss black on its interior, to kill the trouble, since with such a box no sunlight could reach the lens. The screen itself would stop it. In practice it would only be necessary to build a square box the size of the beam at three or four feet from the lens. However, I am wasting space as there will be no need for it.

You are quite right in your contention, except that light other than picture light (light from the lens) striking the picture does not affect the definition, though it may seem to. What it does do is "wash the picture out," or "fade" it by making the blacks gray.

Get Right Advice

My advice to your manager is to disregard the advice of the salesman and that in future when he wants information concerning such matters it would be better to apply to some one of the several sources of bona fide knowledge available. If he was about to build a railway he would hardly accept the advice of a salesman of car wheels as to what sort of bridges were best. The salesman is a most useful citizen WITHIN HIS SPHERE, but he too often steps entirely outside it and does immense harm by giving perfectly punk advice with regard to matters concerning which he has only the most nebulous, hazy knowledge. Unfortunately this most often takes place with regard to projection. Every one from the man who lays the stone foundation of a new theatre up to the manager thereof seems to have an ingrowing idea that he "knows all about projection," which, after all, he thinks, is merely a matter of "operatin' a machine," looking wise and drawing pay. The net result of this is inefficiency, poor results and all-around waste.

Bluebook School

Question No. 75—Can the same projection lens be used to project different size pictures?

Question No. 76—How would you calculate size of picture a lens would project at a given distance, if you knew the size it would project at another distance?

Question No. 77—How would you measure the focal length of a lens?

Question No. 78—How would you measure the E. F. of a lens?

Question No. 79—What effect has the E. F. of a lens on picture size at given distances?

How Come?

An unsigned letter comes from the Y. M. C. A., Chester, Pa., which, in part, reads:

Dear Mr. Richardson: In May 27 issue I read the article relative to the various makes of projectors with a great deal of interest. You therein expressed your opinion as to the dependable projectors and I noticed particularly that you do not give the Proctor credit as being dependable. I cannot agree with your statement as to the Simplex and Power being the only dependable projectors on the market.

Now where in Gahenna did friend Y. M. C. A. man get that idea? I certainly did NOT say anything of the sort, or mean it either. Certainly the Proctor is a "dependable" projector, but try and get one! It WAS an excellent projector but what good is that when it is no longer being made? Also both the Motiograph and Baird are "dependable," and excellent projectors. What I said was this: "Of all these (I named a lot of projectors which have "passed away" with the years) the Power, Simplex and Motiograph have lived, and the Power and Simplex have found great and lasting favor, though the Motiograph is well liked and rather widely used. The Baird also still does some business, but not much." All of which is evenly and exactly true, but does NOT name any projector as undependable. I print this because someone else may possibly have read into the article something I did not say.

A Good Letter

Arthur H. Gray, projectionist, Lancaster Theatre, Boston, Mass., expresses himself very well, indeed, with regard to the matter of continuing the Bluebook school. He says:

Friend Richardson: Do not let that "what's the use" complex interfere with the questions and answers idea now current in our department. What of it if the response to date has been a bit discouraging? Haven't you known us long enough to recognize our peculiar and rather trying craft traits, our general cussedness and our idiosyncrasies, and to realize that our apparently luke-warm attitude toward a project embracing the educational value which this one certainly does, is only one of our "prop" characteristics? Certainly you ought to be able to discount it and arrive at a pretty close estimate of the matter.

Craft members are, as a whole, well aware of the value to them individually of what you are doing, and while many of them may feel a lack of ability to express themselves sufficiently well for publication, you may rest assured that we are digging out the data and assimilating the information from week to week, even to propounding our answers and reserving them for comparison with the final publication of the correct dope.

Pulling Books Out

The idea is getting across and is causing many a Bluebook to receive a very thorough dusting off, and getting the pages well thumb-marked and dog-eared—which is, of course, as it should be.

For, after all, unfortunate, and short-sighted indeed is the individual craft member who fails to heed this maxim: "A WELL-WORN BLUEBOOK IS EMBLEMATIC OF A WELL-SPENT LEISURE."

I have selected the letter of Brother Gray as the best written of quite a few that have reached me on this subject. I might add that quite a few new names will be added to the published list very soon. I think friend Gray is right. I also think that when a man really tries hard, as I certainly do, to help and benefit the thing YOU depend upon for your living, and thus incidentally to help and benefit YOU, he might be encouraged occasionally by a letter of friendly comment, good and otherwise, concerning his efforts. For I am one of those infernal idiots who really and actually value that sort of thing very much more than I do the money end of it.

Have Tried to Help

Through the years I have tried very, VERY hard to be the TRUE friend of the men who project pictures. Like the father who loves his child, but nevertheless, because he DOES love it must administer an occasional sound spanking, I have felt obliged to administer what amounts to a verbal spanking occasionally. I have roasted you when you did

(Continued on following page)

Projection

(Continued from preceding page)

wrong. I have tried to commend you when you did right. I have MANY times resisted temptation and remained true to YOU, when the cost of doing it was more than you would either imagine or believe. All I ask is your co-operation in the work I have for years tried to, and still am trying to do.

Some History You Don't Know

Here is a bit of history you don't know. Way back about twelve years ago a committee waited upon James P. Chalmers and threatened the immediate withdrawal of all producer advertising—only five or six of them all told them—unless he "discharged Richardson or compelled him to shut up about wages and conditions for 'operators.'"

James Chalmers, like the MAN he was, told them he was sorry indeed to lose the business (which then meant just plain ruin to him) and bowed them OUT. They did not have the sand to make good on their threat, and James P. Chalmers never even so much, either then or afterward, suggested to me that I modify my attitude toward those things.

That, Mr. Projectionist, is a bit of unpublished history which tends to show what sort of a friend Moving Picture World was and is to YOU, and to the motion picture industry.

The Bluebook school will be continued. I think you are right and that many who won't reply for possible publication are nevertheless using the questions, and getting very real value out of the proposition.

Why??

A letter from W. C. Bruice, projectionist, Comedy Theatre, Jamaica, New York, sets forth the fact that a Community Hall is to be, or is being, erected in that city. About a year ago he, Bruice, saw the plans and pointed out wrong things with relation to the projection room. Recently he saw the man in charge of construction, who was under the impression that because they had an electrical engineer their troubles were all over, as far as the projection room was concerned.

Now will someone please tell me why any one imagines that an electrical engineer is supposed to understand anything whatsoever about the projection of motion pictures, or its problems, except insofar as has to do with the actual wiring of the projection room? Why an electrical engineer would not even know where the various switches, switch cabinets, etc., ought to be, any more than he could judge intelligently what electrical equipment is best suited to projection work.

Common Sense Procedure

It would seem that, just as a matter of common sense procedure, when a man or a company contemplates the erection of a theatre, almost the first move would be to consult the very best projection engineer it is possible to find, and to ascertain exactly what the practical effect of various projection distances and projection angles will be on the screen image. That ought to be the FIRST step in planning a motion picture theatre.

Instead, about forty-nine times out of fifty the first step is to engage an architect who knows just about as much about motion picture projection as a humming bird knows about the sun, and then and there turn the whole dad-blamed business over to him, without let or hindrance, to do his worst. And usually he does that, too.

I can take you on a one-night cruise right here in New York City and show you some of the most utterly IDIOTIC monstrosities in projection room location and planning perpetrated by architects who actually pride themselves on their motion picture theatre work.

Some Cuckoos in N. Y.

For instance, I can show you one high class theatre in Greater New York which was planned by an architect who calls himself about the non plus ultra in theatre work, in which the projectionist cannot see the top of his picture at all—not even by squinting over the bottom of the observation port. I can show you another in which the ceiling bows down in a very graceful curve about twenty feet in front of the projection room. The bottom of the ceiling curve is so located that

(Continued on page 72)

Bluebook School—Answers Nos. 40 to 44, Inclusive

Question No. 40—What occasionally happens, or may happen, to the cement (balsam) between the front factor lenses?

Harry Dobson, Toronto, Ont.; Walter Lewis, Endicott, N. Y.; Chas. Oldham, Norwich, Conn.; A. L. Fell, Collingswood, N. J.; Daniel Constantino, Easton, N. J.; H. C. Spence, Charlottetown, Prince Edward Island; G. W. Bennewitz, Sioux Falls, S. Dak., and Arthur H. Gray, Boston, Mass., all answered acceptably.

Gray's reply is best suited for publication. He says:

Heat sometimes causes the balsam with which the lenses are cemented together to melt, or, more correctly, to enter upon a process of disintegration. The result is a visible film of amber-colored, translucent discolorization which has a mottled, splotched or streaked appearance. This discoloration may be removed by first separating the lenses by placing the combination in very warm water for a time and then slipping the lenses apart with a firm, steady, side-wise pressure. The lenses may then be cleaned, but the combination, upon replacement, will not function as accurately as it did, and should be returned to the maker for re-cementing.

Lewis added to this by saying:

The projectionist should not attempt to remedy this condition himself as he will probably injure the entire correction of the lens.

I will add that inasmuch as it is poor practice to use the lenses uncemented it is best not to separate them at all, but just send them to the maker as they are.

Question No. 41—Dobson, Lewis*, Fell*, Constantino, Spence, Bennewitz and Gray made good. Gray says:

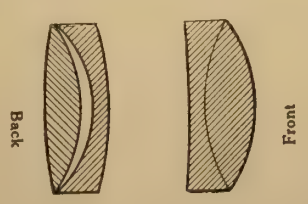
The individual lenses comprising a projection lens should fit squarely and evenly into their respective mounts, and should be retained in that position with sufficient pressure to prevent all movement by a proper adjustment of the retaining rings. Screwing these rings down with undue force will accomplish no good purpose and will set up unnecessary difficulty in backing them off when it is necessary to again remove the lenses from their mounts.

Question No. 42—How should Gundlach-Manhattan lenses be re-assembled?

Constantino*, Dobson*, Lewis*, Gray*, Fell*, Bennewitz*, Oldham, Spence*. Gray says:

Place combination lens into the cell marked "Front Lens" (or if it be not so marked, then into the front cell.—Ed.) with convex surface down, or so it will be facing the screen, and seating squarely on shoulder made to hold it. Screw retaining ring down until it holds the lens on its seat without movement. Next screw the cell mount into the spacing, or intermediate sector of the lens. Next place the lens which is convex on both sides into the cell mount marked "Rear Lens," with the surface having the LEAST degree of curvature down (so it will be next the light source) and seating squarely on the collar of the mount. Place the remaining lens, concave surface down, upon the other lens, the two making contact around their respective rims. Then screw down the retaining ring until the assemblage is held snugly, but not too tight; screw the cell into the intermediate sector of the lens and screw extension, or adapter sector of lens, onto the end it belongs on. As mounted, the two retaining rings should face each other on the inside of the mount toward the screen.

To this I think, for the sake of completeness, I will publish the card put out by the Gundlach-Manhattan Company. It is titled "How to Clean Gundlach Projection Lenses." It reads as follows:



First note whether the lens has an extension tube attched to the front or rear end, so you will replace it correctly. Short focal length lenses have it in the front end, long focus lenses on the rear end. This is merely that the tube will have a bearing the full length of the jacket when in place.

To remove the retaining ring from the rear lens cell, bear lightly on the sides of the ring with two fingers and unscrew it. TOO MUCH PRESSURE WILL CAUSE IT TO BIND SO THAT IT WILL NOT TURN.

The lens called the front combination may be cleaned without removing it from its cell, as there are no inside surfaces to clean. Clean the inside surfaces of the rear combination, then place both lenses back in the cell and screw up the retaining ring just so that the lenses will not rattle. Note that the rear lens—the one that goes next the light source—is convex on both sides. The side with the LEAST curvature goes next the light source. The other factor of the combination—the one next the screen—has its concave side next the light source, so that the concave of one lens and the heaviest curvature of the other face each other, with all heaviest convexes next the screen.

To remove grease or oil, moisten a soft cloth with very little gasoline. Clean the inside surfaces of both lenses and place them in the cell before cleaning the other surfaces. Be careful when screwing the parts together to avoid skipping a thread. (By this I think they must mean getting the threads "crossed."—Ed.) A very small drop of oil on each thread will make the ring easy to remove next time.

Note—I have changed the wording of the above in some places a little in an endeavor to make it more clear.

Question No. 43—Is it possible to repair a projection lens if one of its lenses be broken?

Dobson, Lewis*, Fell*, Constantino, Benewitz and Gray* all made good. Gray says:

Should one of the lenses comprising a projection lens become chipped, seriously injured or broken, the entire lens, including the damaged element, should be sent to the manufacturer, whereupon the data necessary for duplication of the injured element may readily be secured by them from measurements of the broken or injured part, and the lens restored to its former degree of efficiency. This may all be done at a cost which makes the procedure a feasible and practicable thing to do.

Question No. 44—Covered by Question 43.

Equipment Dealers' Convention in Cleveland July 17-19

THE annual convention of the Association of Motion Picture Equipment Dealers of America will be held this year at Hotel Winton, Cleveland, Ohio, commencing Thursday, July 17, and ending Saturday, July 19th, 1924.

This association is made up of the leading motion picture supply and equipment dealers in the United States as active members, and the principal manufacturers of motion picture machines and equipment are also affiliated as associate members.

Important Program

This year the Association has arranged a very important program for its members. Papers will be presented on subjects of vital interest to those engaged in the business of equipping the modern motion picture theatre with the latest improvements in equipment that will help improve the picture on the screen.

Exhibitors Invited

For the first time in the history of the motion picture industry an exhibition of the most modern theatre equipment will be shown exclusively. The exhibit hall will be the Grand Ball Room of the Hotel Winton, rebuilt to handle the product of over sixty manufacturers.

Exhibitors and projectionists in Cleveland and throughout the state of Ohio, as well as others near enough to go to Cleveland for a day, or a few hours, are invited to come and inspect the latest improved theatre equipment without charge.

Interesting demonstrations will be given of the last word in projection apparatus and other important theatre equipment and all exhibitors and projectionists are urged to attend.

A very interesting program of entertainment has been planned by the committee in charge. H. H. Cudmore, 410 Sloan Building, 823 Prospect Avenue, Cleveland, has been appointed manager of the convention and any manufacturer, or other individual or firm interested, is invited to get in touch with him at the address given.

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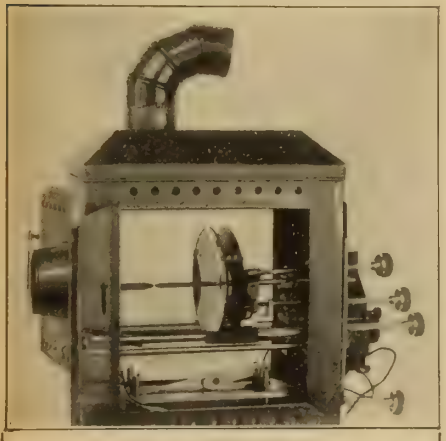

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Close Powers Film Contract with U. S.

A. G. Steen, president of Sensitized Films, Inc., 1650 Broadway, New York, has just closed a large contract with the United States Government for Powers film.

The Powers plant at Rochester, N. Y., is now installing new machinery and equipment for increasing capacity, and also putting in special machinery for tinting positive film base.

Mr. Steen says: "All the required standard tints will be available in the very near future."

The Week's Record of Albany Incorporations

Albany—Eight companies were incorporated in New York State last week, proposing to engage in the motion picture business, all maintaining their principal business office in Greater New York. These companies included the Seven Seas Film Corporation, capitalized at $25,000, with Joseph J. Akston, William A. Farrell and Thomas E. Shea, New York City. Barett Amusement Corporation, $10,000, with Minnie Aronowitz, David Simon, New York City; Jack Rosen, Brooklyn. Calor Enterprises, Inc., $1,000, Chas. L. O'Reilly, M. W. Moss, Anita Storch, New York City. Victor Hyde Producing Company, $10,000, E. H. Fenstenmacher, Stella Berthoff, New York City; L. G. Langer, Brooklyn. Cinema Arts Productions, Inc., $150,000, George Dangerfield, Jane E. Morgan, New York; Thelma Nurenberg, Woodhaven, L. I. Grantland Rice Sportlights, Inc., with Grantland and K. H. Rice, J. L. Hawkinson, New York. Constance Films, Inc., Norman Handel, Meyer Kreeger, E. J. Sichel, New York. Western Stories Publishing Corporation, Francis P. Pace, Nathan Messinger, Grace Carroll, New York.

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Also, in the commercial type of chair there is no mechanical provision for the incline of the back and seat to provide the proper angle of vision, so that support for the back is lost in leaning forward to secure the proper view.

The change to American Seating Company chairs can be made without a single day's interruption of business and will mean increased box office returns from the day you install them.

Many are adopting this suggestion. Wouldn't it be a good plan for you to get in touch with us at once giving us accurate information, drawings if possible, regarding your loge sections?

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New Westinghouse Theatre Switchboards

"Theatre Switchboards" is the title of a new publication just released by the Westinghouse Electric and Manufacturing Company, describing their line of theatre lighting-control equipment and announcing their multi-preset board. The multi-preset feature is a new Westinghouse development. It is claimed that up until the present time the best board which has ever been produced could be used to set up the lighting effects for one scene in advance, and one only. The multi-preset board, featured in this circular, is the Westinghouse solution of the problems introduced under the old method of control. With this board all the lighting effects for every scene of a theatrical production may be set up in advance and remain undisturbed for the entire run of the production. These effects may be worked out previous to the first performance, the proper switches thrown, and the cabinet doors closed and locked, completely protecting them from molestation. The lighting for any scene is then produced by merely throwing a lever or pushing a button (master control switch), depending on the type of board.

Two multi-preset installations have already been made and are at present in operation. One of these is in the Earle Theatre, Philadelphia, and the other is in Scottish Rite Cathedral, San Antonio, Texas.

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Projection

(Continued from page 69)

it is about exactly on a line with the top of the observation port and the top of the screen. It is painted a light color, or was when I last saw it, the curve is WELL ILLUMINATED. And the projectionists are expected to keep the definition on a screen about 150 feet or so away sharp under that DAMNABLE condition!

I can show you a theatre which, it was the boast of the owners, cost a literally huge sum of money, which stands upong round the monthly rental value of which is in itself a small fortune, wherein you must reach the small, right-under-the-roof "projection room" (Booth would perhaps really fit better) by means of an iron ladder, through a hole in a platform.

Faugh! Such entirely uncalled for and utterly asinine stunts make one wish for a stout oaken baseball bat and himself and the "architect of note" inside, with doors carefully locked.

I have told you many times, and tell you once more: before signing up with an architect, stipulate that he shall consult with and be guided by a COMPETENT PROJECTION ENGINEER, in the matter of locating, planning and equipping the projection room, screen and screen surroundings, said projection engineer to be SELECTED BY THE OWNER, and NOT by the architect.

A Misunderstanding

Daniel Constantino, Easton, Pa., says:

The Bluebook school is fine and is helping me a great deal. I was much interested in an article by Chauncey L. Greene, Minneapolis, Minn., May 3 issue. Brother Greene says any field in order to be attractive to a professional man must hold out four inducements, which he names.

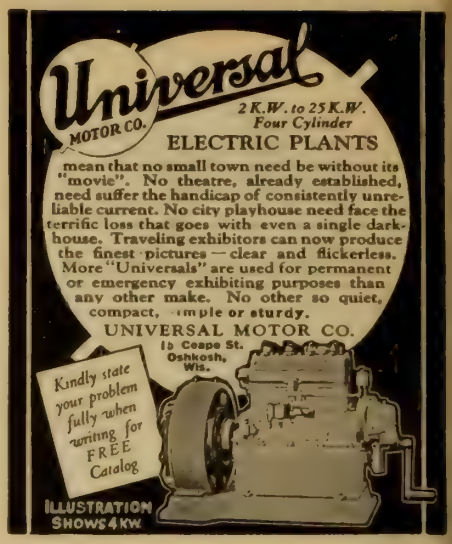
With the first three of them I heartily agree, but the fourth seems to be a bit out of reach. I do not believe a human ever lived who could look back through a whole twelve months of his or her life and truthfully say he or she thought that everything done during that time has benefited many people in any way.

Friend Constantino says much more, but that is sufficient. He has misread, or misunderstood friend Greene. He did not say that everything done could or would help any one. That was not his meaning at all. What Greene meant was that during each year there must have been things accomplished in the line of his work in which he or she might feel real pride because those things had worked to and for the benefit of others, and with that I thoroughly agree.

Any business or profession from which one just merely "makes a living," and in which he or she never feels the pride of accomplishment, is either a mighty poor profession or business, or is ill fitted to the person.

In projection, for instance, the man or woman who feels no pride of accomplishment—who does not feel a little thrill when he or she gets an especially fine effect before the audience in an especially fine way is NOT suited to or for the work. That one who merely uses projection as a means with which to "make a living," without any feeling of pride or pleasure in his work, will never, never get much of anywhere beyond a set wage for a certain number of hours of labor, and his work will always be "hard work."

Whether or not I have made my idea clear I don't really know, but I think most of you will "get" what I am driving at—and agree with me, too.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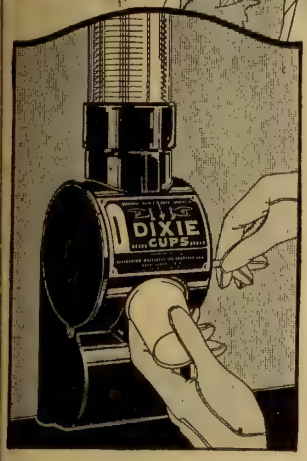

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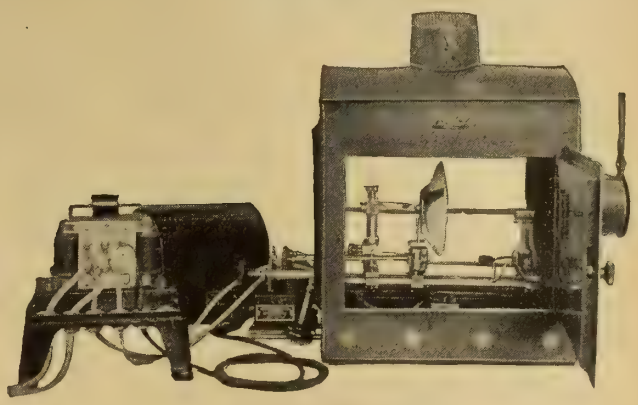

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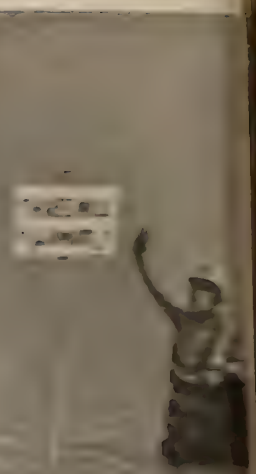

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San Francisco Bulletin—A mystery-comedy of the highest order, with a wealth of dramatic episodes that work to a smashing climax.

San Francisco Chronicle—A fascinating and absorbing tale this.

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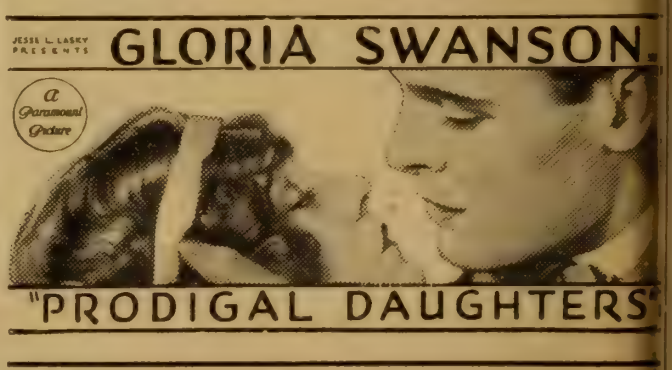

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BUTTERFLY

Released October 12th

From the extraordinarily popular novel by Kathleen Norris, produced with a great cast headed by Laura La Plante, Norman Kerry, Kenneth Harlan, Ruth Clifford, T. Roy Barnes, Margaret Livingston and Freeman Wood. A Clarence Brown Production.

CAPTAIN FEARLESS

Released October 26th

Starring REGINALD DENNY with a fine supporting cast which includes Julanne Johnson, Harry L. Tighe, Claire De Lorez, Fred Kelsey and Stanhope Wheatcroft. From Eugene P. Lyle, Jr's. popular novel, "The Missourian". Directed by James W. Horne.

THE ROSE OF PARIS

Released November 9th

Starring MARY PHILBIN supported by John Sainpolis, Robert Cain, Edwin J. Brady, Rose Dione, Dorothy Revier, and others. An Irving Cummings Production.

K—THE UNKNOWN

Released November 23rd

Based on Mary Roberts Rinehart's best known novel, "K". Starring VIRGINIA VALLI with Percy Marmont and an excellent cast including Margarita Fischer, Maurice Ryan and Francis Feeney. A Harry Pollard Production.

LOVE AND GLORY

Released December 7th

From the colorful novel "We Are French" by Robert H. Davis and Perley Poore Sheehan, with a brilliant cast featuring Charles De Roche, Wallace MacDonald, Madge Bellamy, Ford Sterling, A. Gibson Gowland and Priscilla Dean Moran. A Rupert Julian Production.

A Farewel from Car

NO. 362 STRAIGHT FROM THE SHOULDER TALKS, BY CA

I am about to go abroad for a rest.

I am dog tired from the neck up!

The only reason on earth why I dare to take a rest is because I've completed the biggest, hardest, fastest job I ever tackled in all my picture career. I've got eleven out of the first twelve of the 1924-1925 pictures actually ready for you to see. And, if I do say it myself, *they're great!*

Every week while I am away I will receive a cablegram telling me the total amount of new contracts taken on during my absence. Also every week I will receive by mail A COPY OF EVERY CONTRACT, GREAT OR SMALL, so that no matter where I may be I will see *your* contract within two or three weeks after you have signed it.

That is my favorite indoor or outdoor sport—studying your contract to see whether I have rung the bell, whether I have guessed right as to the kind of pictures you want, whether the terrific work of the past few months has been well done.

The only possible way you can repay me for the extra effort I have made to get pictures completed so that I could sell you finished pictures instead of mere advertising promises is to *DO YOUR UNIVERSAL BOOKING IMMEDIATELY.*

Truer now than ever before— **UNIVERSAL H**

Message Laemmle

AEMMLE, PRESIDENT OF THE UNIVERSAL PICTURES CORP.

I've got to know that the millions of dollars which I have tied up in advance negatives—some of them finished months and months before I can possibly release them—are coming back to me with a reasonable degree of speed. Your contracts will give me the facts.

I've fixed it so you can look before you book. I've taken all the money I received from you and I've put it into completed pictures. I've scraped the bottom of the old money barrel to give you picture insurance, to wring every drop of guesswork out of this booking business.

Now it's your turn to pile up the contracts quick and fast—as fast as you see these new pictures of ours.

You've not a thing to lose by signing up instantly, not a blessed thing in the world. The pictures are done. You can judge whether you want them or not. The prices are the fairest on earth. And on top of all that, *I'll guarantee you'll be satisfied.*

So I'm leaving the whole thing up to you and my parting request is that you pile your contracts in so fast that the boats which bring 'em over to Europe will stagger under the load!

Goodbye and good luck!

WINE

Released December 21st

From the story by William MacHarg in Hearst's International Magazine. With CLARA BOW and a brilliant cast of players, Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew, Robert Benedict and Walter Long. Directed by Louis Gasnier.

THE TORNADO

Released January 4th

Lincoln J. Carter's sensational thrilling melodrama, starring HOUSE PETERS with an extraordinary cast including Ruth Clifford and Snitz Edwards. A King Baggot Production.

HOOT GIBSON

in the greatest action releases of his career.

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"Hit and Run"

"The Ridin' Kid From Powder River"

Directed by EDWARD SEDGWICK

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Jack Hoxie

will star in six of these, the first of which is "Fighting Fury" in which he is supported by the Famous Universal Ranch Riders.

William Desmond

and other popular stars will be featured in the remaining six.

The Famous Universal Ranch Riders

a group of wild-riding, daredevil horsemen, recruited from every corner of the Western plains, will be an added feature in Universal's Western dramas—titles to be announced.

SHORT SUBJECTS

JACK DEMPSEY

In the "FIGHT AND WIN" Pictures

The World's greatest fighter in a series of ten two-reel knockouts—released one every other week—the greatest short subject box office bet ever produced. Directed by Erle Kenton.

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"Wolves of the North"

Starring WILLIAM DUNCAN with EDITH JOHNSON. Directed by William Duncan. 10 Episodes. Released in September.

"The Riddle Rider"

Starring WILLIAM DESMOND and EILEEN SEDGWICK. Story by Arthur Gooden. Directed by William H. Craft. 15 Episodes. Released in November.

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2 Reel Westerns

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Greatest of American stars in a powerful story. The title arouses the interest of both sexes and combined, star and title, are bound to draw crowds to your box-office.

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With Lionel Barrymore.

Acclaimed by trade paper critics the greatest melodramatic spectacle in years. A ittle and all-star cast that can be exploited to the sky.

2 "THE FIRE PATROL"

Most talked about person in the world today. Title permits no end of unique exploitation and all-star cast gives you great additional advertising.

3 "THE PAINTED FLAPPER"

Mr. Barrymore again appears at his best in a play with a title that packs a Dempsey box-office wallop.

4 "MEDDLING WOMEN"
With Lionel Barrymore

By Denman Thompson, author of "The Old Homestead." This guarantees a wonderful story with a magnetic drawing power.

5 "SUNSHINE OF PARADISE ALLEY"

An odd story of an odd little minx that can be exploited in many odd ways.

6 "THE TOMBOY"

Langdon McCormack has excelled the superior dramatic craftsmanship displayed in his great stage success, "The Storm."

7 "THE ROMANCE OF AN ACTRESS"

A sympathetic character that appeals to all humanity and never fails to attract.

8 "THE STREET SINGER"

AND

A play admirably suited to Mr. Barrymore's genius for characterization. It will prove his biggest screen success.

9 LIONEL BARRYMORE
In an adaptation of a recent Broadway Stage Success.

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eatest melodramatic spectacle
s. A title and all-star cast
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$100,000.

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Thousands of exhibitors who have and who are now playing F. B. O.'s Six Big Westerns with these two remarkable drawing cards have pronounced Thomson and SILVER KING the biggest and best drawing Westerns ever filmed.

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To whom it may concern—

There is no rumor about this

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

1924 JUN 27 AM 4 25

Received at

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LOSANGELES CALIF 26

HARRY ASHER

1650 BDWAY NEWYORK NY

I AM EMPHATICALLY NOT UNDER CONTRACT AND AM IN HEARTY SYMPATHY WITH MY BROTHER DIRECTORS IN OUR JOINT PRODUCTION AND DISTRIBUTION ASSOCIATION STOP AM SIMPLY AWAITING OKAY ON MY STORY BEFORE I START AS YOUR SECOND PRODUCTION UNIT STOP

WALLACE WORSLEY.

—and this

Form 1.204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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BADGER WILL WIRE WHEN HE RETURNS FROM LOCATION

GEORGE L SARGENT

8A

JUNE 28 1924

We are with this movement 100%. We will produce sixteen pictures for the season 1924-1925.

The finest brains of the industry will direct them. Choice selections from our roster of membership are ready.

Remember . . . Big Authors Names! . . . Big Plays! . . . Big Stars! . . . Big Pictures! and 100% Cooperation is our policy!

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(Producing Unit)

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"DESIRES OF MEN"

ADMIRATION

LOVE

FOOLISHNESS

DESIRE

PASSION

A POWERFUL DRAMA OF SOCIETY LIFE
DEALING WITH TRADITIONAL ARISTOCRACY

A son through his choice of love and marriage is declared an outcast, and a sinner against society. After years the charming daughter of the outcast son is confronted by the sins of her father through the *Desires of Men.*

SHOULD AN INNOCENT DAUGHTER PAY?

WITH

MARIE PREVOST

AND A REMARKABLE CAST INCLUDING

WILLIAM V. MONG, ANDERS RANDOLF, GEO. K. ARTHUR, RAYMOND McKEE, SIDNEY BRACY, CARL MILLER, CLAIRE McDOWELL, DANA COLLINS, CALVIN CARTER.

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Encore Pictures

They'll beat a path to your box-office to see

———the outstanding hero of over 1,000,000 readers of the novel—

"The Lone Wolf" will bring the "pack" to your doors, . . . There isn't any question of it!

John McKeon presents

Dorothy Dalton *and* Jack Holt *in*

"The Lone Wolf"

by Louis Joseph Vance

An S.E.V. Taylor Production

ASSOCIATED EXHIBITORS

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"It's not what you used to be—it's what you are today—"

Not what you did have—but—what you have for next season that interests the exhibitor

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and here's what we've got

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by RUDOLF BESIER and MAY EDINGTON
based on the SAM H. HARRIS play "SECRETS"
directed by FRANK BORZAGE

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presents
"The SEA HAWK"
By RAFAEL SABATINI
with
MILTON SILLS and a supporting cast including
ENID BENNETT LLOYD HUGHES
and WALLACE BEERY
Directed by FRANK LLOYD

"The LOST WORLD"
Author Sir Arthur Conan Doyle
By arrangement with Watterson R. Rothacker
Directed by Harry O. Hoyt

AL & RAY ROCKETT present
"ABRAHAM LINCOLN"
Directed by Philip Rosen · Scenario by Frances Marion

FIRST NATIONAL PICTURES INC.
presents
"SUNDOWN"
by E. J. HUDSON
An Epic Drama of Today
Directed by
LAURENCE TRIMBLE and HARRY HOYT

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itor can make next season.

plus — these "big time" winners

1. **"THE GIRL IN THE LIMOUSINE"**
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   Society drama with Corinne Griffith—Milton Sills.
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   Claire Windsor—Bert Lytell—Powerful drama.
4. **"TEMPERMENT"**
   Colleen Moore. Comedy drama of stage life.
5. **"SUNDOWN"**
   A mighty epic of great hearts and great events.
6. **"THE LOST WORLD"**
   The novelty that will startle the moving picture world.
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   Flashing romance of London, Paris, Africa.
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   Romance, adventure, mother-love, starring Corinne Griffith.
9. **"CONFLICTING PASSIONS"**
   A great Norma Talmadge.
10. **"CLASSMATES"**
    Richard Barthelmess production.
11. **"IN HOLLYWOOD WITH POTASH AND PERLMUTTER"**
    Another great Abe and Mawruss winner.
12. **"LEARNING TO LOVE"**
    A Constance Talmadge production.
13. **"INEZ FROM HOLLYWOOD"**
    A powerful drama of the stage.
14. **"SANDRA"**
    Barbara La Marr at her best.
15. **"TARNISH"**
    From the great stage success.
16. **"MADONNA OF THE STREETS"**
    With Nazimova and Milton Sills.
17. **"THE BIRD OF PARADISE"**
    One of the year's sensations.
18. **"SAILOR'S WIVES"**
    By the author of "Flaming Youth."
19. **"ONE WAY STREET"**
    A First National special.
20. **"THE LADY"**
    Another great Norma Talmadge.
21. **"SO BIG"**
    Edna Ferber's story starring Colleen Moore.
22. **"IF I MARRY AGAIN"**
    The most powerful drama of year.
23. **"DECLASSE"**
    Starring Corinne Griffith.
24. **"THE BOSS OF LITTLE ARCADY"**
    An Earl Hudson Special.
25. **"DR. NYE"**
    A Thos. H. Ince production.
26. **"THE SILENT WATCHER"**
    A Frank Lloyd production with Glenn Hunter.
27. **"PANDORA LA CROIX"**
    A First National special.
28. **"FASHIONS FOR MEN"**
    A typical winner from John M. Stahl.
29. **"MADAME POMPADOUR"**
    With Norma Talmadge.
30. **"EAST OF SUEZ" (title to be changed)**
    A Frank Lloyd production.
31. **"ONE YEAR TO LIVE"**
    Great drama with national newspaper publicity campaign.
32. **"CHRISTIE OF THE HUNGRY HEART"**
    A Thos. H. Ince production—a big one.
33. **A BEN ALEXANDER PRODUCTION**
    By J. K. McDonald. Title to be announced later.
34. **A CONSTANCE TALMADGE PRODUCTION**
    Title to be announced later.
35. **"THE SONG AND DANCE MAN"**
    Richard Barthelmess in great Cohan stage success.

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George Fitzmaurice's
greatest achievement

"Cytherea"

From the vivid glowing novel
By JOSEPH HERGESHEIMER
Read by over 500,000 people
Adapted for the screen
By FRANCES MARION

★ Lewis Stone ★ Alma Rubens
★ Norman Kerry
★ Irene Rich *and* ★ Constance Bennett
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Goddess of Love

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"Cytherea" stands today a proved money maker in any locality.

FIRST NATIONAL PICTURES

Next season's output from FIRST NATIONAL is the biggest investment on the market!

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THERE is pleasure in recording achievement and in giving it the sincere admiration it deserves. With these feelings, The World greets the Fall announcement in this issue of Producers' Distributing Corporation.

The shifting of the calendar sheet from "1923" to "1924" brought us few more interesting developments than the burst of speed and steady holding of that pace by the newly named Hodkinson organization.

The culmination of that progress is given expression in the collective announcement for the coming Fall season appearing in this issue of The World. As a publication, we take real pride in being selected to present it to the trade.

IF I were an exhibitor—
I'd turn heaven and earth to get a chance to book "Abraham Lincoln."

And if I were one of many exhibitors—

After booking and playing the picture I'd sit down and write the editor of The World, saying: "You may be passable as an editor, but your advice on pictures is all wrong."

There is a reason for that.

The exhibitor whose letter I fear is the theatre man who would take "Abraham Lincoln" and play it with no more variation in his presentation than if he were offering "The Flapper's Fall."

The managers whose letters I do not fear are those who would realize the reason for our personal desire to play the picture—and advertise and present it accordingly.

The reasons are many.

IF I wanted to get into my theatre hundreds of patrons who haven't been near it since the war days when they used to come to see the news weeklies—I'd play "Abraham Lincoln."

Having attracted these strange faces, I'd present the picture as part of a special program of more than ordinarily selected quality.

And they would leave me determined to come to my theatre more often in the future.

If I were a theatre man I would enlist the aid of the leading citizens of my community by asking them in advance if they would like to have me show "Abraham Lincoln."

When they said "Yes"—as they would emphatically—I'd have them with me, tooth and nail, to put the picture over as an event of local importance.

And when the showing was concluded—I'd have them with me for the future as a manager of vision, and with the motion picture as a weapon for good.

I'd figure that a pretty good week's work.

BUT I had better be careful. Maybe I am giving the impression that "Abraham Lincoln" is all "class," and shy as entertainment.

That would be fatal—and incorrect.

It can't be true. For the night we saw it found our better-half industriously occupied with her tears. Our own we held back, at great effort.

And, if we are not mistaken, that's what the picture fan calls entertainment.

Part of it. The rest is the thrill—the thrill of the greatest dramatic chapter the world has known, our Civil War. The thrill of seeing a man standing alone against terrific odds.

That's entertainment, isn't it?

If I were an exhibitor, reading these lines, I would say about this moment:

"Well, if all those things are true why don't they advertise them?"

And, being an exhibitor, I'd answer: "I dunno!"

Robert E. Welsh

Hand In Hand

Manager Hill, of the Mark Strand, Albany, Works Hand in Hand With Local Organizations—and Both Profit

By C. L. GRANT

AS an exhibitor, have you ever endeavored to build up patronage by having your theatre and its entertainment form the basis of benefits to local organizations? The scheme has been found to work out most satisfactorily in Albany, N. Y., during the past four years and is now being carried on by the Troy and the Lincoln theatres in the neighboring city of Troy. The idea was originated to a considerable extent by Uly S. Hill, a veteran showman and now managing director of the Mark Strand, in Albany, as well as the two theatres mentioned and located in Troy.

To those exhibitors residing in cities with a population ranging from 50,000 to possibly 200,000, the idea is well worth serious consideration. It has been proved a success in Albany with a population of 130,000, as well as in Troy, with a population of 75,000. In the first place, it costs the exhibitor nothing, and in the next place, it is one of the best possible advertising mediums both for the house as well as for the picture shown.

But we will let Mr. Hill describe the scheme as he has worked it out.

"About four years ago," said Mr. Hill, "when I took over the management of the Mark Strand Theatre, I decided to co-operate with the Woman's Club of Albany, a strong organization, by offering its members an opportunity to sell tickets and share in the proceeds. I well remember that one of the first benefits was in connecton with George Arliss in 'Disraeli.' The women realizing that the more tickets they sold, the greater would be the financial return to their organization, hustled from house to house, and not only advertised the theatre but also the picture. The Mark Strand was comparatively new at that time, and many of the social elect of the city had never been inside its doors. We needed just that sort of advertising as well as the money, for the tickets were sold by the women at the regular rate of 50 cents each, a portion of which was returned to the women later on. The affair became a real society event, the daughters of many of the members serving as ushers.

"This idea proved so successful that we have carried it out during many months each year. It is no longer necessary to solicit organizations for these so-called benefits, for the advantages have spread throughout the city and are today well known to every society and organization. In fact we already have seven or eight requests for weeks in the fall, during which this or that society will sell tickets for the picture to be shown.

"We do not play any of the cheaper pictures during these benefit weeks. In fact, the benefits are arranged weeks ahead and very frequently without any knowledge of exactly what picture is scheduled. The idea is particularly beneficial from a financial standpoint during the summer months when our regular business naturally falls off. With anywhere from 50 to 200 persons selling tickets to their friends and acquaintances, it is easy enough to see how it is possible for us to keep the theatre filled to capacity day in and day out.

"In addition to banking a nice little penny for the theatre itself, you are also in a position as an exhibitor to feel that you are really doing something to benefit the many organizations in the community in which you live. Moreover, you are getting their co-operation. Your house is becoming better known, and you are aiding your newspaper space in a marked degree. You are also, and this is a big point, getting in closer touch with thousands of persons in your home city, with whom you might otherwise never become acquainted.

"The idea has been considerably broadened for this summer in Troy. One of the churches in that city is now engaged in creating a building fund. This church, and its members, will be the gainer by thousands of dollars through tickets sold during the period from May 20 to August 15. On every ticket sold, the church retains a certain percentage.

"These tickets are put out not only singly, but in units of ten dollars, twenty dollars and twenty-five dollars, and are good at the Troy theatre any time between May 20 and August 15.

"Here is where the unit idea of tickets is being worked to advantage. One of the members of the church goes, we will say, to some one of the big manufacturers of the city, requesting him to take anywhere from $10 to $25 worth of tickets for distribution among the employees. Some of the concerns are getting better co-operation from their men and women from this little inexpensive method, sending first one group and then another, to the theatre. The smaller concerns naturally take smaller units of tickets, while individual tickets are being sold by members in all parts of the city. In order to have the exclusive right to the benefit between the dates mentioned, the church itself absolutely guaranteed the sale of a certain number of tickets, running far into the thousands.

"Benefits accruing from co-operation with the Mark Strand Theatre in Albany, have been enjoyed to the tune of thousands of dollars by the Masonic organizations of the city, the women's auxiliaries of the hospitals and similar institutions, by the high-school fraternities and a dozen or more societies and clubs. Some of these have sold as high as 5,000 tickets, these being good on any night or afternoon of the week, making it an easy proposition for the theatre to accommodate the crowds without taxing the capacity any one night. The only exception which the Mark Strand has made during the past year has been during weeks when such productions as "The Hunchback of Notre Dame" and "The White Sister" have played to crowds that were so easy to predict long beforehand, as to make any effort in the way of benefits inadvisable.

"The whole idea, workable throughout the entire year, and especially desirable during the summer months, costs little more than the effort of first enlisting the interest of organizations and having been found successful, is well worth the try."

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Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

Published Weekly by
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Managing Editor—John A. Archer.
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Circulation Manager—Dennis J. Shea.

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VOLUME 69 — NUMBER 2

Features

Editorial 95
How Hill of Albany Works With Local Organizations 96

News of the Week

New Jersey's President Outlines Administrative Policy 99
Final Plans Made for Buffalo Convention..... 99
Second $2,000,000 Theatre Expected in Milwaukee.... 103
"Sour Sabbath" Advocates Making Progress in Ohio.. 104
A. H. Blank Leases Joseph Hopp's Rock Island, Ill., Theatres 105
New 1,200-Seat Theatre Planned for San Leandro, Cal. 106
Wagner and Wishart Dissolve Connellsville, Pa., Partnership 107
Graves Company Buys Two Beverly, Mass., Houses.. 109
Universal Output Is Biggest Ever..... 130
Maryland Exhibitors Discuss Independence..... 100
Must Destroy Old Tickets in Presence of Revenue Agent 98
Florida's "Sun City" Opens on July 4..... 98

Departments

Exhibitors' News and Views..... 103
Straight From the Shouler Reports..... 110
Selling the Picture to the Public..... 131
Reviews 139
Pep of the Program..... 143
Equipment, Construction and Maintenance..... 145
Projection 146

One of a Series

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Must Destroy Old Tickets in Presence of Revenue Agent

NEW regulations pertaining to the admission tax are now in course of preparation in the Bureau of Internal Revenue and will be issued shortly.

Under the revised regulations, prepared to meet the requirements of the new revenue law, tickets of admission for which the price is 50 cents or less will not have to have printed, stamped or written thereon the name of the place to which they are valid for admission, nor will it be necessary that they be serially numbered or dated.

It will still be necessary, however, for all tickets to have noted thereon the price for which sold.

The regulations as revised will contain provisions governing the destruction of tickets which have become obsolete due to changes in price or unusable for any other reason. Such tickets must be destroyed by or in the presence of a deputy collector or other representative of the Bureau of Internal Revenue. After destruction a statement will be issued setting forth the numbers of the tickets destroyed, their denomination and all other pertinent information. This statement will be issued in duplicate, one copy to be retained in the files of the taxpayer and the other copy by the collector. This provision is included in order to reduce the number of fraudulent representations as to the loss or destruction of tickets which, as a matter of fact, were sold and the tax collected thereon not returned.

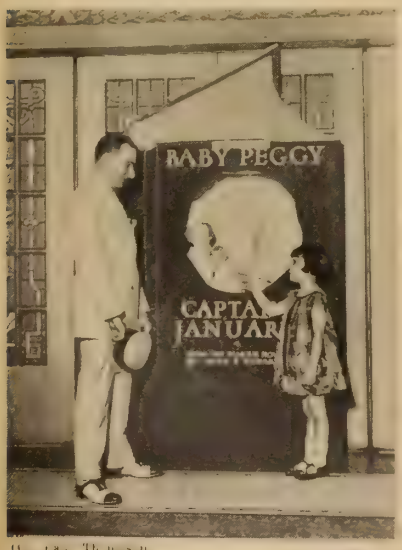
As previously announced, the right to use the present style of tickets is given exhibitors to September 1, next, which is considered a sufficient time in which to procure tickets which will comply with the requirements of the new law. These tickets, however, must be sold at the established price; that is, a ticket selling for 30 cents, tax three cents, may be sold at 30 cents but must not be sold for 33 cents. In cases where, on September 1, an exhibitor still has on hand a large supply of these tickets and it would be an obvious injustice to compel him to purchase a new supply properly printed, he will be able to secure special permission to use up the old tickets, provided he overprints thereon the price for which they are sold in such a manner that it is clear that no tax is being collected.

Florida's "Sun City" Opens with Ceremonies on July 4

AMPLY financed by local and eastern capitalists, endorsed and supported by some of the leading photoplay producers of America and located on a river and ocean skirting tract that overlooks the winter home of John D. Rockefeller at Ormond, Fla., "Sun City," intended by the developers to become a center for high-class screen play production and a colony for artists and other notables, will be formally founded July 4. This event, with men and women prominent in the political and cinema worlds attending, and as the principal feature of the first of a series of mid-summer festivals, will be staged annually by the residents of the Halifax Country of Florida.

The movement is part of a plan for converting both Atlantic and Gulf coasts of Florida into year-round resorts, and for emphasizing the picture-producing possibilities of the state. Work of developing the unique municipality, in all phases, begins immediately, preparations having been completed in advance of plan announcement. The setting for the studio and artists' colony is declared to be one of the most beautiful in the world.

The land area of Sun City comprises approximately 3,000 acres of wooded country, having a five-mile frontage on the famous Halifax River, diagonally across from the Rockefeller home, and a somewhat longer frontage on the picturesque Tomoka River. Three hundred acres of the tract, located at the junction of the East Coast Railroad and the Tomoka River, have been set aside for the moving picture colony. The studios will be constructed from native coquina rock, the material used in many hotels and public buildings in Florida and Cuba, and the initial cost of the buildings will be $300,000. Development plans include the erection of administration buildings, a library and club house, a large hotel, auditorium and country club, riding academy, bridle paths, fresh and salt water swimming pools, parks, riverside driveways and other improvements. The studio buildings will be designed along Moorish lines.



SAXOPHONE KING AND MOVIE "PRINCESS" ARRIVE

Baby Peggy Montgomery whose "Captain January" is at the Strand Theatre next week and Tom Brown, head of the original six Brown Brothers and their band of thirty saxophones—he's just returned to Broadway after three years absence to appear at the Strand next week. "Captain January" is a Principal Pictures release.

Full co-operation will be given to producers and directors of reputation who desire to make some portion of their yearly output in this sub-tropical country. Trade bodies of Daytona, Jacksonville, Ormond, St. Petersburg, Seabreeze, Orlando, Tampa, Lakeland, Datona Beach and DeLand have organized to assist directors in the important matters of securing the best of scenic backgrounds.

Griffith to Europe

D. W. Griffith will leave with his players and staff on the steamship George Washington July 4 sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes. The story has been prepared by Geoffrey Moss.

It is an original work known under the working title "The Dawn."

Miss Carol Dempster and Neil Hamilton will head the company.

"U" Lab. Expert Wins

Through a decision just handed down by Judge Learned Hand in the Federal District Court in New York, George Lane, of Palisades, N. J., manager of the Motion Picture Title Department of the Universal Film Company, wins a victory affecting motion picture manufacturers in the country, Universal reports. This decision restrains the Craftsman Film Laboratories, Inc., from infringing upon what is known as the Lane process for making motion picture titles quickly, cheaply and with sharply defined white lettering on a dead black background. The Universal is a licensee under the Lane patent.

Honor Will Hays

The Arbitration Society of America gave a dinner to Will Hays at the Biltmore, New York, on the night of June 25. The occasion was for the observation of the progress of arbitration in the industry. Among the film heads present, in addition, to Hays were: Carl Laemmle, E. W. Hammons, R. H. Cochrane, Charles O'Reilly, Sam Morosss, Sam Spring, Charles C. Pettijohn, Sol Raives, Sidney Meyer, Al Lichtman, S. L. Warner, W. E. Wilkinson, and John E. Storey.

Enlarges Headquarters

Weiss Brothers' Artclass Pictures Corporation has arranged to enlarge its home office headquarters in the Loew State Building, 1540 Broadway, N. Y. C., by adding the suite adjoining on the 15th floor.

"Between Worlds" in N. Y.

"Between Worlds," presented by Weiss Brothers' Artclass Pictures Corporation, will be the attraction at the Capitol Theatre, beginning the week of Sunday July 6. The engagement of "Between Worlds" at the Capitol, marks its premiere on this side, the production having previously been shown in Europe.

Big Detroit Gross

"After Six Days" opened for an indefinite run at the Shubert Detroit Opera House, Detroit, Michigan, June 28. The picture, which has played long runs in a number of big cities started off with a big gross in Detroit.

New Jersey Exhibitors' New Chieftain Outlines Administrative Policy

By TOM WALLER

ONE of the youngest of the heads of exhibitor organizations throughout the country is Joseph Seider, who last week at the Asbury convention was elected president of the Motion Picture Theatre Owners of New Jersey. Seider, as successor to R. F. Woodhull, whose duties as chairman of the M. P. T. O. A. board of directors caused him to decline the New Jersey presidency for another term, was the unanimous choice of his association. His work during the past year as chief of the board of directors not only starts him off in the first week of his administration with the reputation of established merit but was directly responsible for him being elevated to the highest post.

Seider's previous job showed him to be a man of ideals. Ideals which he did not dream about but which he put into effect much for the benefit of his own organization and in many cases for the national aggregation as well. This was proven by reports rendered on the convention floor.

These reports substantiate the ambitious and practical qualities of the new New Jersey chairman. His address to the delegates displayed a convincing eloquence and pleasing personality which make him fitting in every respect for the chief executiveship.

Woodhull in his convention speech freely and frankly gave Joe Seider a major portion of the credit for the organization winding up its fiscal year with assets instead of deficits, and a membership lacking only six per cent of being 100 per cent representative of Jersey's theatre owners.

"Harmony will be the keynote of the organization," says President Seider in outlining the policy of his administration. "Harmony is only possible when we are willing to waive our personal opinions and align ourselves with one harmonious cause. There must be a personal point of unity or we will rent ourselves. Self-seeking desire and policy have no basic principle and must yield to unselfishness and co-operation."

Of especial interest to members of the New Jersey unit is Seider's declaration: "We hope through an efficient business administration to straighten ourselves financially to such an extent that we will be able to assume for our membership the payment of dues to the national organization."

JOSEPH SEIDER

Under this plan, with sufficient assets in the treasury, the organization would relieve its members of meeting dues assessed by the national organization. Such a project would also be of great assistance to the big association as it would insure prompt and unanimous payment.

Another time-saving and efficient project Seider will endeavor to create is the sending of copies of the minutes to absentees and the mailing of messages to all members as to the important matters which will come up at future respective meetings.

"Thus at all times," Seider states, "we will keep members conversant with our activities, providing them with better facilities to cope with their daily problems and equalize the advantage of circuit bookings."

A comprehensive legislative campaign where the aggressive stand will be just as important as the defensive, and where such matters will be brought directly to the public's attention, is a feature of the Seider policy.

President Seider is hopeful of maintaining service stations in New York City and Philadelphia. These, Seider says, members could regard as a personal representative and even as a last minute aid relative to a show or such an incidental as a missing poster. Such depots could also be bureaus of information and adjudicators of differences with film exchanges, distributors, etc.

The trade papers, under the Seider regime, will be the official medium of publicity for the New Jersey unit. "They have given us splendid co-operation," President Seider comments, "and much space to our undertakings. In order for this publicity to be effective it is necessary for members to read the trade papers, and I urge all exhibitors to subscribe to and read all of the trade papers."

From all indications David S. Hennessy will be the next chairman of the New Jersey board of directors. "I sincerely hope that the board will induce him to accept the position," Seider stated.

Final Plans Made for Buffalo Convention of N. Y. Exhibitors

AT a meeting of the Buffalo arrangements committee in the Lafayette Square Theatre, Buffalo, Friday, June 27, final plans were made for the reception and entertainment of delegates to the M. P. T. O. of N. Y. convention which will open Monday evening, July 7, with a meeting of the executive committee in the Hotel Statler, which will be the scene of all the subsequent meetings.

Art Skinner, Joe Schuchert, Jr., and Jim Wallingford have lined up a fleet of 300 autos to haul the delegates and their families to all points of interest in Buffalo and to the mammoth Wurlitzer organ plant in North Tonawanda.

Parlor F in the Statler will be elaborately decorated by Hale for use of accessory and mechanical exhibits.

George Hall and George Hanny, fellow exhibitors, operators of the Maxine and Capitol theatres, as well as heads of the Crystal Beach Amusement Company, have placed their two big steamers, the Americana and the Canadiana at the disposal of the committee. The leviathans will be used to take the gang on a trip up Lake Erie and thence to the Crystal Beach Amusement Park where there will be real doings.

Harry Davis, secretary of the Buffalo Musicians' Union, announces that he will have a young symphony orchestra furnish music for the banquet in the Statler Thursday evening.

Buffalo exhibitors are back of the big meeting 100 per cent. There is only one organization in the Queen City of the Lakes now and that is the western New York branch of the state body.

M. Slotkin, in co-operation with the combined theatrical interests, is staging a big midnight frolic in the mammoth Lafayette Square Theatre, Tuesday evening at 11 o'clock, with a luncheon to be served on the stage following the entertainment.

Title Changed

"Potash and Perlmutter in Hollywood," Samuel Goldwyn's production adapted from Montagu Glass' stage success, "Business Before Pleasure," will be seen on the screens of the country with the title reversed to read, "In Hollywood with Potash and Perlmutter."

The motive back of this change is to avoid confusion among the film fans who have seen the first of the yearly series, released some time ago, entitled "Potash and Perlmutter," in which Abe and Mawruss cavort in the cloak and suit business.

To Start Negri Film

Ernst Lubitsch will start actual production work on his Paramount picture, "Forbidden Paradise," starring Pola Negri at the Lasky studio July 14, according to an announcement from the West Coast. Lubitsch has been loaned to Paramount by Warner Bros. for this one picture.

Agnes Christine Johnston is now at work preparing the screen play of "Forbidden Paradise." No selections have so far been made for the supporting cast.

Maryland Exhibitors Discuss Theatre Owner Independence

HAVRE DE GRACE, Md., July 1.—That the protection of the business of the independent theatre owner depends absolutely on organization was the keynote of the addresses delivered at the big get-together meeting of the Motion Picture Theatre Owners of Maryland here today by National President M. J. O'Toole and National Directors Sydney S. Cohen and R. F. Woodhull of the Motion Picture Theatre Owners of America.

The meeting was featured by a wide variety of events which included business sessions, athletic exercises, ball game, aquatic sports, banquet and dancing at and in the vicinity of the Hotel Bayou, facing directly on the broad juncture of the Susquehanna River and the Chesapeake Bay.

Largest in Its History

This meeting was the largest and most important in the history of the Maryland organization and was of a highly representative character in that theatre owners from every section of the state were present. President Frank Durkee of the state organization presided at the business sessions and banquet. Mayor Pennington of Havre de Grace warmly welcomed the theatre owners and presented them with a floral key to the city.

At the banquet Guy L. Wonders, vice-president of the state association, presided in a most efficient manner. The message of organization was brought to the theatre owners in a pointed way by Mr. Cohen, who told of the early struggles of the Motion Picture Theatre Owners of America, the weathering of many adverse conditions and the final triumph at the recent Boston convention in bringing the organization to a solid and substantial basis, thoroughly representative of the exhibitors of the nation and in a position to fully comprehend all of their problems. He paid a tribute to the loyalty and determination of the Maryland theatre owners as exemplified in their work and especially at the big Havre de Grace meeting.

Mr. Woodhull dwelt on the general advances made by exhibitors as a class and especially their close adherence to organization and the lines of activity which generated from these moves looking toward the protection of their interests.

Effected Tax Repeal

Mr. O'Toole spoke definitely of the legislative accomplishments of the Motion Picture Theatre Owners of America. He cited from government records to prove that the national organization was directly instrumental in effecting the repeal of the seating and admission tax in the recent Congress and securing the remission of the film tax in the 1921 session.

One of the features of the meeting was the presence of many women, evidencing the great interest they are taking in exhibitor organization.

Officers of the organization are:

President, Frank H. Durkee; vice-president, Guy L. Wonders; treasurer, Louis Schlichter; secretary, William E. Stumpf; counsel, J. Louis Rome; directors, William H. Whitehurst, Frederick C. Weber, Frank A. Hornig, Walter D. Pacy and Harry Cluster.

Members of the General Committee in chairman; Guy L. Wonders, Walter D. Pacy, Frank H. Durkee, Charles E. Nolte, Harry charge of the outing were: J. Louis Rome, Cluster, Arthur B. Price, Louis Schlichter, Julius Goodman, Max Cluster, William Hofmeister, William Tyler, Henry Blum, William E. Stumpf, Harry E. Seddish, Harry Morstein, Ben Cluster, J. H. Whitehurst, Frank A. Hornig, Louis Garman, Frederick C. Weber, Thomas D. Goldberg, Louis Benesch, Eugene B. McCurdy, Charles A. Hicks, Samuel Back, Robert E. Hall, Morris Klein, John G. Volz, L. B. Rever, Harry Silverman, Ben Caplan and J. W. Bauer.

The Ladies' Committee was as follows: Mrs. Guy L. Wonders, chairman; Mrs. Frank H. Durkee, Mrs. Frank A. Hornig, Mrs. Walter D. Pacy and Mrs. Charles E. Nolte.

Forman to Direct Carey

Just as further proof that he intends to spare neither time nor money to make his series of Harry Carey features for the Producers Distributing Corporation the most successful of any pictures the popular western star has made, Hunt Stromberg announces that he has signed Tom Forman to direct "Roaring Rails," his fourth Carey feature.

"Roaring Rails" will be a feature quite different from anything in which Carey has yet appeared, combining a railroad drama with vigorous melodrama of the great outdoors, and culminating in a forest fire that promises to be the most thrilling scene of its kind ever staged for the motion picture camera.

Plays Last Ten

Vitagraph Specials Get Consecutive Showing in Big White Way House

Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York City, has just chalked up a big batting average for Vitagraph in Broadway bookings, by playing Vitagraph's "The Code of the Wilderness" at the Rialto during the week of June 29.

From October to June, a period of nine months, Vitagraph has released ten specials. Every one of these ten was played by the Rialto, the average being better than one a month.

The Vitagraph specials which ran up this perfect score are "The Code of the Wilderness," "Virtuous Liars," "Between Friends," "My Ban," "Let Not Man Put Asunder," "The Man From Brodney's," "On the Banks of the Wabash," "Pioneer Trails" and "The Midnight Alarm."

Titled "Silent Watcher"

First National Pictures announces that "The Silent Watcher" is the title selected for the picture to be made for it by Frank Lloyd Productions, Inc., from Mary Roberts Rinehart's story, "The Altar on the Hill," which was recently published in a big circulation magazine. Lloyd has engaged Glenn Hunter for the featured role.

Hugh Hoffman to Sail

Hugh Hoffman, a veteran in the film game, will accompany Carl Laemmle to Europe this summer as an aid to the Universal chief in his survey of the foreign field. Hoffman has been a studio executive at Universal City for many years. Before that he was editor of Moving Picture World. He started in the film business in 1907 as a store show exhibitor in Jersey City.

"Radio Mad," a "Spat Family" Pathe two-reel comedy, produced by Hal Roach.

Scores Again

New York Praises Cruze's "The Enemy Sex"

That James Cruze has added another winning box-office attraction to his long list, which includes "The Covered Wagon," "The Old Homestead," "Hollywood," "Ruggles of Red Gap" and "The Fighting Coward," is evident from the way his latest Paramount production, "The Enemy Sex," is being received in New York at the Rivoli.

The Times said: "It is a picture far above the average, in which there is realism and good characterization. This is one of the best pictures we have seen for weeks and its humor will be greatly appreciated."

Telegraph: "James Cruze thus adds one more feather to his celluloid cap."

Evening Post: "'The Enemy Sex' emerges a very interesting and somewhat different picture."

Mirror: "James Cruze seems to hit the bull's-eye every time. The sort of thing that will make friends with the audience. An eye opener and an entertaining one."

Herald-Tribune: "Will doubtless prove a great box-office attraction. Betty Compson is an ideal choice for the Salamander."

Daily News: "Jimmy Cruze has managed to build a fine picture."

For July Release

First National Announces Larry Semon's "Girl in the Limousine"

First National Pictures has arranged with the Chadwick Pictures Corporation to release the new six-reel Larry Semon comedy, "The Girl in the Limousine," from Avery Hopwood's successful stage farce. Mr. Semon came on from Hollywood to aid in contracting for a releasing agency for his first feature-length comedy that he has made. He left for the Pacific Coast last Sunday to begin work on a three-reel comedy.

"The Girl in the Limousine" had a great success on the stage about six years ago, having run for two seasons on Broadway and then enjoyed a long tour. It is a typical Hopwood farce, but with more thrills and action than he usually puts into his stage productions. In the Semon version of the play the thrills as well as the comedy have been retained and emphasized.

Larry Semon and Noel Smith directed the production. The scenario was prepared by Graham Baker. The leading players are Claire Adams, Charles Murray and Oliver Hardy.

To Use F. B. O. Studio

Arrangements were completed this week whereby B. P. Schulberg will film his first Preferred picture for release through B. P. Schulberg Productions, Inc., on the F. B. O. lot in Los Angeles. This initial Schulberg production will be "The Breath of Scandal," from the Cosmopolitan Magazine story by Edwin Balmer. Gasnier is directing.

Arrow Sees It

"Cactus Cure," a new feature starring Dick Hatton, with Marilyn Mills and her super-horses, "Beverly" and "Star," has been screened at the Arrow home office. Vice-President W. Ray Johnston is enthusiastic over it.

Shallenberger Describes Arrow Pictures to Date

PRE-SEASON production promises remind W. E. Shallenberger of the travelling salesman who replied to his competitor's question of "How much you s'pose I sell this week?" by the answer, "About half!"

The Arrow Film Corporation, he says, has worked steadily for years to maintain a record of "promises performed." The announcements for the 1924-5 season now are in course of realization and he gives the following resume of what has been accomplished to date:

Of twenty-six "Arrow-Great Westerns" an even dozen have been finished. These include four starring Ben Wilson with the support of Mildred Harris, Marjorie Daw and Violet LaPlante; four with "Dick" Hatton, supported by Marilyn Mills and her two super-horses, "Beverly" and "Star"; four starring Ashton Dearholt, and a special cast in a new type of story.

The new Arrow chapter-play which is to follow the present serial, "Days of '49," now breaking serial records, is just going into production. The name and cast will be announced next week.

Of the twelve big Arrow specials, the first is being cut, titled and named. This is a super-feature, there being over 6,000 people in many of the scenes. The picture is based on an intensely dramatic situation in history.

The Arrow comedies are coming through regularly. The "Mirthquakes" and "Broadways" now making will add to their previous records both at the box office and with the audience.

Stars Peter the Great

Production on "The Silent Accuser," Chester Franklin directing, has been begun at the Metro-Goldwyn-Mayer studios, according to an announcement from Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production.

Peter the Great, famous German police dog, discovered by Harry Rapf, Mr. Mayer's associate, will be featured in one of the most important roles. Eleanor Boardman, Earl Metcalf and Ray McKee are already appearing before the camera and several other players will be added shortly.

"U" Short Releases Lead Off With Dempsey "Fight and Win"

UNIVERSAL leads off its short subject releases for the current week with the first two-reeler in the Jack Dempsey, "Fight and Win" series, the much heralded series of two-reel romantic comedy dramas starring the world's champion heavyweight boxer. The first release is "Winning His Way," directed by Erle C. Kenton.

Several pre-release showings of the Dempsey pictures afford ample proof that these pictures have taken the public fancy and that Dempsey's screen following will vie with his ring following. Gerald Beaumont, popular writer of sporting fiction, is the author of the various stories.

In "Winning His Way," Dempsey is supported by a strong cast, including Hayden Stevenson, Chuck Reisner, George Ovey, Ed Kennedy and Esther Ralston. The story concerns the "findings" of Jack O'Day, an iron worker, as a promising ring figure. This role is played by Dempsey with considerable historic ability. He is groomed as a "frame-up" for the title holder, but when the fight comes off, he goes in and licks the champion, thereby taking the belt. The picture is filled with human touches and comedy.

"The Cry Baby," a new one-reel comedy featuring Slim Summerville and Bobby Dunn also is on the current Universal release schedule. It is one of the best yet turned out by that pair of Universal comedians. The Century Comedy for the week is "Lost Control," a two-reeler featuring Hilliard Karr and Harry McCoy.

Exhibitors who remember the big box-office drawing power of Marie Welcamp in the "Tempest Cody" series of two-reel westerns will be glad to know that Universal is re-issuing some of the best of that series. One of these releases is scheduled for this week. It is "Tempest Cody Turns the Tables," and it is filled with fast riding and western action.

The current issues of the International News, Nos. 55 and 56, contain further pictures of the Democratic National Convention in Madison Square Garden, New York City, and show stirring pictures of the highlights of the convention and the tension which accompanied the choosing of a nom-

Still Capacity

Playing its second engagement in Los Angeles, where it ran for more than seven months to a West Coast record at the Hollywood Egyptian Theatre, James Cruze's Paramount production, "The Covered Wagon," last week did the biggest business of the last six months at Grauman's Million Dollar Theatre, it is reported.

Though the first real hot spell of the season in Southern California has hit most of the Los Angeles theatres hard, "The Covered Wagon" has packed Grauman's at every performance, long lines of patrons jamming the sidewalk nightly and frequently extending a full block. This is in spite of the fact that over 600,000 people saw the picture during its run at the Egyptian.

Scenes from "Babbitt," a Warner Brothers Production.

Rushing Competition

Howard Estabrook Concluding "The Price of a Party"

News comes from Associated Exhibitors that Howard Estabrook is rapidly bringing his first production, "The Price of a Party," to completion. The interiors, including a big cabaret scene working at full swing, were completed last week and Director Charles Giblyn immediately rushed his company to work on the final exteriors.

For the cabaret scenes, the star cast including Hope Hampton, Dagmar Godowsky, Harrison Ford, Mary Astor and Arthur Edmund Carewe was augmented by Florence Richardson's girl jazz band, a feature of the Casino Restaurant in Central Park, Claire Luce, dancer from "Little Jessie James," and her partner, Ward Fox, of the musical comedy, "Moonlight." Several hundred extras seated at the tables surrounding the dance floor helped give a spirit of gayety to the filming.

"The Price of a Party" will be released the latter part of August. The photoplay is a screen adaptation of William MacHarg's Cosmopolitan Magazine story.

Plan Big Campaign

"The Lawful Cheater" to be Extensively Advertised

So thoroughly are the officials of Associated Exhibitors and Murray W. Garsson impressed with the results achieved by William Christy Cabanne in his direction of 'The Lawful Cheater," in which Alma Rubens, Frank Mayo, H. B. Warner, Lilyan Fashman and Walter McGrail appear in the feature roles, that plans are being laid for an extensive advertising and publicity campaign to inaugurate this production as one of the super-specials of the fall Associated Exhibitors group of attractions.

"The Lawful Cheater" contains beautiful settings on a million-dollar estate, scenes at sea, aboard a palatial yacht and on a tramp schooner, an unusual romance, action and even thrills such as a leap into the sea from a mast almost a hundred feet in the air.

John Tansey Returns

John Tansey, former boy star of New York theatricals and with Metro, is returning to the screen after an absence in "Trooping with Ellen," the T. Hayes Hunter production now in the making. The trade is awaiting his reappearance on the screen with much interest.

A Close Race

With the contest on "Three Miles Out" entering the three-quarter stretch Associated Exhibitors' managers are stepping on the gas full speed. New York is still holding first place, but Buffalo and Denver are making rapid progress with Newark and Seattle right on their heels. Coming along in the order named are Pittsburgh, Butte, Salt Lake City, New Haven, Charlotte, Spokane, Portland, Cincinnati, Oklahoma City, Atlanta, Cleveland, Minneapolis, Los Angeles, Des Moines, New Orleans, Milwaukee, Indianapolis, Memphis, Philadelphia, Detroit, St. Louis, Albany, Double I. Dallas, Washington, Boston, San Francisco, Kansas City, Omaha and Chicago. The contest closes August 16.

Kinograms to Evans

With the current issues, printing of Kinograms, Educational's news reel, is being done at the Evans Laboratories, Inc., Fort Lee, N. J. This is one of the largest individual printing contracts available in the film industry. Tom Evans, president of the laboratory company, has installed special equipment and organization in his plant, one of the largest in the East.

A Signal Honor

National Geographical Society Asks to See "The Chechahcos"

Associated Exhibitors has received a request from the National Geographical Society for a special showing of "The Chechahcos" at the next annual meeting of that organization. This signal honor shows the esteem with which this first Alaskan-made production is held by reason of its authenticity. The tribute follows closely upon the heels of the official government recognition in the shape of a request for a print for the governmental archives.

Exhibitors all over the country who have booked and played the production declare that it is one of the greatest hot weather attractions ever released. The psychological value of a picture featuring snow and ice at a time when the mercury is flirting high is being proven at each engagement.

The production is booked to start an indefinite engagement at the Orpheum Theatre in Chicago upon the completion of the Harold Lloyd run in "Girl Shy." Other important engagements opening this week are at the King Theatre, St. Louis, and the Columbia Theatre, Washington.

Scene from "The Traitor," a two-reel Universal Indian Western with William E. Lawrence.

Scenes from "His First Car," an Educational-Tuxedo comedy, with Al. St. John.

Wagner and Wishart Dissolve Connellsville, Pa., Interest

The partnership between C. A. Wagner and John Wishart, in the operation of the Soisson and Paramount theatres at Connellsville, has been dissolved, with the former purchasing the interest of the latter. Wagner has been known as the owner of these amusement places, but Wishart has been associated with him for years. They erected the Paramount Theatre and have been leasing the Soisson. It is rumored that Wagner intends to close the Soisson and completely renovate it, expending several thousands of dollars. Recently he purchased for $32,500 from the Morton estate the ground upon which the Paramount Theatre is built. He also secured from Max Levine the frame structure next door to the Paramount, paying for this the sum of $16,500.

William Heaton has arrived at Cairo, W. Va., from Akron, O., to take charge of the Electric Theatre, which is being managed by his father, W. R. Heaton.

W. J. Bittner, of the Cambria and New Park theatres at Johnstown, when asked about admission prices and the repeal of the admission tax, said last week that any exhibitor who does not give the public the benefit of this reduction is making a grave mistake; that the next legislature will surely pass penalizing laws if exhibitors take advantage of the reduction without passing the saving along to the public. In the case of Mr. Bittner's theatres they will actually suffer a loss, as their former 36 cents established price and 4 cents war tax will have to be cut to 35 cents, thus entailing a penny loss to the exhibitor on every admission. Rowland and Clark's Liberty and Regent theatres in East Liberty are in the same boat. It is estimated that in their case the loss in a year's time will approximate $15,000.

The Evans Theatre at Morgantown, W. Va., a combination house, has closed for the season. Improvements will be made.

Wm. R. Wheat has sold his Coraopolis Theatre at Coraopolis to Anthony J. Jim, of the Strand Theatre, Woodlawn. Wheat built and opened the house a little over four years ago and it has been a good proposition ever since. In the future he will devote all of his time to his beautiful Sewickley Theatre at Sewickley. It is rumored that Jim is dickering for Max Weintraub's Lyric Theatre, the only other house in Coraopolis.

After having been closed for three months for remodeling, A. Notopoulos' Olympic Theatre at Altoona was re-opened on June 28. Extensive improvements entailed an expenditure of $75,000.

M. F. Tyson, of the Jewel Theatre on the North Side, Pittsburgh, is the proud daddy of a 9-pound baby girl, his first child. Mother and daughter are doing fine, and congratulations are in order.

J. George Schweitzer of Titusville was a recent Film Row visitor.

John Perino has closed his Olympic Theatre at Arnold for the summer and will redecorate it and install a stage.

Connecticut

Sylvester Z. Poli has offered to make a gift to the city of Meriden of the beautiful fountain that formerly was in the lobby of Poli's Palace Theatre in Meriden. The Palace before Mr. Poli acquired it several weeks ago was known as the Community Theatre. The offer of the fountain was made on behalf of Mr. Poli by L. R. Berhydt, resident manager of the Poli houses. Mayor H. T. King is considering the offer and declared that the fountain undoubtedly will be accepted, and in that event it will be placed in one of the parks of the city.

As a result of complaints which have been made against the several carnivals which have showed in Hartford already this summer, it is likely that no more will be allowed in the city. The Board of Education was among those who entered a protest, asserting that children were tardy or missed sessions entirely due to their attending the show or shows during the evening.

Price Reductions

The eighteen theatres of the Goldstein Brothers' Amusement Company of Springfield, Mass., will make "equitable adjustments so as to carry out the spirit of the bill," Nathan E. Goldstein announced concerning the change in the federal tax law. The Broadway Theatre in Springfield will drop the pennies now in its prices. Other houses of the circuit in various cities will have adjustments suited to the local conditions. Some of these theatres now have prices which include the war tax. These are said to "absorb" the tax and will remain as they are now. Some changes were made recently in anticipation of the law becoming effective, so no change will be required now, Mr. Goldstein said.

Exhibitors in outlying districts charging a price of 30 cents or less are inclined to make no reductions, since they operate on narrow margins. At Poli's Palace Theatre the change in prices in some cases will benefit the public more than the amount of the tax, Manager Gordon Wrighter stated.

The $100,000 estate of the late Anthony Clegg of Stratford, well known amusement promoter, now is faced with insolvency as a result of the filing against it of claims aggregating $247,000. Clegg's widow and daughter, the heirs at law, will lose their shares of the estate if the claims are proved to be valid. Commissioners have been appointed to hear the disputed claims on July 9. The claims are said to have arisen as the result of financial transactions in which Clegg was involved.

Exhibitor Friendships on the Increase These Days

TIMES have changed. Where five years ago an exhibitor knew perhaps only fifteen or twenty fellow showmen, now his fraternal friendships run up into the hundreds. Political organization is, of course, chiefly responsible for the new era, but by publishing the following letter from C. T. Perrin of the Casper, Wyoming, Theatres Company to Oscar Perrin, manager of the Leland and Clinton Square theatres, Albany, N. Y., the editor wants to show that Exhibitors' News and Views is doing its bit toward furnishing opportunity for the making of new friendships and the cementing of those already formed. Here's the letter:

"Seems rather queer to be writing a letter to myself, doesn't it?

"Just happened to see a couple of write-ups in the Moving Picture World, one regarding your theatres in Albany and one regarding your wife, and thought I would drop you a line just for luck.

"It does seem queer that you should have the same name as I, and that you are also in the theatre business, inasmuch as the name is a very peculiar one, and very few of us possess it, so far as I have learned. My line is from the South, Virginia and Kentucky, and it seems as though they lost trace of some of them, and do not know where they started for or stopped, some little time ago. That is all I know of it.

"I have been with the Bishop-Cass Company for over three years, here in Casper, employed by them as assistant manager of their two Casper theatres, the America and Iris. They have a string of six theatres at present, and we are doing a fair business as far as our part of it is concerned here.

"The Moving Picture World gives it that competition is very keen between your theatres and the Mark Strand theatre. I will close wishing you all success possible in meeting competition with continued success."

Albany Exhibitor Books Film That Reminds of Happy Days

If "George Washington, Jr.," showing this week at the Leland Theatre in Albany, N. Y., doesn't prove a record-breaker Oscar Perrin, manager of the house, will be a much disappointed man. There is more than the usual importance attached to the picture in so far as Mr. Perrin is concerned. In the first place, Mr. Perrin booked the picture for the week of the Fourth, believing that it was particularly well adapted to holiday crowds, and likewise a period when children were free from school duties. But there was another reason why Mr. Perrin was rather partial to booking the picture. In days gone by Mr. Perrin was connected with the show as it traveled from coast to coast and made a small fortune for George Cohan. The present Mrs. Perrin was playing with the company when she became engaged and married Mr. Perrin. Their married life has been particularly happy and success has marked Mr. Perrin's efforts in both the theatrical and the motion picture fields.

Picture theatres in Albany are sustaining a rather unusual loss these days, a loss that is probably not being felt by a single other city in the entire United States. Considerable typhoid cropped out recently in the Capital City and there is a campaign on at present for a better water supply than that furnished by the Hudson River. At some theatres the use of paper cups, which furnished a considerable source of income, has decreased 75 per cent during the last three or four weeks in spite of the fact that hot weather prevailed.

Someone tapped Samuel Suckno's till at the Albany Theatre the other night but got only a little over $4 for their pains.

Disgusted with poor business due to a combination of weather, daylight saving and an industrial letdown, Morris Silverman, owner of the Happy Hour and Pearl theatres in Schenectady, is talking of closing his houses for a month or six weeks this summer.

Jake Golden, former newspaperman, now handling Harmanus-Bleecker Hall in Albany, is showing good business judgment these days. For instance, he secured the exclusive rights to the official film made during the recent 300th anniversary of Albany and ran it last week at the Hall. The picture was unusually clear and gave a great deal of satisfaction.

Messrs. Phillips and Sussman, who are building a theatre in Pleasantville, N. Y., of similar design to New York's Cameo, have been delayed considerably in their plans for an opening in early September. It is probable that October will see the new house in operation.

Exhibitors in this section continue to sport latest creations in the motor vehicle world. During the past week Samuel Suckno of the Albany and Regent theatres appeared with a brand new Peerless sedan, while Lew Fisher, with houses in Fort Edward, Ticonderoga and Whitehall, came to town in a new Buick.

The Schine boys, who have a chain of some twenty-odd houses and who are continuously on the lookout for others, are said to have an eye on the Barcli in Schenectady, now closed for alterations. By fall the Schines expect to have at least thirty houses in their chain.

William Shirley, manager of the Farash Theatres, Inc., of Schenectady, made a flying trip to New York last week and, although not politically inclined, managed to spend an hour or two at the Democratic National Convention.

Alec Papayanakos of the American Theatre in Canton has been confined to his home for several days by illness. His brother, James, has been looking after the house.

Phil Markell, with theatres in Adams, Pittsfield and Boston, hit town the other day and proceeded to spend plenty of the coin of the realm. Thus far business has been pretty good with Mr. Markell and he is not looking for any great let-down between now and Labor Day.

The Strand in Schenectady is continuing on straight weeks and is supplying "The Great White Way" for the Fourth of July crowds. "Recoil" and "Through the Dark" are booked for the weeks that follow.

Anticipating plenty of summer tourists, Donald Bane, who has theatres in Athens and other summer towns in the Catskills, is making arrangements for big business this season. The hotter the weather comes these days the better it suits Mr. Bane, knowing that it will send the crowds flocking from the cities to the mountains.

Harry Symansky, Beau Brummel of the exhibitors, attended a wedding last week in Boston.

The Valatie Theatre is running only one or two nights a week, while Bert Griffing in Red Hook has dropped to three nights a week. W. B. Tremper appears to be doing well with his Airdome in Rhinebeck. Although inclined to "holler" a bit over business these days, A. A. Elliott of the Playhouse and Rialto in Hudson will continue on a six-day policy.

Joe Braff, who depends largely on the Italian population of Albany to fill his Lyric Theatre, took in just $12 the other day in the way of receipts. There was an Italian celebration a block or so away that proved too strong a drawing card for the residents of Sunny Italy.

The Troy and Lincoln theatres, as well as the Mark Strand in Albany, will not reduce their admission prices on July 1. The Strand will remain at 50 cents, the Troy at 40 cents and the Lincoln at 25 cents, although the loges in the Mark Strand will drop from 60 to 50 cents.

Pictures will not replace stock at Harmanus Bleecker Hall in Albany. It has been decided to book burlesque on and after August 18.

Many of the exhibitors attended the Democratic National Convention last week via radio. Herman Vineberg and Uly Hill of the Mark Strand in Albany listened in at many of the nominating speeches, while Virgil Lappeus of the Griswold in Troy, with probably the most powerful receiving set in this section, tuned in.

Larcom and Ware Theatres in Beverly, Mass., Sold

The Graves Theatre Company has acquired and taken possession of the Larcom and Ware theatres, playing film policies, in Beverly. The theatres are in charge of Homer A. Graves and his son, Allard A. Graves, who came to Beverly from St. Johnsbury, Vt., and Lebanon, N. H. Thomas Woodbury, who until the sale of the Ware Theatre, which was operated by Ware Brothers, was employed by them, has been retained by the Messrs. Graves.

Elias M. Loew of Lynn, head of the New England circuit that bears his name, took over the Music Hall Theatre in Pawtucket, R. I., about June 1. House Manager Burke has an exclusive film policy. Mr. Loew is to assume control of the Dorchester Theatre in Fields Corner, Boston, in July. Motion pictures will comprise the policy.

The Strand Theatre in Brockton is among the New England houses to close in June. The management has not yet decided the exact date for the reopening, but it will be some time in August.

Theodore B. Baylies, manager of the State Theatre in New Bedford, had "After Six Days" for the full week starting June 22. He had the mayor at a private screening of the feature and afterward the mayor endorsed the picture.

Albert Tessier is transforming his Royal Theatre in New Bedford to such an extent that there will be little left, when the changes have been completed, to remind his patrons of the old Royal. The box office is open during the extensive alterations and he is presenting his shows as usual. More than two months have been required for the work already done and there still is much before the completion stage is reached.

Tom Lothian, manager of the Colonial Theatre in Boston, where "The Thief of Bagdad" is holding forth as one of the city's permanent summer attractions, patiently is waiting for a chance to feel the cooling breezes and gentle zephyrs of what is his annual resort, Beechwood, Me., is the place, and Tom claims that it is "the coolest place in New England" —that is, except when the advertisements for the Colonial are being prepared.

The Park Theatre in Boston, usually a "super-feature" house, after a few weeks with double feature program pictures, began a run of "Secrets," Norma Talmadge's feature, on June 29.

R. A. Goyette is the manager of the Bayliss Square Theatre in New Bedford, and a right smart neighborhood house he has under his charge. Second run features with a variable change as program, as the feature warrants, is the policy of the Bayliss Square. It is located in the north end of the city on the verge of that district's extensive business section.

Louis Resnik, well known New England theatre owner, the operator of the Colonial Theatre in Andover, died Saturday, June 21, in a private hospital in Cambridge following an operation. He was born in Russia 44 years ago and had lived in Andover and Lawrence for the last 13 years. He is survived by his wife, three brothers and four sisters. The funeral was held in Lawrence, where burial took place.

Joseph Sovey is managing the Rustic Theatre at Lake Nipmuck, near Milford. Feature pictures and vaudeville comprise the policy. There are shows on Sunday.

M. A. Finn, general manager of the E. M. Loew circuit of New England theatres, says that the use of a singing or musical act at the Sunday shows in the Strand Theatre in New Bedford has stimulated the day's business. He features them strongly along with his double feature film program.

Manager Plympton of the Tremon Temple in Boston started his summer policy with a bang on June 24 with "Hold Your Breath." He gave a luncheon to the newspaper film reviewers previous to a special showing of the comedy feature for their especial benefit.

A new scale of wages becomes effective September 10 for the members of Boston Local No. 11 of the I. A. T. S. E. and M. P. T. O. The two-year agreement which has prevailed expires August 31.

The sudden break in the long period of cool, favorable business weather brought box office thermometers down near zero. Patrons who had deferred visits to the outdoor amusement places flocked to them in droves, consequently causing a big cut in receipts. But the cool June weather has taken off somewhat the usual warm weather business curse of the month.

New York City

William Brandt, chairman of the M. P. T. O. of New York, is confident that the convention at Buffalo, opening July 7, will be one of the most successful ever staged by his organization.

Among those who have been invited to attend and address it are: Governor Alfred E. Smith, Senator James J. Walker, Senator James Wadsworth, Congressman Clarence MacGregor, Will Hays and several of the officials of Buffalo. Doubtless the biggest group of delegates attending will be from Manhattan.

Out-of-town newspapermen covering the Democratic convention by this time ought to be thoroughly familiar with New York hospitality—thanks principally to Joe O'Neill of the Hays office, Jim Loughborough of Principal Pictures and Charlie McCarthy of Famous Players. These three are especially responsible for securing the co-operation of New York showmen in providing the boys with a round of pleasure. One of the events was a studio party at Paramount's Astoria plant. There Nita Naldi and some of her colleagues entertained the male members, while Rudolph Valentino thrilled the women correspondents. Another feature was a presentation at the Newspaper Club of Joe O'Neill in his first starring vehicle. Up to that time Joe had starred at the typewriter. The picture, taken by William Fox cameramen, was a film skit with Joe as Count Screwloose of Touloose of Banana Oil fame being interviewed by Shannon Cormack of the New York Times. Principal and Universal and several of the other film companies staged special showings for the visitors.

The Western Import Company, Ltd., announces that Thomas E. Davies was one of the passengers on the S.S. Olympic which sailed from New York on June 25.

Joe Shea of the William Fox home office publicity department has secured passage on the S.S. Leviathan, sailing for Europe on July 12. Shea will spend part of a three weeks' vacation in London and Paris. "I am taking the kind of a vacation which will give me a background," he stated to his interviewer. Beyond praising William Fox as the greatest showman on earth, he declined to be interviewed.

National President Michael O'Toole this week attended a get-together of Maryland and Washington, D. C., exhibitors at Havre-de-Grace, Md.

Lee-Bradford announces that its "Lure of the Yukon" and "Venus of the South Seas" have been secured by Fontenelle Features Films Company of Omaha. The corporation reports other important transactions during the past week.

Arthur Lee, president of Lee-Bradford Corporation, is in Detroit closing an important deal for the distribution in that territory of all the product of his company for the next season.

E. M. Saunders of Metro-Goldwyn has returned to New York. He attended sales conventions in Chicago and San Francisco and reports conditions in those territories very favorable for this time of the year.

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STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

ALICE ADAMS. (6 reels). Star, Florence Vidor. A delightful story, a more happy ending than the book. Pleased a great deal better than a lot of so-called big pictures. Tone splendid. Sunday, yes. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

EXTRA GIRL. (5,700 feet). Star, Mabel Normand. The poorest week of business we ever had. We contracted for this picture before the New Year's affair and the exchange insisted that the picture be played according to contract and said how it was going over almost everywhere. We are positive the people do not want Mabel Normand as far as our city is concerned. Those who saw the picture knocked it. Strand Theatre, Altoona, Pennsylvania.

WHEN HUSBANDS DECEIVE. (5,608 feet). Star, Wyndham Standing. A very good program picture. Pleased a mixed audience. Tone good. Suitable for Sunday in some places. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. Fine old hokum but it did business. All liked it. Tone fair. Sunday, no. Mixed classes, city of 35,000. Admission twenty-five cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

AFTER THE BALL. (6,500 feet). Star cast. A dandy good picture; almost a special. Bought right and went over big. Tone good. Sunday, yes. Attendance fair. Best class in city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ALIMONY. (7 reels). Star cast. Fine. Good moral lesson. A little crazy, some said, but interesting. Tone good. Sunday, good. Attendance fair. Business class and farmers, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Very good. Lots of pep. Ralph Lewis is sure swell in this. Good comments. Tone good. Sunday, yes. Fair attendance. Business class and farmers, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. Played this as a repeat showing and did splendid on it. An unusually good picture and story. Tone good. Sunday, yes. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Here is a knock 'em cold western. If you want a western, this will certainly please. My patrons like Fred just about as well as they do Tom Mix. He sure is a winner and his pictures are good, clean westerns with plenty of pep. Tone good. Sunday, no. Good attendance. Mixed class, town of 8,000. Admission 10-20. A. R. Powell, Highland Theatre (425 seats), Guthrie, Oklahoma.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Played this one three days quite a long time ago but the third day drew the biggest attendance. Had many fine comments on this one. Tone good. Sunday, yes. Attendance good. Agricultural class, town of 1,406. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. We flopped on this. The picture is okay. Better than the average. Tone good. Sunday, good. Attendance poor. Mixed classes, city of 35,000. Admission 25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

JUDGMENT OF THE STORM. (6,329 feet). Star, Lloyd Hughes. Played two nights. A very fine production for our house. I would say it pleased ninety per cent of our patrons. Drew well second night, considering that our town is a poor place for two-night shows. Good attendance first night and second. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LIGHTS OUT. (6,938 feet). Star cast. A fair program attraction. Not a special by any means but goes over fairly good with average audience. Some thought it was excellent. Tone good. Sunday, good. Attendance fair. Rural class, town of 850. Admission 10-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MAILMAN. (7,160 feet). Star cast. One of the really big pictures of the season. Melodrama deluxe. Everything from tears to hilarity. Tone excellent. Sunday, yes. Attendance fair. Rural class, town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MIRACLE BABY. (6 reels). Star, Harry Carey. This is as good a picture as you will see of Harry these days. Pleased well here. Run it with round five "Fighting Blood," which was also best chapter to date. Tone good. Sunday, yes. Attendance good. A. F. Schreiver, Oneida Theatre, Oneida, South Dakota.

MYSTERIOUS WITNESS. Star cast. Very poor attraction. Leading man looks like an idiot, or rather his acting gave me that impression. Everybody disgusted with it. Tone okay. Sunday, yes. Good attendance. Rural class, town of 850. Admission 10-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Very good picture and pleased Barthelmess fans in audience. Tone, good. Sunday, yes. Had good business. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

CHILDREN OF THE DUST. (6,228 feet). Star, Pauline Garon. A good program picture; suitable for Sunday and should please the majority anywhere. Had small attendance; bad weather. Those who saw it said a good word for it. Used comedy, "Step Forward," that sent them away with a smile on. Draw farm and small town, no industries, town of 1,600. Admission on this 10-25. J. M. Dairymple, Dreamland Theatre (168 seats), Waverly, Ohio.

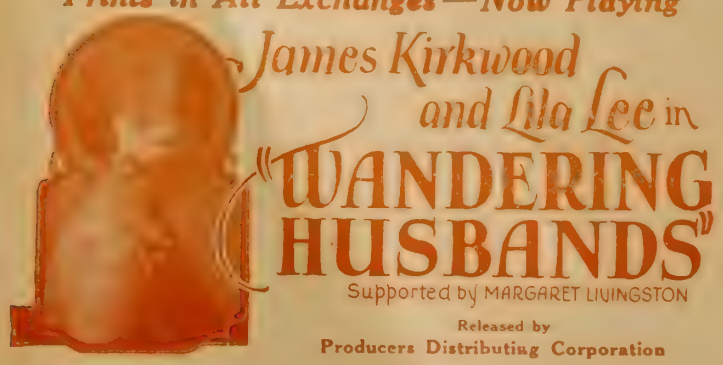
CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. This picure pleased everyone. Jackie Coogan is a sure bet and always packs them in. Do not be afraid to book it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred W. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CYTHEREA. (7,400 feet.) Star, Lewis Stone. Carefully selected cast and fine story backed by the best of direction made this an excellent bill. Tone, good. Sunday, good. Had good attendance. Draw best class in city of 12,000. Admission 10-20-30. James Zartuludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star cast. A picture that will please the older class but the younger type don't seem to care much for this sort of picture. Pleased about eighty per cent. Tone good. Yes for Sunday. E. D. Muchow, Hub Theatre, Gaylord, Mississippi.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. We ran this as program picture and we indorse all the good things brother exhibitors have said. Of course they had no bad things to say. A splendid picture. Lewis Stone surely is an actor in our opinion. Story interesting and at times very funny. Tone, okay and it is suitable for Sunday. Had very good attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. Chapman, Belvidere Theatre (250 seats), Grove Hill, Alabama.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Audience pleased so why say more. Good comedy. Moral tone good.



Sunday, yes. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe. Isle of Pines, West Indies.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. First and only time Norma Talmadge has ever failed to pull them in but it was no fault of hers or the picture. She is wonderful as ever and so is Conway Tearle. These two know their stuff when it comes to acting. Tone, okay. Sunday, yes. Had small attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. Chapman, Belvidere Theatre (250 seats), Grove Hill, Alabama.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. This sure is a good picture. Got the censor board's goat. They said go ahead and play this. Nothing too rocky for these times. Draw all classes in town of 1,200. Admission 10-25-30. Otis Woodring, Palace Theatre (820 seats), Blackwell, Oklahoma.

GALLOPING FISH. (6 reels). Star cast. A very good comedy drama, bordering slightly on the slap stick order in spots. Elimination of two suggestive sub-titles should by all means be made. Sunday, no indeed. Draw all classes in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

GIRL OF THE GOLDEN WEST. (6,600 ft). Star cast. Here's an excellent picture that pleased over ninety per cent, but a good many of the fans commented on the fact that Sylvia Breamer was not the type to play the Girl. Wonderful picture of the old '49 days, and the audience appeal is strong to all types. Kerrigan praised for his "comeback." Tone fair, but some might object to Sunday showing of this picture due to saloon scenes, hanging, etc. Poor attendance, general class, town 1,000. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Brother, no exhibitor can go wrong on this one. Just the kind of comedy my patrons crave. Should please the most critical audience. Not a super-special by any means but don't worry they'll be satisfied. By far Douglas MacLean's best picture. The steeple chase makes them sit up. Tone, okay. Sunday, yes. Had good attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. Chapman, Belvidere Theatre (250 seats), Grove Hill, Alabama.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Very pleasing picture with a good deal of real comedy. It is not a western by any means, but a charming story of a white girl brought up by Indians, and made to believe she is an Indian. Tone okeh, Sunday yes. Fair attendance, mixed class, town 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Here is a picture worth seeing anywhere. You can't go wrong on it. Drew a good crowd and pleased one hundred per cent. Nuff sed. Had good attendance. A. E. Rogers, Temple Theatre, Dexter, New York.

KINDRED OF THE DUST. (8,500 feet). Star cast. Picture was very good but a little too long. It is quite old but was in fair condition. Tone, yes. Sunday, yes. Had fair attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. Should please any audience and with proper advertising should draw good business. A picture of high type depicting the betrayal of a dutiful wife by a profligate husband and a mother's wonderful love for her child. No comedy but lots of sob stuff. Tone, fair. Sunday, yes. Had good attendance. Draw middle class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. We broke all house records. Our patrons acclaim Miss Griffith the queen of the screen. We personally figured Norma Talmadge as the best bet, but her last pictures are not compared with Miss Griffith's and the box office is the proof of the pudding. We had an elaborate front which also helped. The production was picked for our Anniversary week and no mistake was made. We were stopped in the lobby and on the street by patrons congratulating us on this high class picture. Congratulations to First National. Silverman Brothers, Silverman's Strand Theatre, Altoona, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Sitting before his desk, his head buzzing with big problems, the producer or the head of distribution hasn't much time to think about bad prints.

But that doesn't mean that he don't care. He does care! He wants to make friends—exhibitors and the public. He must make friends!

The exchange manager is in much closer touch with the man who gets the bad print.

And to prove that every exchange man isn't one of the "don't-give-a-hang" kind, friend W. C. Budge, who projects the pictures out in Jamaica, Long Island, hands over a card that is enclosed in the film cans that come out of the New York Fox Exchange—Louis Rosenbluh, executive, and Jimmie Daisie, chief inspector.

Those two boys have the right line to work on. They put this card in the can of film and the card has space for the manager or projectionist to report condition of that film.

Go to it, boys. You deserve credit for trying to do your part to end the bad print evil.—VAN.

MARRIAGE CHEAT. (7 reels). Star cast. Romantic story of South Seas which gets away from the ordinary clap-trap of marooned adventurers. Good story, fine photography and excellent direction. Tone, the best. Sunday, best. Had good attendance. Draw best class in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. If Colleen press agents would leave the religious question alone us birds in the K. K. K. towns could do something with her pictures, but when we advertise that this star is in the picture we draw a small house; however, this made a big hit with those who saw it. Tone Okeh. Sunday yes. Slight attendance, oil field and business class, town 650. Admission 10-25. E. Schilchter, Liggett Theatre (500 seats), Madison, Kansas.

THOSE WHO DANCE. Star, Blanche Sweet. A crook story that gets under the skin. A play that blows to pieces the theory that crooks stand by each other. Male lead and heavy ran away with the story putting Blanche Sweet into the background. Fine direction, fine photography. Tone, best. Sunday, best. Had good attendance. Draw best class in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Impossible to say this is the star's best picture. Nevertheless, it stacks up with his best. We find his are all good. He is becoming very popular here. Supported by a very able cast. The picture keeps them excited until the last. Buy it, step on it and be glad you did. Tone, fine. Sunday, yes. Had fine attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. Chapman, Belvidere Theatre (250 seats), Grove Hill, Alabama.

TORMENT. (6 reels). Star, Tom Moore. An intriguing story with the Japanese earthquake worked in to advantage. Not big, but those that came said it was good. Carnival in town held down attendance. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 10,000. Admission 20-30. Alberon, Anders, Coleman Theatre (800 seats), Southington, Connecticut.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. No one can make a mistake buying this picture. I had a packed house with the closing of High School exercises against me. Tone, good. Sunday, yes. Attendance, record broken. Draw all classes in town of 800. Admission 10-30. W. C. Herndan, Liberty Theatre (250 seats), Valliant, Oklahoma.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. This picture has a drawing power. Will stand advance prices. Lots of advertising. You cannot go wrong in this picture. Tone, yes. Sunday, yes. Had average attendance. Draw all classes in town of 1,200. Admission 10-25-30. Otis Woodring, Palace Theatre (820 seats), Blackwell, Oklahoma.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Lewis Stone at his talented best with wonderful support from Helene Chadwick and Mary Carr. Best mother role since "Over The Hill." Alma Bennett, supporting woman, unusually strong in vamp flapper role. She is exceptionally beautiful girl and is on her way to the top. Tone, best. Sunday, best. Had good attendance. Draw best class in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats). Sapulpa, Oklahoma.

Fox

ARIZONA EXPRESS. (6,316). Star cast. First class hokum picture. But great money picture and they all liked it. Why make good pictures when this kind stands 'em up Tone good. Sunday, no. Had big attendance Mixed classes city of 35,000. Admission 25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. Very good. Everyone seemed pleased. Tone, good. Sunday, yes. Good attendance. Resort class town of 2,400.

Released July 13, 1924—Now Booking

HARRY CAREY IN "Tiger Thompson"

A HUNT STROMBERG PRODUCTION

Released by Producers Distributing Corporation

Season 1924-1925 Thirty First-Run Pictures

Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. This was a good picture. Will please the average audience. Poor attendance. Mixed class town of 2,000. Admission 10-25. J. H. Watts, Scotland Theatre (500 seats), Laurinburg, North Carolina.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. A snappy western. A little old but good. Good attendance. Farmers town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. Jones is a fireman in this: rather out of his class but he gets away with it. If Jones doesn't get back into western roles our crowd won't turn out to see him. Satisfactory tone. Sunday, yes. Fair attendance, college students, town 6,000. Admission 10 to 35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

DOES IT PAY? (7 reels). Star, Hope Hampton. I don't see where they get the nerve to call this one a special. We did not raise, as they did with us, but we had the smallest attendance since we have opened up the house. If you want to make money play this one and you will see if it does pay or not. If you want to see the real fireworks watch the crowds scramble for your box-office and you'll know what a real riot is !!!! We only had 28 all told, and I was sorry there was that many. If there had been no one in, I would not have lost any more and my patrons would not have lost anything. Tone fair. Mining town of 1,000. Admission 15-25. John Profughi, City Theatre (250 seats), Dixonville, Pennsylvania.

ELEVENTH HOUR. (6,818 feet). Star cast An old fashioned melodrama. Fast moving shoot 'em up stuff just what the people are looking for today. Give us more like it. Print good. Sunday, undecided. Good attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. An extra good attraction that pleased everybody. Mix is a good bet. Tone, okay. Sunday, yes. Attendance, good. Rural class town of 850. Admission 10-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

GRAIL. Star, Dustin Farnum. Good program picture. Star and supporting cast excellent. Print good. Tone, okay. Sunday, yes. Attendance, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOODMAN BLIND. (5,434 feet). Star cast. Fair picture but could not drag 'em in. The title is against it. Dodge it if you can. Moral tone not good. Sunday, not good. Mixed classes city of 35,000. Admission 25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SHEPHERD KING. (8,500 feet). Star cast. A wonderful Bible story. Beautiful sets and wonderful acting. The fellow who played David is good looking and a keen actor. He made a big hit with the ladies. Picture is especially suitable for church tie ups. Boost it and hope they come. Tone, good. Sunday, perfect. Good attendance. Mixed class town of 8,000. Admission 10-20. A. R. Powell, Highland Theatre (425 seats), Guthrie, Oklahoma.

Exhibitors — if you ship your film direct to another exhibitor, see that you send it in good running condition. Help the other fellow. A SQUARE DEAL ON PRINTS!

SNOWDRIFT. (4,617 feet). Star, Charles Jones. Better than most of the Fox program pictures. This one went over good here. Did not hear any complaints on it. Played "Vincennes" of Yale University series along with it. This made an extra good program. Tone, good. Sunday, yes. Attendance, good. Farmers and miners town of 600. Admission 10-28, 10-33 for big specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Just a fair program picture. Received good print. Sunday, yes. Fair attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. If you want to run a picture that will please nearly one hundred per cent I think this one will do. We ran it on "Memorial Day" and were well pleased. Tone, good. Sunday, good. Good attendance. A. F. Schreiver, Oneida Theatre, Oneida, South Dakota.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Not the usual Mix western but a good picture well produced. Tone, okay. Sunday, okay. Fair attendance. Railroad workers, town of 3,500. Admission 10-25, 10-40. Wilcox & Witt, Strand Theatre (455 seats), Irvine, Kentucky.

VAGABOND TRAIL. (4,302 feet). Star, Charles "Buck" Jones. An excellent picture far better than most of the pictures Jones has been putting out lately. His acting is extra good. Leading lady great. Tone, okay. Sunday, yes. Good attendance. Rural class town of 850. Admission 10-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Metro-Goldwyn

BACKBONE. (6,750 feet). Star cast. Just a fair program picture. That's all. Improbable story. Seemed to please the children. Tone, good. Sunday, yes. Fair attendance. Student and educated class town of 1,700. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Very ordinary program picture. Tone, good. Sunday, yes. Very poor attendance. Resort class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. A splendid picture that pleased everyone. Barrymore is splendid in his role and well supported. Will please educated class. Tone, good. Sunday, yes. Good attendance. Student and educated class town of 1,700. Admission 10-25. K. F. Van Norman, Star Theatre, (350 seats), Mansfield, Pennsylvania.

GOLDEN DREAMS. (4,618 feet). Star cast. Here is a Zane Grey that did not register at all, failed to please at all so far as I could learn. Tone, fair. Sunday, no. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. We played this picture on a Friday and Saturday and we did a fairly good business although not a special, but it's a mighty pleasing picture. Star not much as a drawing card. Tone, good. Sunday, yes. Attendance, not bad. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

HEAD OVER HEELS. (4,500 feet). Star, Mabel Normand. People said it was rotten and I was inclined to think they were not far from being right. If those that stayed away agreed with those that came it's no wonder I lost money on it. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. A fair story but cast not very good. Audience pleased. Attendance bad. Sunday, yes. General class town of 4,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

THREE WISE FOOLS. (6,946 feet). Star cast. A dandy good program picture with plenty of good, wholesome comedy. My audience spoke very complimentary of it. Print in perfect condition. Good tone. Sunday, yes. Good attendance, neighborhood class, town 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. One of the best crook stories ever produced. Fine, every foot of it. Buy it and play it. You will not regret it. Tone, good. Sunday, you bet. Had good atendance. Town of 7,000. Admission 10-25. Ned. Pedigo, Pollard Theatre (800 seats)), Guthrie, Oklahoma.

TOLL OF THE SEA. (4,600 feet). Star, Kenneth Harlan. Very pretty but too much color frequently. For a novelty pleased the audience. Technicolor show promise of being practical and pleasing. Draw American and Cuban class. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

UNINVITED GUEST. (6,145 feet). Star cast. This picture is good for a change. Has many beautiful scenes. Did a good business. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

VANITY FAIR. (7,668 feet). Star cast. No comments one way or the other, but personally termed this an A. 1. production, especially for those who had read the classic. A truly remarkable cast and we say for the exhibitor who has a high class patronage, this will please. Tone, okay. Not quite suitable for Sunday. Had good attendance. Draw higher and mill class. Admission 20-30. C. S. Chapman, Belvidere Theatre (250 seats), Grove Hill, Alabama.

WIFE'S ROMANCE. (5,040 feet). Star, Clara Kimball Young. We played this picture because we bought it with others and we are sorry for it. Absolutely good for nothing. Tone, none. Sunday, no. Had rotten attendance. I. B. Hirshblond, Traco Theatre, Toms River, New Jersey.

WIFE'S ROMANCE. (5,040 feet). Star, Clara Kimball Young. This may be good for some, but this star does not draw here. It makes no difference what the picture, they won't come. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

WILD ORANGES. (7 reels). Star, Virginia Valli. Pleased everyone. A picture that a majority will like. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. This picture is very fine and a great puller. Did big business on a three-day run. N. Russell Theatre, Barnesboro, Pennsylvania.

Paramount

GILDED LILY. (6,060 feet). Star, Mae Murray. Only a fair program picture. Very similar to the newer Murray pictures. Couldn't recommend for small towns. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

HERITAGE OF THE DESERT. (5,785 feet). Star, Ernest Torrence. A picture that pleased, also a picture that I overestimated what it would do and the box office receipts were very moderate, considering what I had expected on the strength of the rental. Used everything for advertising. Had only fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. This is a wonderful picture. Played it to increasing business. It is a Western that will please all classes. Church people praised it highly. The roughnecks were wild about it. The society people talked about it and sent their friends. Attendance, extra good. M. W. Larmour, National Theatre (450 saets), Graham, Texas.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. Here is a very good production which for some unknown reason did not draw for us. I can't see why, because it has a cast of well known stars and adopted from a well known story. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A very good story. Miss Swanson supported by very good cast. Story well acted. Audience pleased. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 4,000. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Here in my estimation is the best Gloria has ever done. At last we have her in a real role and she's a knockout. This will please all classes. Moral tone fair but it is not suitbale for Sunday. Had fair attendance. Draw business and oil class in town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A good picture if they like the star. A picture on which no modest rental is requested. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. This one was a hummer. No mistake. A few crabs thought it could be better but ninety-nine percent pronounced it a knockout. I rather agree with the ninety-nine per cent. It was a great audience picture and I never saw better pleased audiences leave my houses than those leaving after seeing the "Humming Bird." Had very good attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Positively Gloria's greatest picture. Much better than "Zaza" or "Bluebeard's Eighth Wife" and from what I've heard none of her new ones are anywhere near as good. I honestly think this is one of the best pictures. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. For the last few months my people have been kicking about so many Catholic scenes in pictures. In this picture the Catholic scenes were unavoidable but nevertheless they hurt it some. Aside from this the picture is wonderful. Business held up instead of dropping after the first night. Picture was considered extra good, except as mentioned above. Gloria shows that she is an actress. The battle scenes, though very short, are the greatest I ever saw. Moral tone okay. Had good attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Exchange—what would you do if an exhibitor played only half the pictures he contracts for? Well, what does he think when he gets only half of a picture he pays for? A SQUARE DEAL ON PRINTS!

ICEBOUND. (6,471 feet). Star, Richard Dix. A picture with a misleading title that you will have to exploit strongly to correct a wrong impression. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ICEBOUND. (6,471 feet). Star, Richard Dix. A poor picture of rural life. About on a par with William DeMille's former efforts. Moral tone good. Had poor attendance. Draw all classes in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

ICEBOUND. (6,471 feet). Star, Richard Dix. We played this picture for two days, and did very well. We liked it and so did our patrons. Not a big production, but will go over anywhere. Moral tone good and it is suitable for Sunday. Attendance, did very well. I. M. Hirshblond, Tract Theatre, Toms River, New Jersey.

ICEBOUND. (6,471 feet). Star, Lois Wilson. This is just fair. Pleased about fifty per cent. of my audience. The acting of Lois Wilson and Richard Dix is good but the story is slow and weak. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw business and oil class in town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

LAWFUL LARCENY. (6,237 feet). Star, Bebe Daniels. A good picture that entertains everyone. Has a capable cast and a reasonable story if you believe the high society crook gets by as easily as your small town audience likes to think he does. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LAWFUL LARCENY. (6,237 feet). Star, Gloria Swanson. Very good picture. Beautiful gowns, good story and an altogether good picture. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

LIGHT THAT FAILED. (7,013 feet). Star cast. I had some very good comments from the more intelligent ones but a number of people didn't understand nor grasp the vital points of the story and were puzzled. Had fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

LOVE SPECIAL. (4,855 feet). Star, Wallace Reid. Another old Paramount that is still good for small towns. Print good. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MAKING A MAN. (6 reels). Star, Jack Holt. Just fair. Some said yes, some said no. I can't tell myself on those reports. Draw rural class in town of 900. Admission 10-25, 10-35. A. F. Hancock, Star Theatre (250 seats), Callaway, Arkansas.

MANSLAUGHTER. (9,061 feet). Star cast. This picture has, I guess, been shown by most all exhibitors as I have seen it written up hundreds of times in the Moving Picture World and other information sources; but maybe there are a few still to play it yet, so will say it's a mighty big picture in every way. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

MANSLAUGHTER. (9,061 feet). Star, Thos. Meighan. This was fine. Played two days, something we seldom do. Well acted by an excellent cast. Pleased one hundred percent. Meighan is the favorite male star here. Tone good. Sunday, yes. Had fine attendance. Draw all classes in town of 1,800. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. A little slow in the start, but got better as it went along and made a good show out of it. Pleased eighty percent. Had very good attendance. A. E. Rogers, Temple Theatre, Dexter, New York.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. My patrons disappointed in this Meighan. Not to be compared with "Back Home and Broke" or "Homeward Bound." Moral tone good. Had average attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. This is a William DeMille Production and if his name means anything so far as a picture is concerned he had better keep it off of this kind of pictures. The same will apply to the Paramount Trade Mark. It is the most impossible thing I have ever played. They must have gotten Charles DeRoche drunk to get him to play the part he did. Everyone left the matinee and seven attended the night show. I paid just as much for this one as a great many of the others. If you have it bought send in the money and let them keep it. Moral tone not there and it is suitable for Sunday if any day. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

MIRACLE MAN. (8 reels). Star cast. Absolutely great. There may be some who will say they did not like it but it will hold their interest just the same. We believe it would hold the interest of any audience. For the exhibitor who has not already played "The Miracle Man" there waits a rare opportunity. He has a picture that was made in 1919 but that has not been equalled since; perfect acting by a perfect cast; three now famous stars in the chief roles, Thomas Meighan, Betty Compson, Lon Chaney; and Paramount will give you a good print and a good price. Suitable for Sunday, if any picture is. What more could you ask or even hope for? We draw farming and mining community, town of 900. Admission 15-25. Randolph Reitz, Dreamland Theatre, Elk Lick, Pennsylvania.

In Production

FLORENCE VIDOR
in
A Super-Special Film Dramatization
"BARBARA FRIETCHIE"
BASED ON PLAY BY CLYDE FITCH
Directed by LAMBERT HILLYER
Producers Distributing Corporation
Released by

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Good entertainment, although a burlesque of foreign nobility that was improbable. Tone, fair. Sunday, yes. Had good attendance. Draw all classes in town of 5,000. Admission 10-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

MEN. (6,564 feet). Star, Pola Negri. When you yell for the Pola Negri of "Passion" we yell back "Men, Men" with fat purses and thin ideals with silk hats and ragged morals with shining limousines and stained souls. All fluttering around the flame of a girl who had learned to hate all men and made them pay for her bitter schooling. Pola Negri's latest and best picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Fine picture well produced. Good settings and photography. Will please any audience. Tone, good. Sunday, yes. Had good attendance. Draw all classes in town of 5,000. Admission 10-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

NEXT CORNER. (7,081 feet). Star cast. Can't give this picture much. It is hard to advertise and had no drawing power of its own. Cost me a lot of money, so I advertised it heavily; raised my admission prices a few cents and it flopped. Had no opposition and the weather was ideal, so it must have been the picture. Bought it as a special, but would call it a fair program picture. Had fair attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

NTH COMMANDMENT. (7,339 feet). Star, Colleen Moore. Very good picture, while not convincing in spots serves as a very good and varied entertainment. Photography and setting are excellent. Tone fair. Sunday, no. Had fair attendance. Draw all types in town of 5,000. Admission 10-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

ON THE HIGH SEAS. (5,050 feet). Star, Jack Holt. A picture with a kick that pleased our people 99 44/100 per cent—the rest left before the end of the show because their baby hollered. Jack Holt and Dorothy Dalton make this a live picture throughout. Good tone. Sunday, yest. Good attendance. Hawkins & Hudson, Victory Theatre, Brooksville, Florida.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. Another good one, but not quite so good as "Bachelor Daddy," but everybody was pleased and what more do you want? Moral tone good and it is suitable for Sunday Had fair attendance. A. E. Rogers, Temple Theatre, Dexter. New York.

PETER THE GREAT. Star cast. Rules and regulations of the postal department do not permit me saying what I think of this. Boys! if you have it bought, pay for it, but don't even let the print come in the house. A fumigation will be necessary. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Fairly good picture, though not in comparison with "Back Home and Broke." Little too long. Tone, okay. Sunday, okay. Had fair attendance. Draw railroad class in town of 700. Admission 10-25. Wilcox & Witt, Strand Theatre (411 seats), Irvine, Kentucky.

Have seen some photos of the folks in exchanges of Producers Distributing Corp.—as printed in their house organ, "The Dotted Line." The inspectors and inspectresses look like snappy, wide-awake folks—and that's why there are so few bad prints from those exchanges.

A SQUARE DEAL ON PRINTS!

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. This picture resembles "The Humming Bird." There is very little difference. I played the "Humming Bird" first and did the most business with it. But this picture did a nice business and pleased the people. It is the best Pola Negri picture in a long time. Pola again shows that she is an actress. Tone, okay. Sunday, no. Had good attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SINGER JIM McKEE. (7 reels). Star, Bill Hart. In the early part of this picture a man knocks Bill out for singing. My people were very enthusiastic over this scene. In fact a number of them expressed the wish that it had happened before the picture was started. As a Bill Hart picture this is a piece of cheese. There is so much hugging and kissing and singing that they didn't have much room for anything else. Had fair attendance. Draw all classes in town of 3,500. Admission 10-23. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Not a bad picture. Gloria losing her popularity. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. The public want Gloria in this type pictures, the ones in which she made her success. It is good, and a few more like it may gain for her what was lost when she made "Zaza." Draw all classes in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Well acted, well staged. Sunday, yes. Had fair attendance. Draw elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. No wonder this was the only picture this boy made. Pretty weak, I consider it. Pleased the kids one hundred per cent, but the grown-ups were not very enthusiastic over it. Tone, okay. Sunday, yes. Had small attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

STRANGER. (6,660 feet). Star, Betty Compson. Not much to this, just an ordinary picture that should please the females of your audience. Good tone. Sunday, yes. Fair attendance, oil field and business class, town 650. Admission 10-25. E. Schlichter, Liggett Theatre (500 seats), Madison, Kansas.

THREE WORD BRAND. (6,638 eet). Star, William S. Hart. This is an old one of Hart, but better for me than his last two releases. Good prints and a good show for a small town. Moral tone good, but it is not suitable for Sunday. Had good attendance. A. E. Rogers, Temple Theatre, Dexter, New York.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. I cannot say much for this one. The print was the poorest we have had for years. Every reel pulled apart at least five times. Tone, could not get enough out of the picture to tell. Attendance poor. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

TO THE LAST MAN. (7,963 feet). Star cast. Good picture of its kind, but too much gun play to please our crowds. It seems as it would help both the producer and exhibitors if they did cut out human slaughtering in pictures, as in this one everyone gets killed but Dix. Too much of it. No sense. Tone, okay. Sunday, no. Had fair attendance. Draw working class in town of 6,000. Admission 15-30. Ralph Peronnet, Tujunga Valley Theatre (292 seats), Tujunga, California.

WHITE OAK. (6,208 feet). Star, W. S. Hart. An old time Hart picture. Pleased his followers very much. Rental very high considering age of the picture. Tone, okeh. Sunday, yes. Poor attendance, college trade, town 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

WHITE OAK. (6,028 feet). Star, William S. Hart. A little old but prints were good and pleased eighty per cent. and drew very good on a bad night. Moral tone good but it is not suitable for Sunday. Attendance, 167. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

WILD BILL HICKOK. (6,893 feet). Star, Bill Hart. Consider this to be a good picture. While you cannot class as a super-special it is good entertainment for those that care for western. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw best class in the world from U. S. Veterans Hospital No. 55, veterans of the World War. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. Paramount's pictures are all good, but Bill did too much sob stuff and shot his pistols too many times without reloading. Pleased seventy per cent. Tone, good. Sunday, hardly. Had fair attendance. Draw farm and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. This picture did an exceptionally nice business for me, but I have commenced to expect it of Meighan's pictures. My audiences are one hundred per cent strong for him, and I am 2½ per cent more than that. The combination of star, author, director, and last, but by no means the least, the trademark with this picture is unbeatable. Even before they told me, I knew my patrons liked this picture by the laughter and pleased expressions all through the showing. Sunday, yes. Print fine. Used slide, boards, mailing list. Attendance, I'll say it was. Town of 800. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. This was a good picture. Paid too much for it. Had fair attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. Elaborate, gorgeous, wonderfully acted by entire cast. Marvelous photography. Only objection is the old worn out eternal triangle theme. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ZAZA. (7,076 feet). Star, Gloria Swanson. Too overdrawn in reviews. To be considered

just an ordinary picture. Moral tone poor and it is not suitable for Sunday. Had poor attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

ZAZA. (7,076 feet). Star, Gloria Swanson. Oh Boy! What a picture. Full of pep and action of course. This is a modern Zaza with a happy ending which made it all the better. The acting of Miss Swanson was great the best she has done to date; if you can buy this right you can make a clean up. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw best class in the world from U. S. Veterans Hospital No. 55, veterans of the World War. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). Ran this on Decoration Day to capacity house. The children thought this fine and many comments from adults. Tone, okay. Sunday, yes. Had good attendance. C. O. Christ, Opera House, Elgin, Iowa.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. The greatest comedy ever made without doubt. Harold is a laugh producing genius. Business good, considering weather two bad days. Agricultural class, town of 1,406. C. A. Swiercinsky, Majesty Theatre (250 seats), Washington, Kansas.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. A positive knock-out. Better than two of his previous ones nailed together. Suitable for all ages and classes. Attendance, S. R. O., all week. All classes of city of 25,000. Admission 10-25, 35-55. L. A Hoover, Mission and Regent Theatres (760-800 seats), Riverside, California

GIRL SHY. (7,457 feet). Star, Harold Lloyd. The best Lloyd ever did. It holds the house records at my theatre. Pleased everyone. Tone, good. Attendance, extra good. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

Preferred

HERO. (6,800 feet). Star cast. Good little program picture that will please. Use this class of picture during middle of week, with a good, strong comedy and everybody goes home satisfied. Tone good. For Sunday, no. E. D. Muchow, Hub Theatre, Gaylord, Mississippi.

SHADOWS. (7,040 feet). Star, Lon Chaney. About like all Chaney pictures. Good acting, but rather depressing. Tone, good. Sunday, yes. Had poor attendance. Draw small town class in town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

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Hodkinson

CRITICAL AGE. (4,500 feet). Star cast. Here's a picture that accomplishes what many more pretentious pictures fail to do, i. e., please the patrons and pays the exhibitor. Can any picture do more? Peter Bylsma, Victory Theatre, Napoleonville, Louisiana.

CRITICAL AGE. (4,500 feet). Star cast. Taken from Ralph Connor's story "Glengarry Schooldays." Advertised it big, but it proved a complete flop. Paid too much for the picture, and did not take in enough at the door to pay for it. Tone, good. Sunday, yes. Admission 10-20. J. C. Borden, Palace Theatre (370 seats), Lawrenceville, Illinois.

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. I was agreeably surprised in this picture, as it exceeded my expectations. It did not draw well, but it is a nice clean little program picture and furnished good entertainment to an only fair crowd on Saturday. Would class this as a good program offering. Guy C. Sawyer, Town Hall, Chester, Vermont.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Very good. This picture pleased everyone. Just an all round good picture. Tone good. Sunday, yes. Good attendance. Town and rural class town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

Bad prints are bad medicine for the chap who sells them, the boy who ships them, the man who shows them and the bunch that sees them.

A SQUARE DEAL ON PRINTS!

GRIT. (5,800 feet). Star cast. Too much New York underworld stuff for a small town. W. F. Warneford, Gem Theatre, Lawrenceburg, Indiana.

U. P. TRAIL. (7 reels). Star cast. Zane Grey story. I have been trying to show this picture for two years, and I am glad I finally played it. It did a nice business for me, and gave universal satisfaction. The author, rather than the cast drew the crowd, but that is a small matter as long as they came. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WANDERING HUSBANDS. (6 reels). Star cast. Excellent comedy drama. Good exploitation possibilities and the picture delivers the goods. It appeals to the intellectual as well as to those who are not pretentious. Tone, good. Fair attendance. High class city of 53,000. Frank Vesley, National Theatre (900 seats), Stockton, California.

WHAT SHALL I DO? (6 reels). Star cast. Good. Weather rainy, attendance, fair. Grand Theatre, Massillon, Ohio.

Selznick

BROADWAY BROKE. (6 reels). Star cast. A vivid story of life on old Broadway. Not a big special but fairly good entertainment. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

COMMON LAW. (8 reels). Star cast. Another well made picture that will draw in a high-brow theatre. Received many favorable comments from the better class on this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

COMMON LAW. (8 reels). Star, Conway Tearle. A very good picture. A typical Conway Tearle picture. Was supported by good cast. Audience pleased. Suitable for Sunday. Had good attendance. Town of 3,500. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GOOD NIGHT, PAUL. Star, Constance Talmadge. Re-issue. A fairly pleasing comedy drama. Can be bought reasonably. Print okay. One sheets good. Drawing on star. Pleased all. Moral tone okay but it is hardly suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

HER ONLY WAY. Star, Norma Talmadge. Dream angle, created sensations, it gets them, holds them, sends them out. Pleased one hundred per cent. Book it boys! Moral tone okay and it is suitable for Sunday. Had average attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

QUICKSANDS. (6,541 feet). Star cast. Excellent. Pleased ninety-two per cent easily. A border thriller. The cavalry scenes sure add a fine touch. Cast and settings good. Moral tone okay and it is suitable for Sunday. Had good attendance. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

RUPERT OF HENTZAU. (9,400 feet). Star cast. Excellent picture. Truely an all star cast. A bit too much so in that Claire Windsor, Marjorie Daw and Elmo Lincoln have so little to do. Draw general class in town of 3,300. Admission 25-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

RUPERT OF HENTZAU. 9,400 feet). Star cast. The settings, acting and directing of this are very, very good. A very gorgeous attraction and one that will add prestige to a house. Boost it, it's there. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

TIMOTHY'S QUEST. (6,377 feet). Star cast. This picture was produced here in Maine with one of my townsman as president of the company. Kate Douglas Wiggin the author. Scenes taken on her estate. A fine picture, brothers. Moral tone fine. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (700 seats), Union, Maine.

TOILERS OF TE SEA. (6 reels). Star, Lucy Fox. Nothing in this but the scenery—and that is good. Sunday, yes. Good attendance, working class, city 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Good production. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-25-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

United Artists

BIRTH OF A NATION. Star cast. Still drawing well. Tone, okay. Sunday, yes. Had fair attendance. Draw small town class in town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. A good race picture and possible story. Buy it right and chances are it will make money and please. Moral tone good. Had good attendance. Draw small town and country class in town of 1,700. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. Good race horse picture but star

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Priscilla Dean in "The Siren of Seville"

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does not mean much here. Pleased everybody that came. Moral tone good but it is hardly suitable for Sunday. Had fair attendance. Draw agriculture and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

HILL BILLY. (5,735 feet). Star, Jack Pickford. This is a good picture and will make you some money if advertised good. Drew good against an American Legion concert. Tone, good. Sunday, yes. Had good attendance. Draw all classes in town of 1,200. Admission 10-25-30. Otis Woodring, Palace Theatre (820 seats), Blackwell, Oklahoma.

LOVE LIGHT. (8 reels). Star, Mary Pickford. This picture pleased all my patrons. Print in good shape. Tone, good. Sunday, yes. Had fair attendance. Draw all classes in town of 800. Admission 10-30. W. C. Herndan, Liberty Theatre (250 seats), Valliant, Oklahoma.

LOVING LIES. Star cast. A good picture and pleases most patrons. Tone, good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre, Russell, Kansas.

NO MORE WOMEN. (6,186 feet). Star cast. Just fair. Did not register so good with our bunch. Moral tone good. Had fair attendance. Draw small town and country class in town of 1,700. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

ONE EXCITING NIGHT. (11,000 feet). Star cast. Just got by with poor results at box office. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

ORPHANS OF THE STORM. (13,400 feet). Stars, Gish Sisters. A story of the French Revolution which is very well done and acted. Although I had a very small crowd, it was no fault of the picture. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ROSITA. (8,800 feet). Star, Mary Pickford. This is a real good picture but not suited for Mary Pickford. A Spanish romance and good, but Mary's kind is not costume. Moral tone good and it is suitable for Sunday. Had better than usual attendance. Draw high class in city of 30,000. Admission 10-25. J. L. Bangert, Orpheum Theatre (1,070 seats), Okmulgee, Oklahoma.

ROSITA. (8,800 feet). Star, Mary Pickford. A beautiful production but unsuited to Mary as her following was created by pictures of a lighter type and her friends did not care to see her in this kind. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25 up. E. W. Collins, Grand and Empire Theatres (700-750 seats), Jonesboro, Arkansas.

ROSITA. (8,800 feet). Star, Mary Pickford. One of the best programs we have had for a long time. Good picture, good photography and cleverly put over. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw American and Cuban class. Admission 20-30-40. Ernest D. Grupp, Fausto Theatre, Sante Fe, Isle of Pines, West Indies.

If you want to coin dough while you're running a show, let me give you a couple of hints: Spread abroad, wide and far, title, comp'ny and star—and then pray for A SQUARE DEAL ON PRINTS!

SALOME. (6 reels). Star, Nazimova. Couldn't be worse. Patrons walked out disgusted, pensioned. Boys don't take this one for any price. Moral tone disgusting and it is not suitable for Sunday. Had poor attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

WHITE ROSE. (11 reels). Star, Mae Marsh. Parents should take their flappers and would-be shieks to see this one. The story is well done and should give good satisfaction to all. Tone, very good. Sunday, yes. Had fair attendance. Draw elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

WHITE ROSE. (11,000 feet). Star, Mae Marsh. Opinions sharply divided. Some said great, others said terrible. Withdrawn after first day. Tone bad. Sunday, no. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WHITE ROSE, (11 reels). Star, Mae Marsh. A good picture of its type but too long and too much sob stuff for these jazzy days. Last six reels most all sobs. Moral tone questionable and I ran it on Sunday. Had pretty fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Universal

ACQUITTAL. (6,523 feet). Star, Norman Kerry. A good mystery story that did not draw here. Tone good. Sunday, yes. Had poor attendance. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

ACQUITTAL. (6,523 feet). Star cast. The best mystery picture we ever saw. Our patrons, however, do not care for such plays and it did not draw as it should have. Tone excellent. Sunday, yes. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

BREATHLESS MOMENT. (5,556 feet). Star, Roy Stewart. Went like every other Stewart. Roy should be heard, not seen. Tone okay. Draw railroad class in town of 7,000. Admission 10-25. Wilcox & Witt, Strand Theatre (422 seats), Irvine, Kentucky.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. I don't know what they are trying to do to Gibson, but this one is surely punk for me, and nothing in it to make you laugh, and no action either. For Sunday, yes. Good attendance, working class, city 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

BURNING WORDS. (4,944 feet). Star cast. This is about the slowest and mushiest thing we've ever run. The first five reels are the worst. Get that? Some of the emotionless, petrified close-ups run to two minutes thirty-five seconds by a stop watch. Don't know what Canadians will say about this film, but our audiences gave it the merry "ha, ha," the razz, the bird, and made indescribable noises at the close. Imagine the weak young Canadian Mounted Policeman condemned for shootin' a dance-hall proprietor, sittin' in his barred boudoir with his old mother, "who must never know," slobberin' buckets of tears over her and repeatin' after her, "In the kingdom of Thy grace, grant a little child a place." Weeps—and weeps—and weeps! "My-ee baby!" And daddy is outside with the strong silent brother, weepin' on the tall, silent feller's elbow. Ah, boys, as daddy said in the picture, "It's a cruel cross to bear," although we had some octogenarians in here who said it was a fine, touching picture. Business was good, but I blame that on "The Timber Queen" serial and a Mermaid comedy. Draw working class in city of 173,000. Admission 4d to 9d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

A CHAPTER IN HER LIFE. (6,330 feet). Star cast. One of the pictures that come to the exhibitor as a Godsend as it is altogether different and teaches a wonderful moral. This kind of show is a change from the sex drama and wild-and woolys. Excellent tone. Very suitable for Sunday. Very good attendance. Hudson & Hawkins, Victory Theatre, Brooksville, Florida.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Dandy entertainment, good comments. A very popular star. Good story, but weather spoiled our crowd for Saturday night. Tone, good. Sunday, yes. Had poor attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. A picture like all of the other Hoot Gibson pictures, well liked by the class that comes to see him. Another bad print for me. No part numbers to reels, or end to picture. The audience had to wait till picture started again to tell that it was over. Tone, okeh. Sunday, yes. Average attendance, college trade, town 2,145. Admission 15-24. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississsippi.

FOOLS AND RICHES. (4,904 feet). Star, Herbert Rawlinson. Pretty fair little program picture that should please a majority in neighborhood house. Good tone. Sunday, yes. Poor attendance, general class, town 1,000. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A very interesting story of the old Bowery life in New York with beautiful Mary Philbin doing some wonderful acting. She is destined to become a leading star in a very short while. Fine print. Tone, okay. Sunday, pretty rough. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut

FORTY HORSE HAWKINS. (5,149 feet). Star, Hoot Gibson. A fair western comedy drama. Universal is trying to spoil Gibson by putting him in this kind of stuff. He is a western actor and not a comedy actor. Sunday, yes. Had good attendance. Draw working clss in city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FORTY HORSE HAWKINS. (5,149 feet). Star, Hoot Gibson. A good name but don't apply to the show. Can't say the show is bad or very good. Hoot is so much out of place in anything but a western. His book pictures are worth about two-thirds as much as his old five-reel westerns. Suitable for Sunday. Had poor attendance. Draw gen-

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eral class in town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Probably the best Gibson picture to date. Had several firemen tell me that it's better than "The Third Alarm," but it lacks the audience appeal. Rental too high. Tone good and it is suitable for Sunday. Had everage attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Undoubtedly one of the greatest pictures ever made. The acting of Lon Chaney in the "Hunchback" will live in our memory forever. Directing and production wonderful. We played the above for two nights, first night's business very good. Second night, rain. Tone, good. Sunday, yes. Had good attendance. I. M. Hirshblond, Trace Theatre, Toms River, New Jersey.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. Very good production. Pleased the patrons. Think it will take anywhere. Good tone. Yes for Sunday. Draw farmers, merchants; widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HUNTING BIG GAME IN AFRICA. (8 reels). Personally thought it great but only half of audience liked it. Ran with P. T. A. and had fair crowd as they got out and sold tickets. Tone good. Sunday, yes. Had fair attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. This ranks far above the last several "rotten" releases Hoxie appeared in "Men in the Raw" and "Where Is This West?" were poor beyond description. This one is good. Moral tone okay but it is not suitable for Sunday. Had fair attendance. Draw rural class in town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

NIGHT MESSAGE. (4,591 feet). Star, Gladys Hulette. Don't know why they made this one. Perhaps to use up some old films. Suitable for Sunday. Had fair attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

PHANTOM HORSEMAN. (4,399 feet). Star, Jack Hoxie. This is a fairly good melodrama, but the actors interfered too much with the horses. Suitable for Sunday. Had fair attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

RAILROADED. Star, Herbert Rawlinson. Cannot give much to this one as it did not please over fifty per cent. Action slow. Photography seemed below standard. Picture has peculiar beginning that makes it hard to understand at first. Audience appeal poor. Tone fair. Wouldn't advise for Sunday showing. Poor attendance, general class, town 1,000. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

RED WARNING. (4,750 feet). Star, Jack Hoxie. Just another western and it drew the usual western follow.ng. Hoxie can't act, but he sure can ride. Tone good. Sunday, weak. Had below average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RIDERS UP. (4,904 feet). Star cast. A good race track drama with plenty of action. Acting little weak in places. Sunday, yes. Had good attendance. Draw working class in city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SAWDUST. (4,800 feet). Star cast. Good program. Pleased most of them. Tone good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre, Russell, Kansas.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A very good comedy drama of the racing type. We need more of this kind. Tone good. Had very poor attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

Dear Exchange Manager:

Ran your "x!*z1: of :;$&— and think it the (*!?- picture ever. Miss $-?!:xfi was &—*z:; in her part. Will be glad to !Z?fi ; your films to all. Their condition is !*':;cx!&?. (Excuse way the typesetter set this—he saw your print.)—I. SEN TIPPS.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A corking good comedy that pleased one hundred per cent. Book it. Tone good. Sunday, yes. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

STORM. (7,400 feet). Star, House Peters. Brought this one back to our house after a year's interval, to take place of cancelled picture. Only one day in which to advertise it. It brought more business than any picture we have run on Wednesday and Thursday for months. Tone excellent. Sunday, yes. Had extra attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WHAT WIVES WANT. (4,745 feet). Star cast. This is a true to life picture; things that happen every day in the year and should be played by all exhibitors to teach good many girls a great lesson in life. Tone very good. Sunday, yes. Had good attendance. Draw working class in town of 6,000. Admission 15-30. Ralph Peronnet, Tujunga Valley Theatre (292 seats), Tujunga, California.

Vitagraph

FRONT PAGE STORY. (6,000 feet). Star cast. A first class newspaper story with a good cast and good comedy. For Sunday, yes. Good attendance, working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. Not a bad picture. From the story one would think that Tellegen wants to make up with Farrar. Why don't he write to her directly. Tone fair. Sunday, yes. Had fair attendance. Draw elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. The women came, saw and brought the men with them and the box office conquered. This did bigger business than anything we have played this season, barring none. Vitagraph furnished wonderful trailer which, run in advance, we figure brought in the business. Moral tone good and it is suitable for Sunday. Had big attendance Draw all classes in city of 10,000. Admission 20-30. Alberon Anders, Coleman Theatre (800 seats), Southington, Connecticut.

VIRTUOUS LIARS. (5,650 feet). Star cast. Starved on this one. Moral tone fair. Had rotten attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

Warner Bros.

DADDIES. (6,800 feet). Star cast. Here is one picture that has pleased one hundred per cent. Full of humor and life. Play it by all means. One of the best. Moral tone good and it is suitable for Sunday. Had good attendance. I. M. Hirshblood, Toms River, New Jersey.

DADDIES. (6,800 feet). Star cast. Very good comedy drama. Pleased all. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

GEORGE WASHINGTON JR. (6 reels). Star, Wesley Barry. We played the previous two pictures that Barry made for Warner Brothers. We can truthfully say that this is worth both the others. Moral tone good and it is suitable for Sunday. Had fair attendance. I. M. Hirshblood, Traco Theatre Co., Toms River, New Jersey.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. A very good little picture that pleased one hundred per cent. Wesley sure can act. Film in only fair condition. Good tone. Sunday, yes. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

Comedies

BE HONEST. (Dippy Doo Dad—Pathe Comedy). More suited for the children than for the adult patronage. Town of 800. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

BIG BUSINESS. (Pathe). "Our Gang." The gang is sure hustlers in this one. Many funny situations. The "Gang" comedies are good stuff. Moral tone fair. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (700 seats), Union, Maine.

BUCCANEERS. (Pathe). Stars "Our Gang." The kids are surely okay and get the laughter. This one is good and that goes for all of them. Moral tone good. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (700 seats), Union, Maine.

CENTURY COMEDIES. (Universal). Not as good as some of the other comedies on the market. Please about seventy per cent. E. D. Muchow, Hub Theatre, Gaylord, Mississippi.

COLD FEET. (Educational). A fair two-reel comedy. Good action. Will please majority. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre, Russell, Kansas.

CONVICT 13. (Metro-Keaton). I have played a number of Keatons and they were all like "Convict 13"—very good. Good tone. Sunday, yes. Good attendance, town and country class, town of 900. Admission 10-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

EDUCATIONAL COMEDIES. These two-reelers are about as good as any on the mar-

ket today. I run them pretty often and everyone enjoys them. Can be bought right, too. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Serials

GHOST CITY. (Universal). Star, Pete Morrison. Mighty slow serial that didn't hold up well. Dragged along with weak plot; and some of the fist fights were jokes, with big, grown-up huskies exchanging love pats. Had to speed projectors when fight scenes were shown in order to make them have some semblance of reality. Tone fair. Nothing against Sunday showing. Poor attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

LEATHERSTOCKING, CHAPTER NO. 1. (Pathe—Serial). Serial opening up good and I believe it is going to go over good. Tone good. Sunday, yes. Had good attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre (400 seats), Sutherland, Iowa.

Short Subjects

FAST STEPPERS. (Universal). Star, Billy Sullivan. I have just run the second race of "Fast Steppers" and Billy Sullivan in these is going over big. Boys, if you buy these right run them; they are great. Town of 3,500. Admission 10-30. G. A. Peterson, Lyric Theatre (350 seats), Sayre, Oklahoma.

FIDDLIN' DOLL. (Universal). Star, Billy Sullivan. First of the "Fast Steppers" two-reelers. Companion to the "Leather Pushers" which proved so popular. Good moral tone. Draw family trade, city of 30,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

GIRLS WILL BE GIRLS. (Universal—Leather Pushers). Star, Billy Sullivan. Judging from this (third) round, which is the only one of the last series we have seen as we are not playing them, the fourth "Leather Pushers" series is not as good as the three previous ones, despite all the talk about them being as good and even better. The new star (?) they have substituted for Denny is one weak point your patrons are not likely to overlook, especially if they have seen Denny's work in any of the previous rounds preceding the last series. Though we have played the first, second and third series (of which the first is much the best), we are not at all sorry that we let the last ones go by. Draw from farming and mining community of 900. Admission 15-25. Randolph Reitz, Dreamland Theatre, Elk Lick, Pennsylvania.

JULIUS SEES HER. (F. B. O.). Star, Alberta Vaughn. This is my first of the Telephone Girl series and it got away to a poor start owing to the story being weak and not enough comedy to please. They have a fine cast, however, especially the leading lady, Alberta Vaughn, and she's a dream—the boys ask for more of her. Tone O. K. Sunday, yes. Fair attendance, oil field and business class, town of 650. Admission 10-25. E. Schilchter, Liggett Theatre (500 seats), Madison, Kansas.

MONEY TO BURNS. (F. B. O.). This is the third of the series of the "Telephone Girl." First was fair. Second better, and this one

Send Tips Every Week

was good. Will go over in any house. Tone good. Sunday, yes. I. M. Hirshbloud, Traco Theatre Co., Toms River, New Jersey.

Miscellaneous

BRIGHT LIGHTS OF BROADWAY. (Principal Pictures). Star cast. (6,700 feet). Can't give this one much. So much sameness to story. Fairly well produced, closing with railroad chase and wreck. Moral tone fair and it may possibly be suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BRIGHT LIGHTS OF BROADWAY. (Principal Pictures). Star cast. (6,700 feet). Very good. Really thrilling and interesting. Little slow getting started but sure stays in high to the last. Tone good. Draw American and Cuban class. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

BRIGHT LIGHTS OF BROADWAY. (Principal Pictures). Star cast. (6,700 feet). A great picture and a good story that will hold interest all the way through. You can get it right, and don't be afraid to boost it. Tone good. Sunday, yes. Had good attendance. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

BROADWAY GOLD. (Truart). (6,800 feet). Star, Elaine Hammerstein. Good picture, liked by all. There were no beginnings or ends to the reels; otherwise okay. Just a program picture. Good tone. Sunday, yes. Fair attendance, college trade, town of 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

BROKEN HEARTS OF BROADWAY. (C. C. Burr). (6,600 feet). Star, Colleen Moore. Brothers, take a tip from me: better not buy this print of C. C. Burr pictures through Moscow Films, Inc., of Boston, as I did. On every picture I received from them the prints have been awful, but this picture in that point was the worst. The story itself was fair. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

DRUMS OF JEOPARDY. (Truart). Star, Elaine Hammerstein. (6,529 feet). Just an average program picture. Tone okay. Sunday, yes. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

ENEMIES OF CHILDREN. Star, Anna Q. Nilsson. So-so. It pleased and it didn't. One of those fifty-fifty shows; neither negative nor positive. Print was not right; my print was entirely too dark. Tone O. K. Good attendance, better class, town of 4,500. Admission ten cents. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

FLASHES OF ACTION. (State Right). Put this on for the American Legion post and it was fine in every respect. Highly enjoyed by all. Moral tone good and it is suitable for Sunday. Had good attendance. Draw students and educated class in town of 1,600. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

FIGHTING ODDS. Star, Dick Hutton. Fair Saturday picture—nothing more. Poor attendance of average class, town of 2,000. Admission 10-25. J. W. Griffin, by J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

FIGHTING MAD. (State Right). Star cast. A pretty good little western picture. I bought it right and made some money on it. Tone not good. Sunday, no. Had good attendance. Town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

FLESH AND BLOOD. (Enterprise Dist.). Star, Lon Chaney. A fair program. Went over for us. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre, Russell, Kansas.

FLESH AND BLOOD. (Western Pic. Expl.). Star, Lon Chaney. I got a bad print on this; not more than half there and that in bad shape. Fair attendance of average class, town of 2,000. Admission 10-25. J. W. Griffin, by J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

GALLOPING THROUGH. (Sunset). Star, Jack Hoxie. Fair western that was enjoyed by all who saw it. The Jack Hoxie Sunset pictures have all been extra good and I can recommend them to any small town exhibitor who wants westerns with lots of action. Patrons who have seen Hoxie in Universal features are unanimous in saying that his work in Sunset productions is the better of the two. Fair tone. Sunday, yes. Fair attendance, general class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

GOLD MADNESS. (Renown). Ctar, Guy Bates Post. (5,860 feet). Fair picture that did fair business. Tone all right. Sunday, yes. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

HAS THE WORLD GONE MAD? (Equity). Star cast. (6,047 feet). Nothing to it. They charged me a special price, but it proved to be a poor program. Did not please. Film in poor shape. Tone, no. Sunday, no. Had good attendance. Draw small town class in town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HAS THE WORLD GONE MAD? (Equity). Star cast. (6,047 feet). Nothing to rave over. However, will please a non-critical audience. Not suitable for Sunday. Had fair attendance. Town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HUSH. (6,000 feet). Star, Clara K. Young. About the worst I have seen her in for some time. Nothing to it. The print was in very bad shape. Sunday, yes. Had fair attendance. Draw working class in city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

JACQUELINE. (6,000 feet). Stars, Courtot, Cody. A well made Curwood story that pleased the majority of our audiences. The forest fire scenes were very well done in this picture. Tone O. K. Attendance fair; we have had rain for three nights. Draw better class, town of 4,500. Admission ten cents. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LAST HOUR. (6 reels). Star, Milton Sills. Just an average program picture that pleased about seventy per cent of my audience. Acting of Sills very good. Tone fine. Sunday, absolutely. Fair attendance, oil field and business class. Town of 950. Admission 10-25. E. Schlichter, Liggett Theatre (500 seats), Madison, Kansas.

LET'S GO. (Truart). Star, Richard Talmadge. Very good; lots of action. Good tone, good attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

LUCKY CARSON. (Smith). Star, Earle Williams. (5 reels). A good entertainment. Played one day with two comedies. Tone good. Sunday, yes. Had fair attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

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DOROTHY DEVORE

FEATURED IN

"HOLD YOUR BREATH"

LOOK

REVIEWS

(Moving Picture World)

Dorothy Devore certainly gets right up in the front rank of the "big-time" comedians in "Hold Your Breath," Al Christie's first comedy of feature length, which Hodkinson is distributing. Just recall the most breath-taking and hair-raising human fly stunts you ever saw, then picture these with a lot more new ones even more thrilling performed by a little slip of a girl, and you have an idea of what this picture offers. In her chase up the front of a skyscraper Dorothy Devore does not have to take a back seat for anyone when it comes to providing excitement.

(Motion Picture News)

Al Christie has turned out a very creditable piece of work in this feature length comedy and Dorothy Devore, the star, is going to win a host of admirers through her clever work which compares with that of the foremost screen funmakers.

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(Morning Telegraph)

In "Hold Your Breath," Al Christie has made Dorothy Devore do everything in the way of human fly-work that Harold Lloyd or any other comedian ever thought of doing.

(Exhibitors Trade Review)

Dorothy Devore as the heroic reporter trying to make good on her brother's job carries off the honors in a role that asks for everything and in which she misses nothing. The way she sidles up the sheer wall of the skyscraper is a caution and has the crowd below hypnotized in well justified fear. In fact, so real is this that only one whose emotions are not actually frozen will fail to be carried away by the speed of this terrifying picture.

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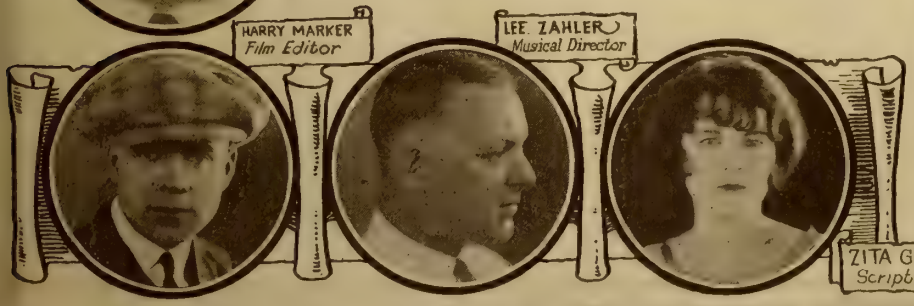

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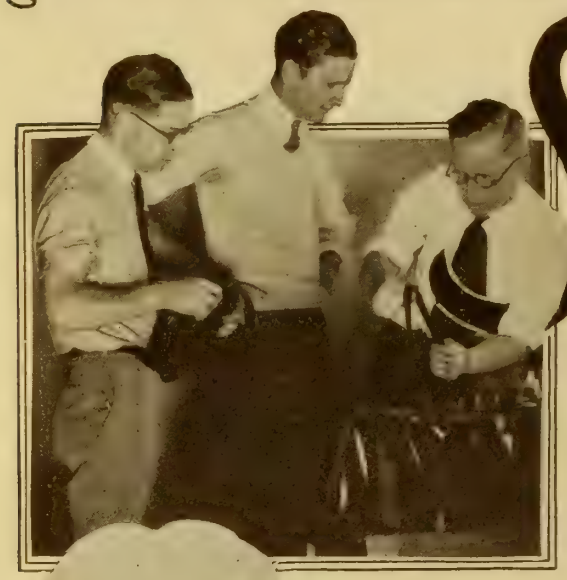

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In

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Story by Frank Roland Conklin
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(Title) AT EIGHT FIFTEEN ..... Serenade Petite (Zamecnik) ..... 1¼ Min.
(Title) THE LATEST IN THE BEAUTY SHOP ..... Air de Ballet (Chaminade) ..... 4 Min.
(Action) EXPLOSIONS OVER WOMAN'S HAIR ..... Farcical Allegro (Aborn) ..... 1¼ Min.
NOTE. Drummer exitch small explosions
(Title) THE CITY OF THE DAILY ..... Melodie Caprice (Squire) ..... 1½ Min.
(Action) WOMAN ARRIVES ..... Mam'selle Caprice (Baron) ..... ½ Min.
(Title) MEANWHILE AN OILY STOCK SALESMAN Castle of Dreams (Tierney) ..... 1½ Min.

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Producers Distributing Corporation Announces 1924-25 Releases

Diversified Program of Nineteen Attractions of Superlative Merit with Competent Casts Headed by Fifteen Prominent Stars

THAT the Producers Distributing Corporation will start the first season of its reorganized career with a splendidly diversified program of first-run productions from the foremost independent producers is shown by the announcement of its releases for the coming season. Twenty big productions are scheduled for release between August 1 and January 25, and others may be added later in the season. Most of the pictures now listed are fully completed and the others are in course of production in the various studios on the West and East coasts.

F. C. MUNROE
President, Producers Distributing Corporation.

Fifteen stars will be offered at the heads of especially well selected casts, and the list of directors includes the names of men who have won prominence by their creative accomplishments.

In making its fall and winter announcement the Producers Distributing Corporation declares its intention to make of the company exactly what its name implies. It will not produce any pictures on its own account but will be a broad, impartial medium of distribution for the best independently produced pictures of first run quality.

It will be in business with two groups of customers—the men who make pictures and the men who exhibit pictures. And as a distributing organization the Producers Distributing Corporation will not compete with either group.

In a statement on the plans and the ambitions of the company, F. C. Munroe said:

"Our purpose can be very simply stated. We offer to the theatre owners of the world a regular, dependable service of pictures containing the best possible entertainment values, story, cast and direction. The history of every merchandising concern since the world began records success or failure exactly in proportion to the offering of good or bad merchandise. We offer good merchandise regularly delivered.

"We intend to be known for several things as follows: First-class values, clean pictures, regular delivery to theatre owners, good prints, good paper and courteous and business-like methods. These are our promises. We shall keep them. The public will like our pictures, and theatre owners, producers and ourselves will all make the profit necessary to keep us in business and permit us all to grow and improve.

"The motion picture industry has a great future. We propose to have a hand in shaping it. It is far ahead of all other things as a means of entertainment for millions. Tragedy, comedy, farce, drama, melodrama—everything that the people want they should have, but each must be the best of its kind, human in its theme, and clean in its treatment, its title and its advertising.

"It is our profound belief that the company to offer such a program will grow in the confidence of producers, theatre owners and the public. Millions of people who now do not patronize motion picture theatres will do so because the entertainment offered is interesting and wholesome. We must constantly increase our public. Progress and growth go hand in hand. The motion picture business is just beginning."

Raymond Pawley Has Intimate Knowledge of Exhibitor Needs

First Vice-President and Treasurer of Producers' Distributing Corp. Specializes in the Showman's Angle

RAYMOND PAWLEY is one of the few big motion picture executives who are rarely seen in the limelight of publicity but whose opinions are powerful factors in shaping the destiny of the industry.

As first vice-president and treasurer of the Producers' Distributing Corporation Pawley contributes not only his knowledge of finance but an intimate, personal understanding of the needs of the theatre owners, gained through his early experiences as an exhibitor, and his continuous study of motion picture conditions from the exhibitor's viewpoint.

Quiet, unassuming and of a magnetically forceful personality, Raymond Pawley is firm in his belief that success in any business depends upon catering to the demands of customers and that the customers of a distributing organization are the exhibitors whose needs must, at all times, receive first consideration.

Pawley's first association with the producing and distributing branches of the business began as one of the organizers of the Paramount Pictures Corporation and as the first treasurer of that company after its incorporation. But before interesting himself in the formation of Paramount he was an exhibitor who had faced the problems then confronting the theatre men and his views of the industry are of interest to every exhibitor.

"My first contact with the motion picture industry," says Pawley, "was as an exhibitor and this early experience gave me an exhibitor's viewpoint on many of the problems of the business and a keen appreciation of his needs particularly in respect to his relations to his exchanges.

"As an exhibitor I learned that my houses needed something more than good management and that three things were vital to their success. First, pictures of such entertaining qualities as to satisfy my patrons; second, a cantinuous and dependable supply of such pictures; third, exchange service consisting of prompt shipments of accessories and clean, well inspected film.

"It was then, as now, difficult to find an exchange that could fill all of these requirements," declares Pawley, "and it is with just such fundamental exhibitor needs in mind that the officers of the Producers' Distributing Corporation have assembled from the foremost independent producers the line of pictures we are offering for the coming season.

"And the service from the exchanges will be the best that can be secured from the highest type of men in the field and in our various branch offices."

RAYMOND PAWLEY
First Vice-President and Treasurer, Producers' Distributing Corporation.

John C. Flinn Tells How to Make Advertising Effective

"Tell the Truth. Tell It Interestingly," Is Advice of Executive Handling Advertising and Production Program

THE motion picture industry which has drawn generously from other lines of business for the personnel of its principal executives has developed within its own ranks a half dozen outstanding young men to carry on in coming years. John C. Flinn, who for ten years occupied the position of director of advertising and publicity for Paramount Pictures and other executive positions with Famous Players-Lasky, unquestionably may be regarded as a potential asset in motion pictures as a business and an art.

JOHN C. FLINN
Vice-President in Charge of Production and Advertising, Producers' Distributing Corporation.

Not all of the upbuilding of motion pictures has been confined to the efforts of men and women in motion picture studios, extraordinary though their work has been as a whole in the past decade. There have been a number of men whose unique financial abilities have carried the business side of the structure at a pace in keeping with the production end of the industry. There has also been a class of workers whose activities have been something of a bridge in between the first two mentioned. From the ranks of this third class the business is drawing its sales-managers, publicity experts and production assistants and Flinn has come to the front in the past few years out of this larger and less conspicuous class.

The sensational success of "The Covered Wagon" last year in New York and later in London and Paris, was accompanied by what has been regarded as an ideal advertising campaign which dove-tailed admirably into the spirit of the picture's appeal, and that Flinn attracted a great deal of attention for his share in the campaign was not accidental because in this effort was crystalized all his previous experience of ten years of motion picture advertising.

As vice-president in charge of advertising and the production program of the Producers' Distributing Corporation, Flinn has progressed quite logically into work from which the trade generally and his friends may look for interesting things.

Since his association with the new company the advertising of its program has been marked with a distinct individuality. Ideas, rather than noisy display, has been the keynote of the announcements.

"We shall try in our advertising and publicity," said Flinn, "to tell the truth and to tell it interestingly. Advertising that misrepresents may pay a dividend but it usually pays only one dividend. The penalty of misrepresentation is that sooner or later the product is judged on its own merits and all that has gone into money and effort is wasted.

"The first thing I always try to do when laying out an advertising campaign is to know thoroughly what the man who made the picture had in mind as his principal idea when he produced it. An advertising man never goes wrong working in close touch with his producer, and no advertising man within my experience has ever succeeded when working in the dark, without information and personal contact.

"The producer who is out of touch with the public tastes is also at a disadvantage, and such observations as come to me in my constant travelling are related to our associates for what they are worth. Motion picture making is somewhat different from novel writing. There is a distinct place in this business for co-operation at the source of production, and where a book seldom has succeeded when written by two men, many a motion picture has been successful when it has had the benefit of many minds in its conception."

Productions to Be Type to Allow Exhibitors a Profit

Paul C. Mooney, Vice-President in Charge of Machinery of Distribution, Says Films Are Planned to That End

THE character of a business institution is reflected in its sales practice. Misrepresentation is not essential in the selling of honest product and is damaging to the distributor.

The Producers' Distributing Corporation is an institution that stands squarely back of its product on the basis of merit. We represent an expert selection of independent productions. From August 1 to February 1 we will release twenty worthwhile pictures, and while it will be impossible to screen all of these pictures in advance, it is our opinion that the best way to screen pictures is with a paid audience as the psychology of previewing an unbought picture is usually wrong. Affected voluntarily or involuntarily, the previewer substitutes his own likes and dislikes and his own ideas of popular appeal for the correct verdict and the viewpoint of the paying public.

What the exhibitor needs to know are the elements that comprise his offerings. If the elements are right and he is a real showman he will get the business.

The productions that we have listed for release have these elements—story, star, box-office title, direction, cast, production and exploitation value, created by producers that have made financially successful pictures. We expect that every picture will be good and every effort will be expended to make them so. Our guarantee is simply that we expect exhibitors using our pictures as a whole to make a fair profit. We are guaranteeing an average, not individual pictures. We contend that this guarantee is the fairest which any motion picture distributor makes.

PAUL C. MOONEY
Vice-President in Charge of Distribution, Producers' Distributing Corp.

We promise to deal with exhibitors as we would like to have exhibitors deal with us and we both agree that to continue any business the other must make a fair profit.

Foreign Rights Go to Wm. M. Vogel

He Has Long and Successful Record as Motion Picture Exporter

THERE are comparatively few names of prominence in the export end of the motion picture field and most prominent among those who have developed the foreign markets for American-made motion pictures is William M. Vogel, who is now handling the Producers' Distributing Corporation releases in the foreign field.

About a decade of years ago William Vogel decided that American motion pictures should be introduced throughout Australasia. He organized a company therefore which introduced first, the World Film features, and next, the Metro Productions into Australia, New Zealand and Tasmania. He did mode than introduce them—for the paramount quality of William Vogel is his constructiveness—he developed the value of these pictures throughout the Antipodes and incidently helped make the American-made motion picture supreme in that market which theretofore had chiefly known British-made productions and those from France, Scandinavia, Italy and to a limited extent from local studios.

While there he foresaw the growth of the American motion picture in all the foreign markets of the world, and therefore terminated his business in Sydney. Arriving in New York in the summer of 1917, he had within sixty days closed a contract with First National for the foreign rights (exclusive of the United States and Canada) for the eight Million Dollar Charles Chaplin comedies.

Mr. Vogel has again proved that he knows what he is about in securing the exclusive foreign rights of the Producers' Distributing Corporation releases which he has controlled for the last several years under the Hodkinson trade name and will continue to control for years to come.

"Vogel" identifies himself only with high class product. For this reason recognized box-office names like Priscilla Dean, Betty Compson, Florence Vidor, Lois Wilson and others now contributing to the Producers' Distributing Corporation productions are approximately associated with the name and prestige of William M. Vogel as foreign distributor of their photoplays. The William Vogel Distributing Corporation will distribute them in characteristically effective fashion abroad.

The motion picture trade throughout the world has recently become aware of another big contract which Mr. Vogel controls throughout the foreign territories—Ritz Carlton Pictures, Inc. The first star announced under this banner, namely Rudolph Valentino, is another screen personality that bears the stamp of prestige that one naturally associates with this exporter.

"Vogel" is well known throughout the United States, but at that, his accomplishments enjoy even wider recognition beyond the borders of the United States than within them, and behind his name stands a reputation for square dealing that is the outstanding factor in his noteworthy business success.

WILLIAM VOGEL
Foreign Distributor of Producers' Distributing Corporation.

Forrest in "Siren"

Allan Forrest, fresh from his triumphs as Mary Pickford's leading man in "Dorothy Vernon of Haddon Hall," has been signed to appear opposite Priscilla Dean in "The Siren of Seville," her first Hunt Stromberg production for Producers Distributing Corporation. Stuart Holmes, Claire de Lorez, Bert Woodruff and Mathew Betts are other members of the supporting cast now being assembled at the Ince studios, where "The Siren of Seville" will be filmed.

Patsy Miller Co-stars

Patsy Ruth Miller, co-star with Matt Moore in "The Wise Virgin," released by Producers Distributing Corporation, played the role of "Esmeralda" in "The Hunchback of Notre Dame." Her selection for this important role followed a long list of successes and her work in the spectacle was largely responsible for her being tendered a starring contract in Elmer Harris Productions. "The Wise Vergin," the first of these, is an original story by Harris. It was directed by Lloyd Ingraham under Harris' supervision.

FLORENCE VIDOR

BETTY COMPSON

PRISCILLA DEAN

A Trio of "Box Office" Stars Who Can Be Counted On

Drawing Power of These Players Will Help Exhibitors to "Mop Up"

ZaSu Pitts Long Liked by Public

ZaSu Pitts, who will be seen in "The Legend of Hollywood" opposite Percy Marmont, has been a consistent favorite with the public since her early histrionic triumphs in Universal and Brentwood pictures. She is a unique screen personality and an artist of distinct character and extraordinary dramatic ability.

Her emotional delineations cover the exceptionally wide range from farce comedy to intense pathos, and her characterizations are distinguished by a subtle blending of these varying emotions.

ZaSu Pitts is an artist of the highest order, splendidly capable of visualizing distinct and exquisitely human characters, and her superb displays of dramatic art have been notable contributions to such productions as "Better Times," "Poor Relations," "Is Matrimony a Failure?" "A Daughter of Luxury," and "Poor Men's Wives."

Matt Moore Actor in Many Triumphs

Killarney, land of romance and blarney, shamrocks and shillalahs, is responsible for Matt Moore, popular member of a histrionic family of screen celebrities.

After trouping on the road and playing in stock for six seasons, Matt made his debut in pictures in the support of Florence Lawrence at Biograph, and he has been one of the screen's steadiest and best sellers ever since. He made a distinct personal triumph as "Captain Applejack" in "Strangers of the Night," the screen version of that successful stage play, and also scored heavily as "Joe Brooks" in "Paid in Full."

The genial Matt has done leads for Mary Pickford, Elsie Ferguson and Blanche Sweet, and now is starring with Patsy Ruth Miller. While with Universal he directed himself and Gail Kane for one year.

Co-starring with Patsy Ruth Miller, Matt Moore and his charming ally make a splendid team, and an unusual box office attraction.

Patsy Ruth Miller Charming, Virile

When a young girl endowed with more than her share of pulchritude and brains, whose early ambition was to drive a fire engine or lead an orchestra, decides to carve a name for herself on the escutcheons of Film Fame, who is going to gainsay her?

When Patsy Ruth Miller made her picture debut with Nazimova in "Camille," the gentle art of leading a fire brigade to a snappy conflagration, and the gentler art of putting the "bee" in Beethoven, were left flat on their back. Patsy knew she had found her metier, and subsequent events have proved her right. Anybody who saw her as Esmeralda in "The Hunchback of Notre Dame," will agree that pretty Patsy has a charm, versatility and vitality that make for greatness on the screen.

Under the able direction of Lloyd Ingraham and co-starring with Matt Moore, Patsy Ruth Miller is due to achieve the very pinnacle of popularity in her productions for Producers Distributing Corporation.

Margaret Livingston a Colorful Actress

This is the day of "Color," and a motion picture play is either colorful or "blah." The same can be applied to actors. A foreign connoisseur of beauty says that pulchritude in art lies in decisive coloring, and that's where Margaret Livingston, the new star of Producers Distributing Corporation, comes in.

Margaret's color is most decided. Her hair is as red as hair can be; her eyes are very brown: her lips are just a shade more vivid than her hair; her eyebrows and lashes are very dark; and the few freckles that still remain, a reminder that childhood days have not been gone long, are very decided freckles. Her acting is colored with the "I don't care" spirit that made Eva Tanguay famous.

In "Wandering Husbands," the Kirkwood-Lee production, Miss Livingston, created a new type of screen vamp, a unique and vivid character all her own, and she is now firmly established in Stardom.

Unlike in Type but Alike in Public Approval

HARRY CAREY AND ZASU PITTS

JACQUELINE LOGAN PATSY RUTH MILLER HELENE CHADWICK

Charming, Versatile— Each Distinct And All Powerful

T. Roy Barnes Has Successful Record

T. Roy Barnes, featured in the Al Christie special feature, "Reckless Romance," is a favorite with both the theatre and picture-going public. He began his career on the legitimate stage in musical comedy and vaudeville. As a comedian of exceptional ability and personality he has achieved enviable success in Famous Players and Goldwyn productions, and in returning to the Christie Studio to appear in "Reckless Romance" it will be recalled that he filled the leading role in "So Long Letty," the first big Al Christie feature.

Listed in his personal triumphs are such outstanding successes as "Scratch My Back," "See My Lawyer," "Exit the Vamp," "The Old Homestead," "Adam and Eva" and "The Go-Getter."

Percy Marmont's Personality Vivid

There is no finer actor on the screen today than Percy Marmont, if a mastery of the elements that make for real, artistic and graphic character delineation is a criterion. Judged by this standard, Percy Marmont can truly be called a master actor. His popularity grows apace and his name in a cast adds lustre and distinction and a guarantee of superb characterization.

Mr. Marmont has a brilliant stage experience as a background of his screen success. In England he played with such noted actors as Sir Herbert Tree, Sir George Alexander and Cyril Maude. In America he was under the management of David Belasco and Charles Frohman, appearing with Ethel Barrymore and Anne Murdock.

One of the greatest screen characterizations of recent years was his wonderfully sympathetic portrayal of "Mark Sabre" in "If Winter Comes," a great picture, and one of the outstanding successes of the past year. And that success was due, in no small measure, to Mr. Marmont's great work.

Other successes of this distinguished actor were "The Shooting of Dan McGrew," "The Branded Woman," "The Price," "Wife Against Wife," "The First Woman" and "Married People."

Priscilla Dean Is Fiery, Appealing

Priscilla Dean is unique. There is no other star just like her in the films. She is the last word in tempestuous, emotional histrionic art. Dynamic, fiery, exotic, beautiful, appealing and volatile, she is the mistress of color and temperament in her chosen field.

"The Virgin of Stamboul," "The Wildcat of Paris" and "Outside the Law," were a trio of moneymakers as great as any star ever made.

Her roles in "The Siren of Seville" and "A Cafe in Cairo" are of the type in which Miss Dean has no peer, and she has put her heart and soul and boundless enthusiasm into them.

Today Priscilla Dean is at the very peak of her powers. Lovely to look upon, with a certainty and mastery of her art that comes from experience and real achievement, this scintillating actress has won a niche all her own in the Screen's Hall of Fame.

She is, in very truth, "The Empress of Elementl Emotions," vibrant, vivid and volatile.

Florence Vidor Has Beauty, Magnetism

The Perfect Type of Glorious American Womanhood! Such is lovely Florence Vidor, who stars in the epoch-making "Barbara Frietchie" and "The Mirage." Miss Vidor possesses, in a superlative degree, that innate charm, beauty and magnetism typical of the best in the American woman. There is a subtle appeal and winsomeness that intrigue, and a rare artistry in her characterizations that are alluring and compelling.

At the very beginning of her career William Farnum chose her, because of her charm, for the role of the seamstress in "The Tale of Two Cities." Her career since then has been a series of successes. Neysa McMein, the magazine cover artist, chose her as one of the six most beautiful screen actresses.

Among her best-known box office successes have been "Hail the Woman," "Skin Deep," "Main Street," "Lying Lips" and "Turn in the Road."

One of her greatest triumphs was in "The Mirage Circle," the Ernest Lubitsch production, which many rank as one of the greatest of recent screen productions.

Betty Compson Is Box Office Magnet

Sparkling champagne, with "beaded bubbles winking at the brim." The scintillating iridescence of the blood red ruby. Spontaneity, vivacity, warmth, youth all a-thrill———

You Know by Experience This Is a Good Pair to "Draw to"

JAMES KIRKWOOD AND LILA LEE

PERCY MARMONT

MARGARET LIVINGSTON

T. ROY BARNES

If You Would "Hitch Your Wagon to a Star" These Three Will Carry You Far

Similes fail and metaphors lag in finding a fitting word-painting for glorious Betty Compson, whose name blazoned over the marquee of any photoplay theatre is a magnet. The Betty Compson beauty, vivaciousness and the subtle intrigue of her versatile personality, have established her tremendous popularity wherever motion pictures are shown.

When George Loane Tucker produced "The Miracle Man," he gave the screen three new stars in Betty Compson, Thomas Meighan and Lon Chaney, and since that great production Miss Compson has compiled a glorious record of box office successes, including "Ladies Must Live," "The Little Minister," "To Have and to Hold," "Rustle of Silk" and "Woman to Woman."

Betty Compson and Box Office Success are synonymous. Her rise to fame and her unrivaled popularity are the result of extraordinary talent, entrancing beauty—and hard work.

Harry Carey Long Nemesis of Wicked

A straight-shooter on the screen and a sure-fire attraction at the box office. That's Harry Carey, who has earned the sobriquet of "The Typical Westerner." Westerns come and westerns go, but Harry continues shootin' up the "villyuns" and rescuing maidens in distress, to the mutual delight of the film fans and the movie exhibitors.

Carey was born in New York City and started out with the intention of following the law. In an inspired moment, however, he wrote a western drama called "Montana," which was instantly snapped up by a producer. When the star of the production fell down, Harry played the part and made an instantaneous hit. His career since has been an uninterrupted series of successes.

Some of Carey's best known pictures include "Outcast of Poker Flat," "Fight for Love," "Desert Driven," "Crashin' Thru," "The Miracle Boy," "The Night Hawk," "The Lightning Rider" and "Tiger Thompson."

Helene Chadwick's Popularity Grows

"The Girl on the Magazine Cover" has proved as bewitching and popular on the screen as when she was known as "The Harrison Fisher Girl" and "The Perfect Type of Beautiful American Womanhood" and her charm intrigued millions of readers throughout the country.

Helene Chadwick's popularity grows apace with each production in which she appears. Her success in such pictures as "Dangerous Curve Ahead" and "Scratch My Back," by Rupert Hughes; "The Sin Flood," by Henning Berger; "The Dust Flower," by Basil King; "Yellow Men and Gold," by Gouverneur Morris; and "Brothers Under the Skin," by Peter B. Kyne, has established her reputation as one of the best drawing cards in filmdom.

Miss Chadwick is not limited in her appeal. Her legion of admirers include young and old of both sexes, who find a subtle intrigue in her beauty and histrionic talents.

Directed "Wise Virgin"

Lloyd Ingraham, director of "The Wise Virgin," the Elmer Harris Production released by Producers Distributing Corporation, had a long and successful career as an actor both on the stage and screen before he took up the directing of motion pictures. His qualifications as an actor are such that when Rex Ingram was filming "Scaramouche" he prevailed upon Ingraham to temporarily discard the megaphone in favor of grease paint and play the part of Quintii de Kercadiou in that production.

They All Know Her

Anyone who has attended the theatre with any degree of regularity during the past 25 years knows Miss Chapman. In company with her husband, James Neill, she was one of the shining lights of the stage until she succumbed to California's climate and motion pictures. Miss Chapman's last appearance, prior to "The Wise Virgin," was in Cecil de Mille's production, "The Ten Commandments."

Harvey Gates Real Veteran Scenarist

Harvey Gates, who has been responsible for the continuities of Producers' Releasing Corporation pictures, originally hailed from Salt Lake City. He entered the motion picture business by becoming a stenographer of the Universal Film Corporation in the home office. Here his adeptness at scenario work early manifested itself and he was making a success of it at about the time that Anthony Kelly, Raymond Shrock and other veterans were beginning and the Fort Lee, N. J., studios flourished. Gates also is known as one of the "49-ers" of the film colony on the West Coast. Since his arrival there he has done continuities consistently. At the present time he is at work upon one for Cosmopolitan.

You Need Be In No Doubt In "Tying to" This Duo

MATT MOORE AND EDYTHE CHAPMAN

Use of Ince Studio Assures Every Facility for Quality

THROUGHOUT the entire realm of motion pictures there is no finer producing plant than the Thomas H. Ince studio in Culver City, California, where the features bearing the name of Regal Pictures are created, and Hunt Stromberg is directing and supervising the Priscilla Dean Productions for release through Producers Distributing Corporation.

Here every modern invention and every technical facility have been assembled for the production of superb first-run atractions. There are mammoth glass enclosed stages with every conceivable fixture for the assembly of any and every type of indoor setting, and gigantic outdoor stages whose capacity has not yet been taxed by the most ambitious requirements of the foremost producers.

Associated with this great producing organization are the foremost experts in the technical details of motion picture making. Architects versed in every phase of ancient and modern building design. Decorators with intimate knowledge of international designs of every period. Costumers expert in the dress of every nation and tribe in the world's history. There are corps of writers trained in the most advanced technique of picture construction and artisans of the highest class to execute the minutest detail in simple or elaborate settings.

These ideal conditions are back of "The Siren of Seville," starring Priscilla Dean; "Barbara Frietchie," starring Florence Vidor; "Another Man's Wife," starring James Kirkwood and Lila Lee; "The House of Youth," starring Jacqueline Logan; "The Folly Girl," starring Margaret Livingston; "A Cafe in Cairo," starring Priscilla Dean; "The Mirage," starring Florence Vidor, and "Limehouse Polly," starring Jacqueline Logan.

Thos. H. Ince Studios: Administration Building at upper left, the pool and one of the big glass studios, and, below, the artists' quarters.

The Tilford Studios, Miami, Florida: Betty Compson is seen in a charming pose and at work in the picturesque grounds. One of the palatial sets is shown above.

Have Studios Both in Miami and N. Y.

With studios located in Miami, Fla., and New York City the Tilford Cinema Corporation is ideally equipped for the production of high society stories with accurate summer and winter backgrounds and the creation of intense melodramas calling for great city, ocean, mountain or tropical settings.

The studios located in Miami are the pride of the progressive Florida city and the producers enjoy the fullest co-operation of the city officials, the merchants, the great hotel owners and private citizens.

The plant is complete in every detail. There are big indoor and outdoor stages, well stocked property rooms, scene docks, and comfortable quarters for the executives, the stars and supporting players and the technical staff.

It was here that "Miami" and "Ramshackel House," starring Betty Compson, were produced, and Lois Wilson was stared in "Another Scandal."

The New York City studio of the company is one of the oldest plants in the metropolis. It has constantly been improved with new equipment in keeping with the advancement of the art, and within its walls many successful productions have been made under the industry's foremost directors.

Ten Big Films to Be Made at San Mateo, Cal.

Superbly equipped with the best that brains can devise and money can buy, the Peninsula Studios at San Mateo, in the suburbs of San Francisco, is the home of the Elmer Harris and the Frank Woods productions.

In this splendid plant Elmer Harris and Frank Woods will each produce five big first-run attractions for release through the Producers Distributing Corporation, and the directors will have every help and assistance that the great city can officially and privately give the min the making of the highest type and the most pretentious of motion pictures.

Spacious grounds surround the main buildings for the erection of every conceivable size and style of exterior settings, and the buildings themselves are permanent structures of a quaint style of architecture suitable as backgrounds for a great variety of stories.

In this great studio Lloyd Ingraham directed Patsy Ruth Miller and Tom Moore in the Elmer Harris production, "The Wise Virgin," and John G. Adolfi directed Marguerite Snow, Ramsey Wallace and June Elvidge in the Frank Woods production, "Chalk Marks."

This is the home of the Elmer Harris production, "The Girl On the Stairs," from the Ainslee Magazine story by William Bouve, in which Patsy Ruth Miller and Matt Moore are starred.

The Peninsula Studios in San Mateo, California, showing a corner of the laboratory, a "street" on the grounds, at top, and the Administration Building and one of the mammoth stages, below.

Here also Frank Woods will produce "On the Shelf," a drama of the home in which Edythe Chapman is featured at the head of a superb cast. This is another story from the virile pen of Mr. Woods, produced under the direction of John G. Adolfi.

At the Biograph Studio, shown below, Henry Hobart and W. O. Hurst talk things over with Helene Chadwick; above, that popular star is met on arrival at studio by Director Paul Scardon and W. O. Hurst.

Making More History in Biograph Studio

The Biograph studio in New York, now the home of Eastern Productions, Inc., probably is the most famous motion picture plant in all the world. The name Biograph and the productions that were made at this studio under the most famous directors set the first high standard of real art in photoplays. Practically every great star in the industry has worked in pictures made in the Biograph Studio, and many of them started their climb to fame through the quality of the product that has come from this plant.

There is no finer studio anywhere in the world and its particularly scientific equipment and arangement of floor space permits the carrying out of the most intensive production schedules.

In this remarkably equipped plant Eastern Productions is starring Helene Chadwick. The first of its productions, "Her Own Free Will," directed by Paul Scardon, already has been released, and "Trouping With Ellen," under T. Hays Hunter's direction, is announced on the fall schedule of the Producers Distributing Corporation.

Christie Studio Internationally Known

THE Christie Studio, occupying an entire city block at Sunset Boulevard and Gower street in Hollywood, is one of the pioneer motion picture organizations on the West Coast. Since 1911, when Al Christie first located on this spot, the plant has steadily grown in size and importance. Specializing on the creation of comedy subjects the Christie brothers, Al and Charlie, have made this studio known throughout the entire world.

Many Improvements

Each year has seen additions and improvements in the facilities and the special equipment needed by the specialists in whimsical entertainment, until today the Christie Studio stands as an institution in the art of comedy.

It was in this studio that "So Long Letty," the first feature-length Christie special, was produced and its success proved that the plant was capable of successfully turning out big subjects in addition to its regular two-reel comedies.

More Big Features

During the past season "Hold Your Breath" was produced in this studio by Al Christie under the direction of Scott Sidney, and for the early 1924-25 season Mr. Christie is producing "Reckless Romance" for release through the Producers Distributing Corporation.

It is expected that following the release of "Reckless Romance" other big features will be produced at this studio for release through the same distributing channel.

Al Christie (in one of those straw hats he has a reputation of breaking when directing) chats over some new "gags" with Charles H. Christie; it's Al. who is seen cutting a new picture; in the lower corner they are "shooting" in the home of comedy hits.

Quiet, Unassuming, That's Renaud Hoffman

A QUIET, unassuming young man who used to be an artist and who thought he would like to make pictures. That is the simple word-picture of one who knows Renaud Hoffman intimately, and it is consistent with the character of the man who conceived and directed that delightful prose-poem of the screen, "Not One to Spare," which created a sensation when shown on Broadway a short time ago.

RENAUD HOFFMAN
Whose pictures are handled by Producers' Distributing Corp.

Personally and in his work for the screen, Renaud Hoffman never rants. Simplicity, depth and verity characterize his nature and his creations. Among the big West Coast producers Hoffman is regarded as a genius. He has a style all his own, delicate, powerfully definite and thoroughly understandable.

Hoffman's meteoric rise to fame is not the result of accident. It is the result of intense study and studious application of the technic of motion picture production. His pictures are human and inspiring, clean and uplifting, and his characters real and sincere.

"The Legend of Hollywood," in which Percy Marmont is said to register his greatest emotional delineation, is a product of Renaud Hoffman's directorial genius.

Lucy Fox's Work

Lucy Fox has arrived. Her excellent work in support of Betty Compson in "Miami" resulted in her engagement for "The Wise Virgin," released by Producers Distributing Corporation the coming season.

Miss Fox's screen career covers a perod of four years during which she played the leading feminine roles in many successes.

"Hold Your Breath" Going Strong

That the Al Christie feature "Hold Your Breath" is getting away to a whirlwind start in its first showings is indicated in press reviews and reports from theatres where the picture has been shown.

At Birmingham last week at the Temple Theatre, the picture was announced by City Amusement Inspector, Mrs. M. W. Snell, as being reported by the National Better Films Committee as "of superior entertainment value." The Temple put on a free showing also for children, through cooperation with the Birmingham News.

PAUL SCARDON
Director of Producers Releasing's "Her Own Free Will."

Directors Whose Reputations Assure Good Pictures

LAMBERT HILLYER

RALPH INCE

WILLIAM BEAUDINE

JEROME STORM

Regal and Stromberg Productions Possess Great Array of Directors

NO picture is greater than its director. That cannot be gainsaid. No great production was ever made that did not have great directorial brains behind it. Given a really fine story, a brilliant star, a good cast and excellent continuity, an incompetent director can turn out a very inferior piece of work. Therefore it is that the director is emperor of his domain. He is "monarch of all he surveys; his right there is none to dispute."

In selecting its product for the ensuing year, Producers' Distributing Corporation has not underestimated the guarantee of quality that a great director's name carries. Ralph Ince, Lambert Hillyer, Harmon Weight, Lloyd Ingraham, Jerome Storm, Tom Forman, William Worthington, Bruce Mitchell, William Beaudine, Scott Sidney, T. Hayes Hunter and John G. Adolfi are names to conjure with. The history of their careers and the productions they have sponsored is a glossary of motion picture achievement for the past decade, at least.

LAMBERT HILLYER

Lambert Hillyer, who direct Florence Vidor in "Barbara Frietchie," is one of the real master-directors of the screen today. Born in South Bend, Indiana, and educated at Drake University, he began his career in the newspaper field and wrote short stories. The stage called and he answered. Following an interesting career in stock and vaudeville, he went into motion pictures. His extraordinary directorial talent was recognized by Paramount-Artcraft, for whom he directed twenty-five of the William S. Hart pictures. Then followed an engagement with First National, producing "Skin Deep," "Scars of Jealousy" and "Temporary Marriage." One of his greatest successes was "The Spoilers," for Goldwyn, with Milton Sills.

RALPH INCE

The name of Ralph Ince has been connected with as many box office successes as any director in filmland. In the Vitagraph days Ralph made the reputation for artistry that placed him in the van of great directors, and he has upheld that reputation by a series of brilliant productions made under his direction.

Ralph is a native of Boston, Mass., and began his dramatic career with Richard Mansfield. Beginning his screen career with Vitagraph, first as actor and then as director, he appeared as Lincoln in the "Lincoln" series and directed the Jewel production "The Co-Respondent." Among his successes are "Virtuous Men," "After Midnight," "A Man's Home," "Tropical Love," "A Wide Open Town," "Reckless Youth," "Channing of the Northwest," "The Referee," "Success" and "The Uninvited Guest."

Mr. Ince directs "Lime House Polly" and "The House of Youth," Regal productions released the coming season by Producers' Distributing Corporation.

LLOYD INGRAHAM

The director of Patsy Ruth Miller and Matt Moore in "The Wise Virgin" had a preliminary stage career as director for Oliver Morosco in stock. Then followed his screen work, beginning with Reliance-Majestic and extending through eleven years during which time he has been responsible for some of the greatest productions made by Essanay, Fine Arts, American, Thomas H. Ince, Hodkinson, First National, Douglas McLean Productions and Associated Authors. Some of his successes are "Lavender and Old Lace," "Keeping Up With Lizzie," "Twin Beds," "Girl In the Limousine," "Going Up" and "No More Women."

HARMON WEIGHT

Harmon Weight was selected to direct Betty Compson in "Ramshackle House" because of his unique ability in handling stories of this type. His remarkable success with George Arliss in such great productions as "Disraeli," "The Ruling Passion" and "The Man Who Played God," made by Distinctive Pictures, rank him as one of the most brilliant directorial minds of the day.

Weight was born and educated in Salt Lake City. After a stage career of sixteen years as director and manager of his own stock companies, he entered the motion picture field in 1918, directing for Universal, American Paralta, Selznick and Distinctive.

JEROME STORM

No director on the screen has had a more varied experience in the field of dramatic art than Jerome Storm, co-director with Hunt Stromberg of "The Siren of Seville," starring Priscilla Dean. A native of Denver, Col., Stromberg had a brilliant stage career with such notable stars as James O'Neill, Robert Edeson and Olga Nethersole, and also played in New York stock productions before coming to the screen. His name is attached to many notable screen successes, among them "The Rosary," "Her Social Value," "Arabian Love," "Honor First," "A California Romance," "Truxton King" and "The Madness of Youth."

A recent sensational production directed by Storm is "The Goldfish," starring Constance Talmadge.

WILLIAM BEAUDINE

The director of Margaret Livingston in her first starring vehicle, "The Folly Girl," is William Beaudine, who has achieved an enviable reputation in handling the megaphone for snappy and fast moving comedies. With Christie, Triangle, Fox, Universal, Biograph, Goldwyn, First National and Warner, Beaudine has been responsible for many outstanding box office successes. Among the recent big productions he has handled is "The Marriage Vow," a Warner Bros. release. "Penrod and Sam," "Watch Your Step," "Her Fatal Millions" and "Catch My Smoke," starring Tom Mix, are products of his directorial genius.

Other Men Behind the Megaphone Who "Know How"

HARMON WEIGHT

TOM FORMAN

T. HAYES HUNTER

JOHN G. ADOLFI

Beaudine is a New Yorker and his screen experience dates from 1909.

JOHN G. ADOLFI

The man who directed Georges Carpentier in "The Wonder Man" a few years ago, and who recently came back to the screen and scored with such a fine production as "What Shall I Do?" starring Dorothy Mackaill, has been selected by Frank Woods to direct "Chalk Marks."

John G. Adolfi has had a long and successful stage and screen career. Born in New York, early in life he adopted the stage as a profession and for ten years played in many of the Broadway productions and toured the country in repertoire. In 1909 he went with Vitagraph as leading man. Since coming to the screen he has directed many big productions for Robertson-Cole, B. B. Productions and Arrow, among them "The Little 'Fraid Lady," "The Darling of the Rich" and "The Little Red Schoolhouse."

BRUCE MITCHELL

Bruce Mitchell, who scored a great success with "Love's Whirlpool," starring James Kirkwood and Lila Lee, also directs "Another Man's Wife," with the same stars.

Mitchell was born in Freeport, Ill., was educated at the U. S. Naval Academy in Annapolis, but his induction into the service "didn't take." He launched out as a civil engineer and built railways and power plants for a dozen years in scattered sections of the globe. Then he turned to the screen. He was with Mary Pickford in "Tess of the Storm Country," and then went out and discovered Norma Talmadge, who made a big hit in Mitchell's first big production, "Captivating Mary Carstairs." Since then Mitchell has devoted himself to he megaphone, producing among other successes "A Matrimonial Marathon," "Nobody Home" and a couple hundred more successes.

T. HAYES HUNTER

A long experience with David Belasco, Klaw & Erlanger and as independent producer qualifies T. Hayes Hunter as a director of authority and distinction. Hunter directs Helene Chadwick in "Trooping With Ellen."

In co-operation with Mr. Belasco, Hunter produced "The Girl of the Golden West" and other great stage successes. He then became director general for Biograph, producing Klaw & Erlanger Biograph features. As an independent producer he directed "The Border Legion," "Once to Every Man," "Fire and Sword," "The Cup of Fury," "Earthbound," "Desert Gold" and "The Light in the Clearing." One of his most recent successes is "The Recoil," starring Betty Blythe.

WILLIAM WORTHINGTON

From grand opera to motion pictures is the unique record of William Worthington, who directs "The Girl on the Stairs," starring Patsy Ruth Miller and Matt Moore.

Worthington studied grand opera in France and Germany and had a successful career in opera in France and Germany. and had a successful career in opera, drama and vaudeville. One of the big stage productions which he directed was "Everywoman." His screen career includes affiliations with Gibraltar Pictures, Hodkinson, Universal and other producers. Among his successes are "Opened Shutters," "Go Straight," "High Heels," "Dr. Jim," "Tracked to Earth," "Afraid to Fight," "Kindled Courage" and "The Bolted Door." He also directed "Fashionable Fakirs" for Robertson-Cole.

SCOTT SIDNEY

If Scott Sidney had a thin dime for every laugh he has put on the screen, he wouldn't have to work any more. But Scott likes his work so well that he'd probably go on accumulating enough dimes to buy up all the loose real estate in Hollywood, even if this "financial" arrangement could be consummated.

Sidney directs "Reckless Romance," the Christie Feature Comedy starring T. Roy Barnes. This fun-producer of the screen has to his credit such successes as "Bullets and Brown Eyes," "The Deserter," "The Road to Love," "Her Own People," "Tarzan of the Apes," "Go West, Young Woman" and approximately thirty Christie Comedies, in addition to eighty one and two-reel subjects for N. Y. M. P. A glance at this list shows that Sidney is, by no means, limited to comedy in his directorial efforts.

TOM FORMAN

There is no more versatile director in the industry than Tom Forman, who directs the Hary Carey features made by Hunt Stromberg for distribution by Producers' Distributing Corporation. Few men in pictures have Tom Forman's ability to masterfully blend action and thrills with "the human touch." It is that rare ability that has brought him to the very peak of his profession and has made his name sponsoring a production synonymous with success.

Forman's dramatic training began in Belasco stock on the West Coast. Then he toured the West at the head of his own repertoire company. The screen called to him as it has to many another stage producer, and he took up the megaphone. His career included affiliations with Kalem, Lubin, Lasky, Preferred and Universal. Some of the best known productions which he has directed are: "The City of Silent Men," starring Thomas Meighan; "Shadows," a popular Lon Chaney triumph, and "The Virginian." His most recent success is "The Fighting American," a Universal action drama which has proved to be something of a sensation on Broadway.

Bullfight Scenes

An exact reproduction of the famous Torreo in Seville was constructed at the Thos. H. Ince studios for the spectacular bullfight scenes of "The Siren of Seville," Priscilla Dean's first Hunt Stromberg production for Producers Distributing Corporation.

Claire De Lorez Is Vamp Extraordinary

When it comes to the real technique of vamping, many of our most accomplished screen stars have to yield the palm to Claire De Lorez, who plays a prominent role in "The Siren of Seville," the Producers' Distributing Corporation picture. In this Claire shows 'em how it should be done according to Hoyle, as she has before in such successes as "Enemies of Women" and "Three Weeks." The Producers' publicity department suggests that by studying Claire's adroit methods of subduing the aggressive male, thousands of flappers throughout the country can lead the men a still merrier chase.

Hunt Stromberg "Youngest Producer"

THE youngest producer in the motion picture industry" is a title to be proud of, and Hunt Stromberg, producer of the Harry Carey and Priscilla Dean productions for Producers' Distributing Corporation, has earned every word of it. When older and less successful producers wonder at the early success of young Stromberg, they discount the extensiveness of his training and the magnitude of his ambition. When it is considered that these two qualifications brought him the success he sought at the age of twenty-nine, it is not strange that his competitors look upon him as something in the nature of an infant prodigy.

Mr. Stromberg's biography has all the characteristics of an Horatio Alger novel, modified to suit the modern taste. He didn't start out selling newspapers, but he did begin as a cub reporter on a St. Louis newspaper.

Always interested in motion pictures, Stromberg worked through the star reporter stage, awaiting his opportunity for an opening in the field of his desire. It came in the guise of a position as Director of Publicity and Advertising for the former Goldwyn Corporation. His immediate success attracted the attention of Thos. H. Ince, who finally brought Mr. Stromberg West in the same capacity. In a brief time he had become Personal Representative for Mr. Ince

HUNT STROMBERG

and utilized all his leisure moments in studying the technical details of picture making. And always he waited a chance to try his hand at directing.

When the Ince Studio put out an advertising film titled "A Trip Through the World's Greatest Motion Picture Studio," everyone who knew of young Stromberg's ambition slyly smiled. There was no question as to whose idea it was, for Hunt was the lad who directed it!

This sample of directing convinced Stromberg that every other kind of work was drudgery. Without any hesitation or worries as to the outcome of the venture, he promptly resigned from the Ince organization and set up as a motion picture producer.

While the incredulous jeered, Stromberg calmly produced a successful series of comedy-dramas starring Doris May. The wise-acres stopped laughing at him pronto—and then laughed with him when he produced his Bull Montana comedy series.

This year will undoubtedly establish him among the most successful independent producers in the business.

The first production made by Stromberg on the schedule of releases of Producers' Distributing Corporation for the coming season, is "The Siren of Seville," starring Priscilla Dean, released August 17. The next in order is "Roaring Rails," starring Harry Carey, released October 6. Then follow Priscilla Dean in "A Cafe in Cairo," December 1, and Harry Carey in "The Man From Texas," released December 7, and "Soft Shoes," starring Carey, January 11.

Veteran Film Men Head Eastern Productions

Hurst and Hobart Are Well Equipped For Executive Posts

IN the world of amusement experience is the vital foundation of success and W. O. Hurst, president of Eastern Productions, Inc., is splendidly equipped with this sensational knowledge. Before his entrance into the motion picture industry Mr. Hurst was associated with the legitimate theatre in the graduated capacities of actor, manager and producer in vaudeville, dramatic stock and musical comedy.

His association with the motion picture business began with the original Paramount as film editor of the Paramount Magazine, and during the two years that he occupied this post he conceived the ideas that brought many famous men to the screen, including the late Theodore Roosevelt in a film on preparadness, Professor Hugo Munsterberg and Professor Shattuck of Vassar College in exploration subjects.

Later Mr. Hurst became production manager of the Bray Studios, from which position he returned to Paramount as production manager of that company's short reels. Then in the feature field his experience was broadened as general manager of the Whitman Bennett Studios, and in organizing Eastern Productions, Inc., he became an independent producer on his own account.

With this wide range of experience in the creation and preparation of amusements, Mr. Hurst is endowing the company with the vision and concrete ability to make pictures predestined as financial successes on the Producers' Distributing Corporation program.

Henry M. Hobart, secretary of Eastern Productions, Inc., also is president of Distinctive Pictures Corporation, producers of the George Arliss pictures. He is one of the few men in the industry in whom may be found a rare artistic sense combined with substantial technical and commercial knowledge.

In 1919 Mr. Hurst selected Mr. Hobart as one of the executives best qualified to build up the Hurst film interests. As vice-president of the International Film Company, Mr. Hobart was production executive in charge of the making of "Humoresque," "The Inside of the Cup," "Heliotrope" and "The World and His Wife."

In 1921 Mr. Hobart aided in the formation of Distinctive Productions, Inc., and produced "Disraeli," "The Ruling Passion," "The Man Who Played God" and "The Green Goddess" with George Arliss.

THE BRAINS BEHIND EASTERN PRODUCTIONS, INC.

W. O. Hurst, President, and Henry Hobart, Secretary. Their pictures are released through Producers' Distributing Corp.

"Barbara Frietchie" Is Hailed As a Potential Triumph of the Films

THE greatest box office successes in the history of the film industry have been productions based on historic episodes. "The Birth of a Nation," "The Covered Wagon" and "America"—great in conception and in execution—owed much of their popular appeal to the fact that they were told against a background of actual events. "Quo Vadis" and "Scaramouche" are equally indebted to history for their success.

Undoubtedly the most heroic and appealing feminine character in recent American history is "Barbara Frietchie," that noblehearted woman of Civil War days, immortalized in poem and legend and beloved of every man, woman and child in the United States.

As a stage play by Clyde Fitch, "Barbara Frietchie" was one of the favorite roles of that peerless actress, Julia Marlowe. It was an outstanding success on Broadway in the heyday of the lovely Julia's brilliant career, and was played in every great theatrical center, where it was acclaimed one of the master-dramas of the American stage. For many seasons it has been among the most popular sellers for amateur shows and stock companies, and ranks with "Rip Van Winkle" and "Uncle Tom's Cabin' 'in popularity.

"Barbara Frietchie" comes to the screen with a great star, Florence Vidor, in the title role; a great director, Lambert Hillyer, at the helm; with unlimited technical and scenic equipment under the supervision of the best constructive brains in the industry, to be visualized in a sumptuous and stupendous photo-drama, in which the heart throb of that epochal period of American history so thrilling and absorbing to every American is laid bare. It is the poignant tragedy which gripped the heart of noble American womanhood of Civil War days, exposed with the artistry of real masters of photoplay art, interpreted by an actress who has been called "the loveliest type of American womanhood." Florence Vidor was chosen to portray the title role because she possesses, in a superlative degree, the innate charm and beauty typical of the American woman.

One of the most brilliant casts ever assembled for a motion picture drama supports Miss Vidor. Edmund Lowe, who plays the male lead, "Captain Trumbull," is a sterling and virile actor with a legion of admirers. Mr. Lowe is starring this season in the great Channing Pollock special, "The Fool." Emmett King is "Colonel Frietchie," Joe Bennett is "Jack Negly," Charles Delaney is cast as "Arthur Frietchie," and Louis Fitzroy as "Colonel Negly." Others in the cast are Gertrude Short as "Sue Royce," Mattie Peters as "Manning Lou" and Slim Hamilton as "Fred Gelwek."

"Barbara Frietchie" was produced under the personal direction of Lambert Hillyer, who is responsible for some of the greatest screen successes of the past five years, including "The Spoilers," the William S. Hart series of box office successes and many of the biggest specials made at the Culver City studios for First National and Famous Players.

Barbart Frietchie, Southerner, falls in love with Will Trumbull, Northerner, a friend of her brother Arthur. When war is declared and

FLORENCE VIDOR
In "Barbara Frietchie," a Regal Picture for Producers Distributing Corp.

Trumbull leaves the Frietchie home in Maryland where he is a guest, to go back and fight for the Union, Barbara declares that she never wants to see him again.

Trumbull leads a victorious force to Frederickstown, the home of the Frietchies. There he saves Arthur from being captured by Union men, and Barbara, grateful, comes to the realization that there is no North or South where love is concerned. She promises to marry Trumbull, and despite her father's anger journeys to Hagerstown where Trumbull has been ordered, to be married. The Confederates advance upon Hagerstown. Before the ceremony can be performed, Trumbull is called away. In battle, he is wounded by Arthur Frietchie, who, grief stricken, brings him to the Frietchie home.

Barbara thinks Trumbull dead, and a great hatred arises in her heart for the South. She takes the Union flag and unfurls it from the balcony. She is shot at, but hurls defiance at the crowd that gathers. Stonewall Jackson, who is in command, admiring the bravery of the girl, gives orders that anyone who harms her be shot. Despite his order, a jealous suitor wounds Barbara. She staggers into the house and to Trumbull's bedside. He revives, whispers a few love words and then appears to be suffering a relapse, but with kisses and pleadings Barbara brings him back. Later they are married at Hagerstown, while the Colonel raises the Union flag over his home once again.

About Matt Moore

The name of Matt Moore always assures a ready response at the box office. His droll, good humor is a mighty asset to a motion picture, and those who saw him in "Captain Applejack," in "Strangers of the Night," the screen version of that play, can expect to see some mighty fine work in "The Wise Virgin," the Elmer Harris production, released by Producers Distributing Corporation, in which he co-stars with Patsy Ruth Miller.

"Barbara Frietchie," a Producers Distributing Corp. Picture.

Priscilla Dean in "The Siren of Seville," a Producers Distributing Corp. Picture.

Priscilla Dean Overshadows Her Former Roles in "Siren of Seville"

Colorful Story in Vivid Setting Gives Star Part That Lives Up to Box Office Title

THE Wildcat of Paris is back! The Virgin of Stamboul is ready to fill your box office coffers.

"The Siren of Seville," a multicolored, high-powered romance of sunny Spain, with beautiful and dynamic Priscilla Dean in a vivid, passionate characterization that surpasses in emotional intensity the role of the immortal Carmen, is a production that eclipses anything of its kind in the history of the photoplay.

Picturesque Seville, rich in adventure, intrigue and the conflict of elemental passions, is the locale of this pulse-quickening, exotic drama that surpasses in color and intense action any production in which Miss Dean has ever appeared.

Peerless Role for Miss Dean

The role of the "Siren" is of a character in which Miss Dean is peerless. It is the last word in tempestuous, emotional histrionic art. Exotic, fiery, dynamic, lovely, appealing—everything that the American public admire and seek in their screen heroines is embodied in her portrayal.

"The Virgin of Stamboul," "The Wildcat of Paris" and "Outside the Law" were a trio of moneymakers as great as any star ever made. If you played them you know the truth of such a statement.

"The Siren of Seville" will go them all one better, for in it Priscilla Dean gives the greatest performance of her career. It's the first of her own productions, and she has put her heart and soul and her boundless energy into it.

Today she looks far more attractive than she has ever appeared before, and in addition she has an appeal in this picture that her other productions only partly brought out.

Great Box Office Title

"The Siren of Seville" and Priscilla Dean. That's a combination of names to conjure with.

"The Siren of Seville" is euphonious. It lends itself perfectly to your advertising and exploitation. When connected with Priscalla Dean it is not super-sexy or lurid. But it is intriguing. It suggests action and romance and thrills and color and entertainment! And the picture itself backs up all that the title promises.

A Brilliant Cast

Appearing as Gallito is Allan Forrest, one of the screen's most popular leading men. He has appeared with many of the screen's most popular feminine stars, and scored a personal triumph opposite Mary Pickford in "Dorothy Vernon of Haddon Hall." Claire de Lorez, a new prize screen vamp who jumped into prominence through her work in "Three Weeks," is ideally cast as Ardita, the dancer. Stuart Holmes as Cavallo gives the splendid performance for which he is always depended upon, while Bert Woodruff and Mathew Betz complete the all-notables cast.

H. H. Van Loan's Greatest

The story of "The Siren of Seville," was written especially for Miss Dean by H. H. Van Loan, one of the screen's most famous and popular writers, and the author of "The Virgin of Stamboul." It embodies every ingredient of good entertainment—action, romance, thrills, drama, pathos, humor, color, realism and novelty.

The fact that it is laid in modern Seville, gives it an unusual and glamorous background—one that has seldom been pictured on the screen before, and never more realistically. The action is amazingly fast, but at all times logical.

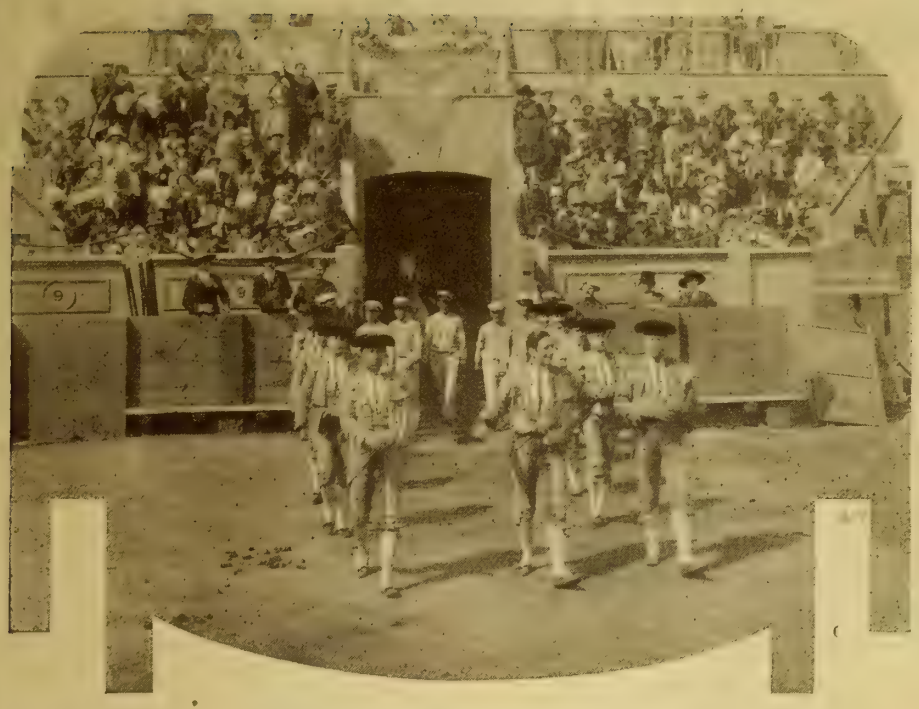
The romance is fascinating and wholesome. The drama is of the type that builds up to a terrific climax. The touches of pathos are few but are sympathetically handled and serve to high-light the picture, not to depress the spectator.

Storm and Stromberg Co-Directors

"The Siren of Seville" was directed by Jerome Storm and Hunt Stromberg.

Jerome Storm directed fourteen of Charles Ray's best pictures, including "The Girl Dodger," "The Egg Crate Wallop," "A Nine o'Clock Town," "The Pinch Hitter" and "Peaceful Valley," as well as "The Rosary," "Truxton King," "Saint Elmo" and "The Goldfish," one of Constance Talmadge's biggest successes. These productions served to establish him as one of the foremost directors of the "human type" of screen entertainment, and he has injected countless sympathetic and deftly humorous moments into "The Siren of Seville."

Another View of Priscilla Dean in "The Siren of Seville."



The Parade in "The Siren of Seville," a Producers Distributing Corp. Picture.

Hunt Stromberg is a realist and a genius at staging thrills and stirring drama. His direction of "The Fire Patrol" caused him to be termed by the critics as "the most promising young genius among the directors today." His skillful handling of the difficult bullfight scenes, and the amazing sweep of the mob scenes are splendid examples of the Stromberg touch.

Looks Like a Million Dollars!

In the parlance of the studios, "The Siren of Seville" looks like a million dollars on the screen.

The picturesque streets of Seville have been reproduced with remarkable fidelity of detail. The reproduction of the famous Torreo—or bull ring—in Seville is another amazing production feat. Other elaborate settings include the Cafe Refena when revelry is at its height, the bizarre but gorgeous apartment of Ardita, the dancer in which a lavish Bohemian party is staged, the home of the Presidente and a dozen others, all of which are a tribute to the technical side of motion picture making.

A Realistic Bull Fight

The great climax of "The Siren of Seville" occurs in the midst of the bullring and in staging these scenes the bloody side has been carefully avoided and the thrilling side accentuated.

Of special interest is the spectacular ceremony which always precedes the bullfights in Spain. This has been staged with careful attention to detail and pictured in its entirety in "The Siren of Seville," thus providing a series of scenes that the screen has never before presented.

To assure authenticity in the staging of this sequence, Senor Manuel de los Ries and his troupe of professional toreadors, matadors and picadors from Seville, who happened to stop in Hollywood on their way to Mexico City, were pressed into service. A trio of prize bulls from a famous hacienda in Mexico were also secured, and as a result, the scenes of the actual bullfighting are breath-taking in the extreme.

Thrilling Fights

Without doubt one of the most realistic and thrilling scenes of its kind ever staged is the fight between Miss Dean and Claire de Lorez. Equally as tense is the knife struggle between Allan Forrest and Stuart Holmes in the Cafe Refena. The scenes in the arena, culminating in Madrid's rescue of Gallito, leave the spectator tingling from head to foot with excitement.

Superlative Photography

The very best of pictures can be spoiled by poor photography, and in securing Sol Polito as chief camera-man for "The Siren of Seville," producer Stromberg made certain that he would have no worries along these lines. Mr. Polito has accomplished some remarkable camera feats in this production and has brought out all the beautiful features of the scenic environment.

Other notable productions which Polito photographed include "The Bad Man," "The Girl of the Golden West" and "Why Men Leave Home."

Lila Lee Has Won Wide Recognition

Among the group of brilliant screen actresses who have an assured place in the hearts of movie fans, and whose names over the marquee spell rich financial returns at the box office, Lila Lee ranks in the very forefront as an asset for the live-wire exhibitor.

Miss Lee has gained her place in the hearts of the public through sheer merit. Her work in a long list of Famous Players productions, including her appearances as leading woman for Wallace Reid, has steadily increased her drawing power until today she is a tremendous drawing power. For ten years before her first appearance in pictures under the Lasky banner, Miss Lee was known to vaudeville fans as "Cuddles Edwards." She has carried her speaking stage popularity into the film field through a long series of outstanding successes, not the least of which have been the productions in which she has co-starred with her husband, James Kirkwood.

Lovely Lila Lee and her stalwart husband, James Kirkwood, are without doubt one of the most powerful starring combinations on the screen today.

Is of Sea Stock

Although Harry Carey is considered the typical Westerner by screen fans, it is not generally known that his family was of the sea and that he was brought up on Long Island Sound. In "Tiger Thompson," the Hunt Stromberg production for Produecrs Distributing Corporation, he again plays the wholesome, lovable cowpuncher upon which his success is based.

Has Special Stills

A special line of exceptionally artistic stills have been made for "Barbara Frietchie" by Karl Strauss, who is famous on the Pacific Coast as an artist-photographer. The Composition as well as the artistic lighting effects he has secured in the "Barbara Frietchie" stills are said to be excellent.

Priscilla Dean in "The Siren of Seville," a Producers Distributing Corp. Picture.

Elmer Harris' Life One of Versatility

OUT in San Francisco some twenty-five years ago an imaginative and ambitious youth, burning the midnight oil in order to qualify for his exams at the Haigh Street School, came upon the magic words in a classic play ascribed to the Bard of Avon. "All the world's a stage," was the legend, and the youth having a literal streak in him as well as fanciful brain, resolved henceforth to live up to the sage's axiom.

The youth was Elmer Harris, and tangible proof that he followed his resolution through to the bitter end is attested by his remarkably versatile and successful career. For Elmer Harris has in his time "played many parts," all more or less corelated with the dramatic art.

After graduating from the University of California, young Harris made his stage debut with Robert Edeson in "Soldiers of Fortune." That he survived this preliminary test with honor is attested by the fact that it led to an engagement wih Coquelin, the elder, and the great Rejane in London, Paris and Hamburg. Subsequently he toured in this country with Olga Nethersole and other noted stars.

Having proved his histrionic talent, Harris immediately broke out into a rash popularly known as "an itch for scribbling," a more or less common affliction of creative genius.

ELMER HARRIS

In other words, he became dramatic critic of the New York Globe and started writing short stories for the American, Everybody's and Hampton's. Pursuing the Muse further he turned to playwriting, and in rapid sequence turned out "Sham," "The Offenders," "Your Neighbor's Wife," "Trial Marriage." "Pretty Mrs. Smith," "So Long Letty," "Canary Cottage," "What Next" and "Poor Mama."

The movie field was a logical one for the brilliant young dramatist. Starting with Thannhauser-Mutual, he wrote the first "super" feature, a four-reel version of "Sappho." He then went with the Lasky West Coast Studios, doing original adaptations, progressed to general director of Realart and subsequently joined the Mary Pickford forces. With Frank Woods, Thompson Buchanan and Clarke Thomas he later organized Associated Authors.

The formation of the new producing company known as Elmer Harris Productions, and the distributing arrangements, are the culmination of conferences held recently in San Francisco and Los Angeles by the western financier and F. C. Munroe, president of Producers Distributing Corporation.

Mr. Harris will supervise the production of five feature photoplays for release through Producers Distributing Corporation during the coming year, of which two, "The Wise Virgin," starring Patsy Ruth Miller and Matt Moore, and "The Girl on the Stairs," with the same stars, will be given to the public this fall.

Walter Tilford Known as a Leading Technical Expert

WALTER TILFORD, head of the Tilford Cinema Corporation, has been associated with the motion picture business since the early days of features. Prior to becoming active in the production field he was an exhibitor in Murfreesburo, Ill., where he operated five theatres, and with this knowledge of exhibitor needs he entered the producing end of the business as a technical director with Famous Players when that company was operating its modest studio on West 56th street, New York City.

Four years ago he purchased the Tiffany Studio on West 44th street, New York, and since then has operated it under the name of the Tilford Cinema Studio. In the four years of its operation forty-three features, including such well-known subjects as "Why Girls Leave Home," "School Days," "Broadway Rose," with Mae Murray, and "The Bright Shawl," with Richard Barthelmess, have been made at the Tilford Studio under Mr. Tilford's technical direction.

Recently Mr. Tilford broadened the scope of his operations to include the studio at Miami, Fla., and with the equipment of both studios at his command he produced the two Betty Compson pictures, "Miami" and "Ramshackle House," and "Another Scandal," starring Lois Wilson, for release through the Producers' Distributing Corporation.

WALTER FORD TILFORD
Head of Tilford Cinema Corporation.

James Kirkwood an Institution

James Kirkwood is an institution, as firmly established in the world of motion pictures as any star on the screen today. His name is the synonym for success at the box office and assurance of unsurpassed characterization in any role which he assumes.

Kirkwood is a great actor because he takes his art seriously. He is a student of the drama; thinks it, dreams it, in fact, lives it every day. He has devoted a lifetime to the study of dramatic technic, a life rich in varied histrionic experience. In eighteen years devoted to the legitimate stage, he rose from the very bottom in stock organizations to a string of triumphs on Broadway. His following has been so great that ever since he has been in pictures eastern managers have continued to make him offers. Only recently he returned east to play the lead in Channing Pollock's success, "The Fool."

His career in pictures has embraced an endless variety of characterizations, beginning in the old Biograph days, and today he is more firmly entrenched in public favor than ever.

Co-starring with Lila Lee, his wife, James Kirkwood and Lila Lee form a powerful box office attraction.

M. E. COREY
San Francisco Branch Manager, Producers' Distributing Corp.

Al Christie, the Comedy King

With Brother Charles Holds Record For Film Humor

THE Comedy King! That's Al Christie, who has held the record for jazzing up the risibilities of motion picture audiences since the very inception of screen laughmakers, and whose feature comedies will be distributed by Producers' Distributing Corporation the coming season.

Al Christie can justly lay claim to being the real pioneer of the West Coast producers, for it was he who inaugurated the great exodus of movie actors to Hollywood. This was in October, 1911, and he's still there, firmly entrenched in his "Komedy Kingdom." Since that distant day, during which pictures —comedies in particular—have progressed from the shooting-gallery stage to the heights of dramatic entertainment, Al Christie's sway has been undisputed.

Why audiences laugh and what's the best brand of laughter for the human system, is an open secret to Al. In addition to a natural talent for the psychology of humor, Christie has the vast advantage of a long and varied experience in the dramatic art. His early career was as stage manager of the London Opera House, London, Ontario. Subsequently he served as stage manager with various theatrical companies, and then went to New York for Liebler & Company. When motion pictures first came into vogue he became a director, and he has directed comedies for thirteen years.

Then came his peregrination to Hollywood in 1911. His company was merged with Universal in 1915 when Universal City was built, with Christie at the head of comedy production. Severing his connection with Universal in 1916, Christie went into the production end on his own account, his brother, Charles Christie, being associated with him as manager. An incorporation was effected later that year and the property which is now the present Christie studio was acquired. This plant extends a city block along Sunset Boulevard and is complete in every respect.

Since the formation of the Christie organization more than 600 comedies have been made, in addition to occasional feature-length productions such as "So Long Letty," "Hold Your Breath" and "Reckless Romance."

Then there is Charlie Christie, who is known publicly as the business manager of the organization, but behind and between the scenes Charlie is a powerful aid to his brother in the actual creation of laugh-provoking story situations and in the invention of box-office titles for the Christie offerings. Charlie Christie has a comedy sense that is second to none except his brother Al and his judgment of the picture value of a story has had much to do with the fame of the Christie name.

AL AND CHARLES H. CHRISTIE, THE COMEDY BROTHERS

Woods a Veteran Author-Director

SIXTEEN years in motion pictures, with a record of having produced and supervised more than 600 pictures, qualify Frank E. Woods as one of the industry's veteran author-directors.

Like many another dominant factor in the production field, Mr. Woods' early career was in the newspaper field. He published the first review of a motion picture in the New York Dramatic Mirror, of which he was chief editor. Shortly after he plunged right into the author field. With Biograph, Kinema, Reliance-Majestic and Fine Arts, he wrote over 100 photoplays. He was closely associated with D. W. Griffith in the days of the Reliance-Majestic studios, and was his supervisor of production at the Fine Arts studio, making Triangle pictures. Mr. Woods collaborated with Griffith in adapting "The Birth of a Nation" for the screen, and he has edited, directed and supervised some of the finest pictures that have come to the screen.

FRANK E. WOODS

Frank Woods' knowledge of screen technic, combined with his marked ability to define and express human emotions convincingly, make him a dominant factor in the production of real money-making pictures.

The producing company known as Frank Woods Productions, and the arrangements for distributing its product, are the result of conferences recently held in San Francisco and Los Angeles by F. C. Munroe, president of Producers Distributing Corporation, and the western financier.

During the coming season five big productions will be contributed by Frank E. Woods from his magnificently equipped Peninsula Studios at San Mateo, Cal.

Start "Chalk Marks"

Activity is again the watchword at the Peninsula Studios, San Mateo, where production starts this week on "Chalk Marks," the first of five Frank Woods productions to be made there for release by the Producers Distributing Corporation. The picture is to be directed by John G. Adolphi under Woods' personal supervision. 'Chalk Marks" is an original story by Woods and owing to the different periods covered by the story all of the roles are said to be extremely difficult and Woods is selecting his cast with unusual care.

Titles "Wise Virgin"

Percy Heath, well known scenarist, arrived in San Franeisco last week from Hollywood and is now at the Peninsula Studios in San Mateo, doing the titling on "The Wise Virgin," Elmer Harris' initial production for the Producers Distributing Corporation.

"The Wise Virgin," a Producers' Distributing picture.

Stories With Audience Appeal

Just a Hint of Their Diversified Attractiveness

"Welcome Stranger" Played on Broadway

Among the Broadway stage successes adapted to the screen and scheduled for release by Producers Distributing Corporation the coming season is "Welcome Stranger," starring Florence Vidor, made by Belasco Productions under the direction of James Young.

"Welcome Stranger" was a success on Broadway and gave George Sidney one of the greatest roles in that brilliant comedian's career. The play was written by Aaron Hoffman, and the screen adaptation, edited and titled by Katherine Hilliker, follows the stage version closely.

The story is clean comedy of the "Potash and Perlmutter" class, with an undercurrent of humanity that throws the humorous situations into high relief.

"I cast my bread upon the water and it came back sandwiches," is the recurrent phrase of the leading comedian, a character of Hebraic extraction who demonstrates to a New England community that "one touch of nature makes all the world kin."

Florence Vidor has one of the most appealing roles of her career in this delightful comedy. Dore Davidson, who scored a distinct hit in "Humoreske," plays the role made famous by George Sidney. Lloyd Hughes is the juvenile. Others in a really notable cast are: Virginia Brown Faire, Noah Beery, Robert Edeson, Wm. V. Mong and Fred J. Butler.

Forman to Direct Carey in Westerns

Popular Harry Carey, the "Typical Westener of the Screen," will be seen in three of the fast-shooting, reckless-riding, hard-fighting productions which have become synonymous with this husky star of motion pictures.

As further proof that he intends to spare neither time nor money to make his series of Carey features for Producers Distributing Corporation the most successful of any pictures the popular Western star has made, Hunt Stromberg signed Tom Forman to direct "Roaring Rails" and the other Carey features which will be released the coming season.

"Roaring Rails" is a feature in many respects different from anything in which Carey has yet appeared, combining a railroad drama with vigorous melodrama of the great outdoors, and culminating in a forest fire—one of the most thrilling scenes of its kind ever staged for the motion picture camera.

A fine supporting cast is seen in this production, including Edith Roberts as the feminine lead and Wallace MacDonald as juvenile.

"Girl on the Stairs" Is a Comedy-Drama

Patsy Ruth Miller and Matt Moore co-star in "The Girl On the Stairs," an Elmer Harris production made under the direction of William Worthington. This is a sensational comedy-drama with a whirlwind climax and unexpected denouement.

The charming Patsy plays the role of a society flapper whose only "vice" is sleep-walking. This inevitably leads her into many complex and apparently compromising situations. In one of her somnambulistic peregrinations she wanders into the water and starts swimming for England, or points beyond. Needless to say, Matt Moore, in the role of hero, is kept busy rescuing the lady. But things get rather thick when Patsy meanders into the apartment of a murdered man, and she and Matt have a tough time trying to "laugh that off." They finally succeed in doing it, however.

The comedy is adapted from the Ainslee Magazine story by William Bouve, a well known writer.

More Scenes of "The Wise Virgin"

Scenes from "The Legend of Hollywood," with Percy Marmont and Zasu Pitts, released through Producers' Distributing Corporation.

"The Folly Girl" Colorful Comedy

"The Folly Girl," starring Margaret Livingston, the latest sensation in screen vamps, is a smashing comedy of the race-track and the bright-lights of Broadway. This production offers an unprecedented exploitation feature in connection with its showing in the form of personal appearances of Margaret Livingston and her entire company in all the principal cities.

It is a story teeming with life and color. It is the kind of photoplay material that lends itself to comedy, pathos and the jazzy high spots of the Great White Way. Miss Livingston, who made a distinct hit in "Wandering Husbands," with James Kirkwood and Lila Lee, in a delightful characterization of a new style of vamp has a role that fits her from the top of her auburn crowned head to her twinkling toes. She scintillates in a maze of hectic, romantic and comic situations as a chorus girl who becomes involved in an affair with a reckless race track gambler.

An excellent cast will support Miss Livingston in this speedy comedy. William Beaudine is the director.

Picture Discusses the Unwritten Law

Since the coalition of James Kirkwood and Lila Lee, this brilliant duo of screen stars have had no stronger vehicle for their talents than "Another Man's Wife." This is virile and colorful. The theme is one that has been a source of heated discussion since the world began. Is there justice in the "unwritten law"? Has a man the right to revenge himself on the invader of his home?

Here is a big subject, and one that is developed through many complex and thrilling situations to a gripping climax. It concerns John and Helen Brand, a love pirate who would steal Helen away from her husband, and the power of a noble woman's love to rescue a masterful man from the brink of destruction. The action leads the principal characters from New York to Mexico where many exciting adventures are met.

One of the high-lights of spectacular action is a shipwreck at sea. A desperate hand-to-hand battle between Brand (Kirkwood) and a bad man of the sea who attacks Helen (Lila Lee), and the subsequent reconciliation of Brand and Helen, bring to a happy close an absorbing photodrama.

The story is by Elliott Clawson. Bruce Mitchell directed. The supporting cast includes James Kirkwood, Lila Lee, Matt Moore, Wallace Beery, Chester Conklin and Zeena Keefe.

"Chalk Marks" Is Study of Humanity

Once in a decade there comes to the screen a story so startlingly original and so graphic in its delineation of certain phases of human conduct, that the movie world is astounded and producers, authors and directors ask themselves: "Why didn't I think of that? It's a knockout!"

This is heralded as what they will say when "Chalk Marks," the Frank E. Woods production for Producers Distributing Corporation, is screened.

"The most striking idea and original story in motion picture history," is the judgment of those who have read the script and have seen the picture in the making.

"Chalk Marks" is a literary document on humanity in which Mr. Woods has put the full power of his life-long study of life in every strata of society. It is a powerful dramatic conception and arraignment of human ingratitude and inconsistency. The story is stold in three different periods, the first of these in 1880, the second 1910 and the third the present. Because of the different periods all the roles are extremely difficult, and Mr. Woods selected his cast with unusual care. Featured in the excellent cast are June Elvidge, Helen Ferguson, Lydia Knott, Priscilla Bonner, Marguerite Snow and Ramsey Wallace. John G. Adolfi directs.

"Reckless Romance" From a Stage Farce

A stage farce that kept Broadway roaring with laughter for an entire season is one of the Christie Features released by Producers' Distributing Corporation under the screen title of "Reckless Romance." It is an adaptation of "What's Your Wife Doing?" declared by New York critics to be one of the funniest comedies since the sensational "Fair and Warmer."

When Al Christie saw "What's Your Wife

Percy Marmont, "The Legend of Holly wood," a Producers' Distributing Picture.

Betty Compson in "Ramshackle House," a Producers' Distributing picture.

Doing?" he decided it would make a wonderful screen farce-comedy, and exhibitors who book this "Christie Speedster" will agree that Al, as usual, was right. It promises to eclipse "Hold Your Breath," the first Christie Special released by Producers' Distributing Corporation, in popularity. Speed is its slogan.

T. Roy Barnes, who scored heavily in Cosmopolitan's "Great White Way" and "The Go-Getter," heads the cast. Tully Marshall and a galaxy of Christie favorites appear in support.

This production is directed by Scott Sidney, who was responsible for "Hold Your Breath."

Everglades Seen in "Ramshackle House"

The exotic beauty of the Everglades of Florida is used as a background for Betty Compson's picture, "Ramshackle House," produced by the Tilford Cinema Corporation and directed by Harmon Weight, for distribution by Producers' Distributing Corporation.

It is the prediction that in "Ramshackle House" the magnetic personality and individuality of Miss Compson will radiate with more brilliancy than anything she has ever done heretofore. Romance, intrigue and real gripping situations, built up in a splendid sequence of episodes, make this a wonderful story for Miss Compson.

The cast is an unusually strong one, including John Davidson, who scored a distinct personal hit as the villain in support of Rudolph Valentino in "Monsieur Beaucaire"; Robert Lowing, William Black, Dan Duffy and others of equal note. The play is based on the widely read novel of the same name by Hulburt Footner, published by George H. Doran Co.

Helene Chadwick In Striking New Film

"Trouping With Ellen," with Helene Chadwick in the role of a chorus girl who renounces the luxury of a perfumed society boudoir for grease paint and a Broadway dressing room, is one of those stories with a lure and fascination that appeal to every audience. The stage and the life of the people "behind the scenes" when contrasted with the butterfly existence of a society debutante, make for the highlights of dramatic contrast and absorbing situations.

An adaptation of the popular Saturday Evening Post story by Earl Derr Biggers, "Trouping With Ellen," is one of the finest bits of fiction written by that popular author, whose "Seven Keys to Baldpate" was a dramatic and literary sensation.

A notable cast appears in support of Miss Chadwick in this picture, including Gaston Glass, Mary Thurman, Zeena Keefe, Tyrone Power, Riley Hatch, Basil Rathbone and John Tanzy.

The production was made by Eastern Productions, with T. Hayes Hunter directing.

"Lime House Folly" A Colorful Contrast

As gripping a story as any Peter B. Kyne ever wrote, with the tang of the salt sea of a Conrad tale, with locale in the notorious Barbary Coast of San Francisco when that picturesque place reeked with highly colored and sensational episodes, in "Lime House Folly," starring volatile Jacqueline Logan in the role of a capricious Coryphee of a Cafe.

Action and adventure—power and passion—are the keynotes of this colorful drama.

Written by Edward J. Montaigne, and directed by Ralph Ince, this is the kind of a picture that will hold the attention of audiences throughout and should produce a veritable sensation.

The drama moves fast. Lime House Polly drifts into a cafe on the Barbary Coast looking for a job. She is a dancer and immediately makes a hit thereby incurring the enmity of Blonde Bessy, who had been a headliner at the cafe. Peter Marks, just back from a whaling cruise, drops into the cafe and immediately falls in love with Polly, who reciprocates. The owner of the cafe entices Peter upstairs, dopes him with knockout drops, and dumps him into a cellar, stripped of his money. Believing Polly had helped rob him, Peter waylays her the following day, shanghaies her and imprisons her in the cabin of his whaler. Polly cooks, and dances for the crew, bears Mark's jeers and taunts, and is happy, for she loves the sea and she loves Peter Marks. Realizing the change in the girl, Peter sends her back to San Francisco on a passenger steamer. There Polly lives with one big

Scenes from "Welcome Stranger," a Belasco production released by Producers' Distributing Corporation.

"The House of Youth," a Producers' Distributing Picture.

purpose in mind, to earn enough to pay the money Crawley had stolen from Marks. Her health breaks under the strain of her intense efforts to accumulate enough to repay the man she loves, she loses her looks and then her place at Crawley's. When Marks returns she is dancing in the Chinese cafes. He finds and taunts Polly with having found her level at last. Infuriated, Polly turns on him, tells why she has been dancing for anyone who would pay her, and flings the money she had saved at him in handsful. Then she collapses, her beautiful young body broken under the demands she had made on it.

After weeks in a hospital, Polly drifts back to life—to find Marks leaning over her bed, waiting to ask her forgiveness and to tell her he loves her.

Suspense and Power In Marmont's Role

A combination of a great story, a cast of the finest character actors on the screen today, and a directorial genius, make "The Legend of Hollywood," a truly remarkable production and one that should prove an outstanding box office success.

Percy Marmont, who scored one of the greatest successes in recent years as the whimsical "Mark Sabre" in "If Winter Comes," is the star. Zasu Pitts, the most unique personality on the screen today, plays the feminine lead, a characterization that gives her a wonderful opportunity to exploit her versatility, the role ranging from farce comedy to the deepest pathos.

"The Legend of Hollywood" is from the Photoplay Magazine story by Frank Condon, and tells of the despairing struggles of a writer to gain recognition in the field of scenario writing. Disappointment follows disappointment until, on the brink of desperaton, he gambles with death in a thrilling game of seven glasses, one of which contains poison.

As the glasses are emptied, one by one the suspense is poignant and almost paralyzing in intensity. The acting of Percy Marmont in this great scene, depicting mental torture and the slow breakdown of the man as the inevitable climax approaches, is one of the greatest histrionic triumphs ever recorded on the screen.

Renaud Hoffman, a newcomer to screenland and a young director who has been called a genius, is responsible for the production.

"Wise Virgin" Has Many Good Moments

The first production on the release schedule of Producers Distributing Corporation starring Patsy Ruth Miller and Matt Moore is "The Wise Virgin," an original story and production by Elmer Harris.

"The Wise Vigin" is the story of a sophisticated maiden who forsook the primrose paths of flapperism to marry a red-blooded man at the behest of an old-fashioned grandmother, and was wise enough to recognize true love before it was too late.

The action ranges from the effete society of the east to ranch life in the west, and the story abounds in unexpected situations and dramatic intrigue of an exhilarating and thrilling character.

The production was made at the Peninsula Studios, San Mateo, California, under the direction of Lloyd Ingraham.

The cast includes Lucy Fox, Edythe Chapman and Leon Bary.

"House of Youth" A Box Office Puller

This is the day of Youth. It is the golden age of the younger generation. Jazz is King, and Speed is the Watchword. If you're not young in years, you've got to put up a Fountain of Youth front, else you're soon shuffled into the discard.

The cry of the movie fan and the exhibitor is for Youth. Ziegfeld's "glorification" of feminine beauty and youth has made him a millionaire, so there must be something in it.

"The House of Youth," starring vivacious Jacqueline Logan, is a gripping drama of the morals and marriages of the younger generation. It is based on the story by Maud

Betty Compson in "Ramshackle House," a Producers' Distributing picture.

"The House of Youth," a Producers' Distributing picture.

Radford Warren, one of the season's best sellers. Much of its narrative is devoted to a jazzy, fast young set of a smart suburban country club.

Corinne Endicott (Jacqueline Logan) is the central character. She is a typical girl of the hour, pleasure loving yet individual. Of an old and well-known New York family, not rich but thrown with rich people, she is swept into the racing and intoxicating current of society. The manner in which she met reverses, and how she finally chose to build her House of Youth, makes an absorbing story. It contains many intensely dramatic situations, excellent characterizations, and moves fast.

It is an ideal vehicle for Jacqueline Logan. The cast includes Malcolm McGregor, Vernon Steele, Nola Lusford, Richard Travers, Lucila Mendez, Barbara Tennant, Elise Manning, Hugh Metcalf and Edwin Booth Tilden.

The production is directed by Ralph Ince. The continuity by C. Gardner Sullivan.

Orient Setting For A Cafe In Cairo

The Orient is the ideal background for colorful photodramas. Some of the greatest successes of recent years have been stories of the East, notably "The Thief of Bagdad," "The Sheik" and "The Virgin of Stamboul."

"A Cafe in Cairo," starring the inimitable Priscilla Dean in one of her characteristic roles, is a pulsating drama of the mystic land of the Nile—that glamorous country where Cleopatra wove her magic spell—and the spirit of adventure and romance is as strong today as in that olden time.

This is a story that intrigues and fascinates. A young American on a secret diplomatic mission, lured by the entrancing beauty of Naida, the fascinating Houri; sinuous dancing girls in the House of Stars; the rhythmic, haunting melodies of native instruments mingling with the swish of the diaphanous garments of Oriental coryphees; moonlight and the lure of the desert.

JACQUELINE LOGAN
In "The House of Youth," a Producers' Distributing picture.

Such is the setting of "A Cafe in Cairo," a production that is entertainment-plus, with a magnetic star and lavish settings that make for a de luxe photoplay.

The screen version was made by Harvey Gates from the popular novel by Izola Forrester, who wrote "The White Moth."

The production is under the personal direction of Hunt Stromberg.

"Mirage" With Miss Vidor Is Big Drama

Edgar Selwyn's celebrated stage play "The Mirage," with Florence Vidor in the stellar role, adapted by Frances Mation and C. Gardner Sullivan and directed by Lambert Hillyer, is a picture that should prove a veritable bonanza for exhibitors.

As "Irene Martin," Miss Vidor plays the role of a lovable, vivacious, ambitious small town belle, who, having outgrown Hilton, Pa., comes to New York to seek further conquests. Securing a part in the Music Box Revue, Irene's naive freshness and beauty catch the attention of the blase first-nighters, among them Henry Galt, a typical New York business man. Galt, in his subtle and wordly wise way, intrigues Irene, who involuntarjly finds herself drifting into the "gold digger" class.

In the brilliant night life of Broadway Irene had become engaged before her adventure into the Metropolis, appears on the scene, and immediately jumps to the conclusion that Irene is Galt's mistress. From this situation develops a highly dramatic and colorful sequence of episodes, in which the three principal characters of the drama have their eyes opened to many obvious truths. The climax is original and unexpected.

Producers' Distributing Corporation Pictures Are Planned to Make a Profit for Exhibitors.

"Another Man's Wife," a Producers' Distributing Picture.

F. B. O. Has Excellent Material Lined Up for Fall and Winter

F. B. O. has listed a group of unusually fine offerings for fall and winter release.

"A Woman Who Sinned," written, directed and produced by Finis Fox and starring Mae Busch, will be released some time during July. This is a melodramatic sex story.

Next comes "Fools in the Dark," a mystery comedy-drama starring Patsy Ruth Miller and Matt Moore, and directed by Al Santell.

"Vanity's Price," starring Anna Q. Nilsson, with a supporting cast including Wyndham Standing, Lucille Ricksen, Arthur Rankin and Ciccie Fitzgerald, was started this week on the F. B. O. lot. This is a story of a woman's rejuvenation via the Steinbach treatment. R. William Neill wields the megaphone.

"Broken Laws," which Mrs. Wallace Reid will make, is probably F. B. O.'s biggest offering for the coming year. This story is a reminder that the foundation of all law and order lies in that greatest of American institutions—the home. Mrs. Reid will play the leading role. This is the first picture Mrs. Reid will make since "Human Wreckage."

"Messalina," also scheduled for early fall release, is a colossal Italian film made by Enrico Gauzzoni, director of "Quo Vadis" and "Julius Caesar." The leading role is played by Countess de Liguoro.

Fred Thomson and his horse, Silver King, have been signed for eight more Westerns.

"The Go-Getetrs," with Alberta Vaughn and George O'Hara, have been started on the F. B. O. lot with Del Andrews, late of the Ince lot, handling the megaphone.

Goebel & Erb will make six productions for F. B. O. The first has already been started at the Coast with the working title of "Hard Cash."

Wow! Wham! Woof! A William Fox Sunshine Titled "Pain As You Enter."

Buy "Cheaper to Marry"

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production, announced last week that his company had purchased the motion picture rights to Samuel Shipman's Broadway hit, "Cheaper to Marry" for Robert G. Vignola as this director's next production for Metro-Goldwyn-Mayer.

Mr. Vignola now is engaged on the production of his first picture for Metro-Goldwyn-Mayer, "Mrs. Paramor," from the novel by Louis Joseph Vance.

Sport Writer Sails

Grantland Rice, nationally known sport-writer and author of the equally well-known series of screen "Sportlights," will this week follow across seas the mighty contingent of U. S. champions, whom he has again and again presented to the motion-picture public of America through the medium of his now famous series of single-reel sport pictures.

New York Critics Predict Success For "Revelation"

METRO-GOLDWYN-MAYER'S all-star special production, "Revelation," directed by George D. Baker, from the novel by Mabel Wagnalls, had its premiere in New York at the Capitol Theatre, Broadway, last week. In the opinion of the New York reviewers this production has one of the most dramatic stories ever utilized for screen purposes, is excellent entertainment and is a commercial success.

Charles Belmont Davis, reviewing "Revelation" for the Herald-Tribune, said: "It reflects great credit upon its producers and upon every one concerned in its making. It tells a fine serious story, finely and seriously, and if it leaves the audience not entirely dry-eyed it will do the audience no harm. It is a very simple story, not at all banal, but in its details imaginative and tensely human. The story leads us behind the great doors of the monastery and shows us how miracles are performed. It does so with infinite good taste and a spirit that is fine and beautiful."

"Colorful and vivid screen material," wrote the Telegram.

"One of the most dramatic stories ever utilized for screen purposes," commented the Bulletin.

"A lovely story," according to the Post.

"The audience seemed to think it was magnificent," wrote Quinn Martin in the World.

"Good hot weather entertainment," said the Times. "The scenic effects are emphatically impressive, especially those showing an old stone monastery and its garden. Most of the interior sets are decidedly pleasing."

"'Revelation,'" said Louella O. Parsons in the American, "has been given a most extravagant production by George Baker. I think we can safely say he has made a commercial success. The story is highly dramatic. When I peeped into the Capitol yesterday the audience was enjoying it."

Hobart Henley's Next

"So This Is Marriage," an original story by Carey Wilson, will be Hobart Henley's next production for Metro-Goldwyn-Mayer, according to an announcement from Louis B. Mayer, vice-president in charge of production. Mr. Mayer also announced that Matt Moore, Blanche Sweet and Lew Cody have been assigned the leading roles.

Film Without Sets

The Warner Bros. company under Director Mal St. Clair are still trouping the wilds of Oregon making the new Rin-Tin-Tin picture entitled "Find Your Man."

"Find Your Man" is one photoplay for which not a single "set" was built. All the shots are being made on actual locations in the Pacific Northwest.

MAX GRAF
President of Graf Productions, Whose Latest Picture is "The Wise Son," Starring Estelle Taylor and Bryant Washburn.

Scenes from the forthcoming Patheserial, "Into the Net," the story for which was written by Richard E. Enright, Commissioner of the New York Police Department.

Sidelights on the New Jersey Convention

Coming at the tail end of the convention of New Jersey exhibitors at Asbury Park for three days last week were several bits of news whose arrival was too belated for the majority of trade press representatives to get into their offices for publication in the general convention stories. In this class were also some interesting sidelights on the behavior and manifestations of some of the exhibitor delegates.

O'Toole's last address was partly devoted to suggesting a motion picture bank. It was recalled that two years ago the national president was ruled out of order by his predecessor when, as a Pennsylvania delegate, he voiced similar sentiments at the M. P. T. O. A. convention in Minneapolis. The interesting point in this reminiscence the New Jerseyites were quick to grasp.

Abe Fabian, whose Newark theatre the delegates compare with Manhattan's Capitol, was strong for the elimination of daylight saving in New York City. He asked O'Toole to bring to bear his influence in this respect. The Jersey exhibitors seem to be unanimous in backing up Fabian on this move.

The banquet was a great affair. The speechmaking started at 9:30 Wednesday evening and terminated at 1:30 Thursday morning.

In introducing National Treasurer Louis Sagal, Toastmaster Louella Parsons told how he is the man whose cows supply all of the health-giving milk to the Yale boys. Sagal's cows graze near the place where the Varsity team rehearses.

The Rev. Steinmetz, who opened the banquet with a benediction, underwent a wonderful transformation of vocal tonality when it came for his turn to deliver. This was about midnight. From a dreamy pianissimo he shaped into a lively staccato, which he conceded would hardly befit an Ocean Grove congregation. He pepped up things for the nearing dawn.

John Manheimer of Brooklyn had a real good time. It was noticed that he was outside when the banquet broke up.

Leo Jeskowitz when last seen was a Fox "fillum" salesman. At the convention he turned up as a New Jersey exhibitor.

Sam Sonen was the only lad who had the accommodations of a full grown apartment. He had the only suite in the place, including a parlor with the bedroom and bath. They say at Asbury that this suite is usually reserved for newlyweds.

Isador Seider, brother of Joe, the organization's new president, was on deck and had much to say about Prudential activities at 727 Seventh avenue.

Sidney Cohen had a great time in the surf. He was more fortunate than many of the others, since he got back in time to escape Wednesday night's tornado.

"Babbitt" at Rivoli

Warner Brothers' Film Booked for Week of July 13

The Warner Brothers' production of "Babbitt" has just been announced as the attraction for the Rivoli, New York City, beginning Sunday, July 13. Dr. Riesenfield saw "Babbitt" some days ago and since has had occasion to say very many nice things about it.

The production is a particularly faithful adaptation from the novel of the same name written by Sinclair Lewis. Harry Beaumont, who directed "Main Street," the other big Sinclair Lewis novel, for Warner Brothers, is also the director of "Babbitt."

Willard Louis plays the title role and is being featured. Mary Alden and Carmel Myers are other well known players in the cast.

Roach to Cruise

Hal E. Roach, prominent Pathe producer, and Mrs. Roach will be hosts this summer on one of the longest cruises ever made by a private craft from Los Angeles harbor when they sail to Alaska and back on their luxurious yacht, "The Gypsy," accompanied by Mr. and Mrs. Dwight Whiting and Joe Amestoy. "The Gypsy" has already left the California Yacht Club at the harbor and is en route to Seattle, to which point Mr. and Mrs. Roach and their guests will journey by train. They will embark at the Seattle Yacht Club. The producer and party, all members of the California Yacht Club, will have travelled some 7,000 miles before their return to Los Angeles about September 1.

Scenes from "The End of the World," starring Jack Pickford. It is an Allied Producer s Release.

"Faster Foster," No. 11 of F. B. O.'s "The Telephone Girl" series.

Midwest Film Golf

First Annual Tournament on Links Near Chicago, July 29

Motion picture men of Chicago and nearby territory have completed arrangements for the First Annual Midwest Film Golf Tournament, which will be held at Olympia Fields Country Club, Olympia Fields, Illinois, a few miles south of Chicago, on Tuesday, July 29.

The committee in charge is composed of R. C. Seery, chairman; John J. Jones, Floyd Brockell, Martin Quigley and L. H. Mason. The program will include golf in the morning and afternoon, with separate events scheduled for both a. m. and p. m. At noon a buffet luncheon will be served and a big get-together dinner will be held in the evening, at which the prizes will be distributed and a number of surprise stunts sprung on the crowd.

Motion Picture News, Ascher Brothers, Jones, Linick & Schaefer, Orpheum Circuit, Lubliner & Trinz, Exhibitors Herald and several of the important producing and distributing companies have donated prizes.

It is the desire of the committee to invite all interested in golf to attend, and request that any film man or exhibitor who would like to play send in his name to L. H. Mason, chairman of the invitation committee, Motion Picture News, 752 S. Wabash avenue, Chicago.

Engages Florence Vidor

Thomas H. Ince is about ready to begin production on the Kathleen Norris story, "Christine of the Hungry Heart," work on which was delayed because of his inability to obtain, at the time, the services of the actress he wished to portray the leading character. Florence Vidor has been engaged for the part and she will soon be free to begin work on the picture.

Title Changed

The Pola Negri picture recently produced by Dimitri Buchowetzki for Paramount under the title, "Compromised," which title was subsequently changed to "The Passionate Journey," has been permanently titled, "Lily of the Dust."

Schulberg Company Working on "The Breath of Scandal"

A RECORD for quick reorganization and complete refinancing goes to B. P. Schulberg and J. G. Bachmann, his partner in the newly formed company of B. P. Schulberg Productions, Inc. In less than four weeks after the announcement of a receivership in equity for Preferred Pictures Corporation, cameras are focused upon "The Breath of Scandal," the first Schulberg production to be released through the new company. Thus is insured the continued activity of this well known young producer in the independent field.

This rapidly accomplished reorganization was made possible by the insistent demands from exhibitors and independent exchangemen for a continuation of the Schulberg product which has been recognized for its quality since Mr. Schulberg first began to distribute on franchise two years ago with his release, "Rich Men's Wives," one of the outstanding box-office successes of 1922.

The fourteen pictures offered by him through Preferred represented without exception strong box-office material, and several ranked favorably with the biggest money makers of last season—notably "Poor Men's Wives," "The Virginian" and "Maytime." Stringent business conditions, however, seriously affecting the independent market were felt by Preferred Pictures Corporation and the receivership resulted.

The formation of B. P. Schulberg Productions, Inc., will guarantee to the independent market the nine big stories and stage plays originally scheduled as part of Preferred Pictures Corporation's future output.

B. P. Schulberg has been prominent in the production and distribution of motion pictures since the inception of Famous Players with which he was first identified. Later he was instrumental in the formation of United Artists and then handled the production of Katherine MacDonald features for distribution through First National. For the last two years he has confined himself to producing for the independent market.

J. G. Bachmann who has many friends in the industry, has been associated with Mr. Schulberg since the release of the first MacDonald pictures. He will remain his partner in B. P. Schulberg Productions, Inc., the newly financed company which will continue to supply the independent field with Preferred pictures.

Returns from Spain with Print of "The Bandolero"

RODNEY HICKOK, who assisted Tom Terriss in the direction of "The Bandolero," returned to New York last week from Spain bringing with him a print of the production which Metro-Goldwyn will release this fall.

Renee Adoree, who plays the leading feminine role in "The Bandolero," returned on the same boat.

Mr. and Mrs. Terriss will remain abroad several weeks longer, touring Central Europe. Pedro DeCordoba, Dorothy Ruth and Gustave von Seyfertitz, who play the leading roles in the picture, are expected back this week.

Hickok has already begun the preliminary cutting of the production which will be edited by Mr. Terriss as soon as he returns. It is a picturization of Paul Gwynne's novel, laid in the south of Spain at the height of Spain's festival season. The company had been abroad several months.

On Way to London

Lois Wilson, featured player in Paramount pictures, left Los Angeles Sunday en route to London where she will represent the Paramount organization and Hollywood filmland at the Cinematograph Garden Party to be held the third week in July in connection with the British Empire Exposition at Wembley.

Shield Appointed

Claud Saunders, director of exploitation, Famous Player-Lasky Corporation, has appointed Corbin Shield exploitation representative for the New York and Albany Paramount exchanges. The transfer of Gavin C. Hawn from Atlanta to Cleveland is also announced.

New One for Warners

"Lover's Lane," the celebrated Clyde Fitch play, has just been put in production by Warner Bros. at their studios in Hollywood under the direction of Phil Rosen. Robert Ellis has been engaged for the leading role of Dr. Tom Singleton. Other players include Gertrude Olmstead, Ethel Wales, Bruce Guerin, Maxine Hicks, Charles A. Sellon, Frances Dale, Aileen Manning, Kate Toncry and George Periolat.

Has Four Directors

Three full-fledged directors are serving under Ernst Lubitsch as assistant directors in the production of "Three Women," for Warner Bros. They are: James Flood, who gave some of his time while he was directing "The Tenth Woman," Sven Gade, Scandinavian director to whom was intrusted the art direction, including the construction and dressing of the 350-foot carnival set, and Henry Blanke, who has directed many features in this country and abroad.

Scenes from Pathe's "Yorktown," the eleventh of the Chronicles of America series.

14 Beauties in Serial

Pathe's "Into the Net" From Police Commissioner's Story Shows Contest Winners

Fourteen of the most beautiful girls in New York, chosen from hundreds of contestants, will appear in the forthcoming Pathe serial, "Into the Net," Police Commissioner Enright's remarkable screen chapter story, which is soon to be released under the Pathe banner. Since the announcement that New York's police chief had written a motion picture serial story, bookings on the production, "Sight Unseen," have literally swamped the Home Office of the Pathe Exchange.

The plot of the story is woven around the mysterious disappearance of a number of young heiresses. The selection of the girls who were to impersonate the abducted heiresses proved one of the most arduous tasks ever confronted by a casting director. Finally the matter was turned over to a committee of artists, with Commissioner Enright, Deputy Commissioner John Shaw of the New York Police Department, and Malcolm Strauss on the board of judges.

The successful candidates, representative of New York Society and the theatrical world, include Kathryn Sullivan, model for Charles Dana Gibson; Ivy Palmer, Ziegfeld Follies Beauty; Dinazarde and Martha Gonzales, both well-known models, the latter a daughter of a New York editor; Margaret Stehl, Polly Day, Maurine Mayo, Diane Dale, Peggy King, Betty Gray, Betty Lawrence, Edith Fitzsimmons, Florence Hutley and Gladys Odero. The latter plays an important part in "Monsieur Beaucaire."

Completes Script

Forrest Halsey has completed the continuity for "Wages of Virtue," adapted from the novel by Percival Wren, which will be Allan Dwan's next Paramount production starring Gloria Swanson. The picture will be started at the Famous Players Long Island studio just as soon as Miss Swanson returns from her brief vacation in Europe.

To Begin on "Hard Cash"

F. Harmon Weight has just finished cutting his last picture in which he directed Betty Compson, and has started for Hollywood to begin the work of directing "Hard Cash," the working title of the first picture that the Associated Arts Corporation is to make for F. B. O.

Baby Peggy in N. Y.

Arrives With Parents on Tour of Country and Sees Her Film at the Strand

Baby Peggy, Principal Pictures star, is visiting in New York on a tour of the country with her parents and is having a regular "whirlwind" of a time. She has joined the Friars, Lambs and Cheese clubs in welcoming back to Broadway the Six Brown Brothers, saxophonists. She was the guest of honor at the Air Meet of the New York National Guard Squadron at Miller Field, Staten Island, presenting a Baby Peggy cup to the winner of the parachute jumping event.

On Sunday she attended services on Uncle Sam's battleship, the Colorado, at the Brooklyn Navy Yard and afterward she was shown through the Navy Yard by Chaplain Witherspoon. On Monday she was adopted as the mascot of the U. S. S. Richmond, flagship of the lighter cruiser fleet of the Navy, anchored in the North River. Admiral Magruder, commander of the scouting fleet, and Mayor Hylan personally welcomed her, and after luncheon with the mayor and officers of the fleet, climbed into one of the fighting planes mounted on a catapult. On Tuesday Peggy motored to Garden City to post some letters at the air mail flying field, when the new transcontinental flying service was inaugurated. The next day she entertained more than 100 guests at luncheon in the Grand Ballroom of the Hotel Astor, the occasion being her mother's birthday.

Briskin Off

Samuel J. Briskin of Banner Productions, Inc., left this week for Cleveland as his first stop on a sales trip that will cover every key city in the United States. While on the West Coast Mr. Briskin will confer with Ben Verschleiser, who is producing a series of pictures for Banner Productions, the first of which, "Empty Hearts," is about completed. Clara Bow, John Bowers, Lillian Rich and Charlie Murray are in the cast. It is being directed by Al Santell.

At the Coast

W. E. Shallenberger has arrived at Hollywood and with Ben Wilson is settling the final details of several big Arrow specials as well as the new Arrow chapter-play to succeed "Days of '49." The first feature starring Yakima Canutt, world's champion cowboy, is finished.

Duke and Tony

Dog and Horse in Tom Mix's Special for Next Season

The third of the special productions in which Tom Mix will be starred next season was started last week at the William Fox West Coast studios under the title of "Teeth." This is an adaptation of the story by Clinton H. Stagg and Virginia Hudson Brightman.

In its original form "Teeth" was published as "Sonny," a novel by Virginia Hudson Brightman. It is described as a dog story, a love story and a Western story.

"Duke," Tom Mix's dog, who has the title role in this story, shares the leading honors with the star. The other principals selected so far include Lucy Fox, George Bancroft, Lucien Littlefield and "Tony" the horse. J. G. Blystone is directing.

C. C. Burr Optimistic

For Johnny Hines' Latest Feature "The Speed Spook"

With the national distributors lining up full programs of unusually big productions for Fall release, C. C. Burr, managing director of East Coast Films, which is now producing "The Speed Spook" with Johnny Hines, is of the opinion that independent attractions will of necessity have to be bigger, better, and greater in scope than they have been if they are to compete successfully with the big pictures planned for Fall release by the national releasing organizations.

With this in mind and with the further thought of supplying Johnny Hines with a vehicle that will be even greater than his "Burn 'em up Barnes," "Sure Fire Flint" and "Conductor 1492," producer Burr is absolutely convinced that in "The Speed Spook" he has given Hines the best working script he has had since his entrance into feature-length production.

Supporting Hines in "The Speed Spook" are Edmund Breese, Faire Binney, Watner Richmond and Frank Losee. From present indications this latest Hines feature will be ready for release about Labor Day.

Signs Percy Marmont

Thomas H. Ince has engaged Percy Marmont for the lead in his production for First National release of Joseph C. Lincoln's recent novel, "Doctor Nye." Marmont will portray the title character of the novel.

Educational Convention

Executives Leave for Los Angeles for Third Annual Session

E. W. Hammons, president of Educational Film Exchange, Inc., accompanied by the executives of the home office of Educational, left last week for Los Angeles where the third national convention of executives and branch managers of Educational is being held at the Ambassador Hotel in that city.

Before leaving, Mr. Hammons stated that he would announce, on his arrival at Los Angeles, the acquisition of one of the best known comedy stars in the industry, who will make a series of two reel subjects for distribution through his organization.

As Educational's 1924-25 program now stands, contracts have already been closed for thirteen Mermaid Comedies, ten Christie Comedies, six Juvenile Comedies, six Lloyd Hamilton Comedies, six Walter Hiers Comedies, six Bobby Vernon Comedies and six Tuxedo Comedies in two reels, and one-reel subjects consisting of twenty-four Cameo Comedies, twelve Lyman H. Howe Hodge-Podge, thirteen Earl Hurd Cartoon Comedies and the twice-a-week issue of Kinograms, Educational's news reel.

Resolution on Films

Resolutions calling on the New England States to pass legislation for the safeguarding of storage and use of motion picture films with a view to prohibiting presentation of nitrate films in schools, colleges, churches and private clubs unanimously were adopted at the annual convention of the New England Association of Fire Chiefs in Boston on June 25. The purpose of the proposed legislation as contained in the resolutions is to restrict adequately the use of hazardous nitrate film and to encourage the more general use of the safety film.

Thomas Meighan to Film Macfarlane's Last Novel

"TONGUES OF FLAME," the last novel written by the late Peter Clark Macfarlane, whose tragic death in San Francisco last week shocked the literary world, has been purchased by the Famous Players-Lasky Corporation and will be made into a Paramount picture, with Thomas Meighan as the star.

Behind the announcement is an interesting story showing that sentiment still exsits in business. Mr. Meighan, who enjoys the friendship of a large number of writing men, had long been an admirer of Mr. Macfarlane and his work. Immediately after the publication of "Tongues of Flame," a few weeks ago, Mr. Meighan called the book to the attention of Adolph Zukor, president of Famous Players, and suggested that he would like to produce the story as a picture. The following day Mr. Meighan left for California, and shortly after his arrival there took his company up into the Canadian Rockies around Lake Louise to film scenes in his next production, "The Alaskan," by James Oliver Curwood. In the meantime negotiations were entered into for the purchase of the screen rights of "Tongues of Flame." As soon as the transaction was completed Mr. Zukor wired to Mr. Meighan. Yesterday Mr. Zukor received the star's reply:

"Have been 'way back in the mountains working with a tribe of Indians, cut off from all communication. On my return I learned of the tragic death of Peter Clark Macfarlane and was shocked beyond words. I have been a great admirer of his and am proud that you have chosen me to play Henry Harrington in his last book, 'Tongues of Flame.' I am fully in sympathy with the character and Mr. Macfarlane's attitude towards the Indian. I feel that he has created in the role of Henry Harrington the finest type of American in modern fiction and am sure it will inspire me to do my best work."

Scenes from "Why Husbands Go Mad," a single reel Pathe comedy, starring Charles Chase and produced by Hal Roach.

"Hunchback" 2d Run

At Chicago's Roosevelt, Universal Masterpiece Defies Rain and Draws Big

"The Hunchback of Notre Dame" recently opened its second Chicago run of four weeks at the Roosevelt Theatre, to phenomenal business, in the face of adverse weather conditions. Despite three days of rain, the Universal masterpiece grossed $17,800 in the first week of its month's run at the palatial Balaban & Katz house. This achievement is due not only to the merit of the picture, but also to the unlimited publicity accorded the production before its opening, its first appearance since the highly successful premiere showing at the Harris Theatre.

Jack Edwards, "U" exploiteer, cooperating with H. H. Stahl, the manager of the Roosevelt, put over one of the most comprehensive publicity, advertising and exploitation campaigns Chicago has seen in many moons. A private screening for disabled veterans under the auspices of the Chicago Evening American at which Miss Lillian Moyer, noted concert and opera artiste, sang, was held at the Speed Hospital. Adolph Boln, former director of the Chicago Opera ballet, in a two-column illustrated newspaper story, commended Patsy Ruth Miller's Gypsy dance in "The Hunchback," and many feature stories and exploitation tie-ups, as well as many punchful advertisements, especially devised for the Roosevelt showing, all helped swell the receipts.

Although all the local dailies had reviewed "The Hunchback" at its first showing in the Harris Theatre, virtually all of them covered its Roosevelt opening at popular prices.

Christie's Gag Men

Hank Mann, formerly a comedian himself, is the latest to join the force of gag men at the Christie studio. Jack Jevne has also been added to the staff to write original comedies and scripts. Royce Alton and Robert Hall, who have written some of the most successful Christie Comedy plots, have rejoined the organization. Frank Roland Conklin remains as scenario editor, Keene Thompson is on the writing staff, while Walter Graham, former Christie writer, has gone over to the Bobby Vernon company as a director.

Greenwald Appointed

M. H. Greenwald, formerly salesman in the Cincinnati territory, has been appointed manager of the Paramount Cincinnati exchange. He succeeds M. A. Milligan, who was recently promoted to the position of district manager.

Scene from "The Spitfire," an Associated Exhibitors production.

Another Universal Super

Chaney Will Be Starred in Leroux's "The Phantom of the Opera"

Carl Laemmle is preparing to make a spectacular production from Gaston Leroux's novel, "The Phantom of the Opera."

Like "The Hunchback of Notre Dame," "The Phantom of the Opera" will star Lon Chaney. In the role of Erik the Phantom, Chaney will have an opportunity to display his art of caricature and characterization.

The story is laid in the Paris Opera House; its strange subterranean passages and in several well known inns and churches of Brittany. These will involve a huge amount of special building, which starts this week and which will be sufficiently far advanced by August 1 to start shooting.

The production has been entrusted to Rupert Julian. A staff of experts has been engaged for proper atmospheric scenic effects.

New Carter Melodrama

The William Fox production of the Lincoln J. Carter melodrama, "The Cyclone Rider," completed recently at the Fox West Coast studios, will be one of the biggest special attractions on the 1924-25 release schedule. "The Lure of Money" was the working title of this Thomas Buckingham production.

Reed Howes and Alma Bennett have the leading roles. The other principals are Charles Conklin, Evelyn Brent, William Bailey, Margaret McQuade, Ben Deeley and Frank Beal.

For Its Anniversary

The Palace Theatre, Dallas, Texas, one of the principal Paramount houses in the Southwest, is to celebrate an anniversary soon. The special attraction announced is the Warner Brothers production of the Elinor Glyn story, "How to Educate a Wife."

Changes Titles

Julius Stern, president of Century Comedies, announces that the title of Al Herman's latest directorial effort for Century has been changed from "Pretty Flappers" to "Dancing Daisies." This production features Al Alt and the famous Century Follies Girls. The title of Wanda Wiley's latest starring vehicle has also been changed from "Her Bridegroom" to "Sweet Dreams." Harry McCoy plays opposite Miss Wiley in this picture.

Books Them En Bloc

Fred Miller of Los Angeles Buys Seven Warner Films

The last seven of the Warner Brothers releases for 1923-24 are to have their Los Angeles first-run presentations at Fred Miller's beautiful California Theatres.

The first of the seven which Mr. Miller booked en bloc was "How to Educate a Wife," from Elinor Glyn's famous story. The engagement began on June 7, with Monte Blue and Marie Prevost making personal appearances. "Babbitt," "Being Respectable," "Her Marriage Vow," "Cornered," "Lovers' Lane" and "The Tenth Woman" are the other six pictures of the group and they will play the California in the order named.

Priscilla Dean's Next

"A Cafe in Cairo," a highly colorful and fast moving story of the mysterious East, has been acquired by Hunt Stromberg as a starring vehicle for Priscilla Dean to follow "The Siren of Seville."

"A Cafe in Cairo" is from a story by Izola Forrester, which will be published in book form just prior to its release. Harvey Gates has completed the adaptation and the director will be announced in the near future.

Back From Vacation

Director Burton King, who has just finished "The Truth About Women" the first of the Banner Productions that has Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast, has just returned from a week's vacation at Atlantic City. For the next few days Mr. King will be busy engaging his cast for his next picture for Banner, "The Man Without A Heart" which will have Kenneth Harlan and Jane Novak as the stars and will then leave for Screen Lake to pick out his locations. Production will start on "The Man Without A Heart" immediately upon Mr. King's return to New York.

Scene from the Universal-Jewel production, "Butterfly."

New Record Set

Current Release Shot to San Francisco at Top Speed

Pathe News has added to its already extensive list of brilliant achievements in the field of screen journalism another record of the utmost importance. With the arrival of Lieut. Maughan, operating a U. S. Army aeroplane, in San Francisco at 9:28 p. m. on Monday, June 23, the same news reel had reached the Western boundaries of the nation that was appearing on the screens of the leading Broadway theatres in New York City.

When the daring aviator set forth on the dawn of June 23 from Mitchell Field, Mineola, L. I., and started on his gruelling contest of speed with the sun, stored away aboard the cockpit as part of the historic cargo conveyed on the record-breaking flight were a negative and several prints of the current Pathe News release. Twenty-one hours later, just as San Francisco's first-run theatres were opening their last show, Maughan swooped down from the sky with the Pathe News reels ready for the San Francisco screens.

Aside from the important military lessons of rapid national mobilization learned from the flight, the long-sought objective of a simultaneous presentation of the same news reel in East and West Coast theatres had been brought finally within the realms of actuality.

Starts on Burlesque

"Two Weeks and a Half," Mack Sennett's burlesque on Elinor Glyn's "Three Weeks," is now under way at the Sennett Studios. This is the first of the two-reel comedies in which elaborate sets and spectacular scenes will be used.

Ben Turpin will play the role of the fair haired Paul; Madeline Hurlock will be the queen, with Tiny Ward as her manservant. The part of the dissolute king has been cast to Billy Bevan.

Rogers Goes to Coast

Bogart Rogers, general manager of Douglas MacLean Productions, has left New York to return to Los Angeles, to go immediately into preparations for the MacLean vehicle to follow "Never Say Die," which Associated Exhibitors has scheduled as the opening production for the coming fall campaign.

While in New York Mr. Rogers made a careful study of all stage properties available for the MacLean type of pictures and decided upon one, the announcement of which will be made within a few weeks.

Buddy Messinger fizzes them high in "Budding Youth," a Century Comedy for July release.

Camera Work on Big Lubitsch Special for Warners Finished

WORD from the West Coast studios to Warner Bros.' home office, announces the completion of the photographic work on "Three Women," the big Ernst Lubitsch Individual Production which has been under way for many weeks. This is Mr. Lubitsch's second production for Warner Bros., the first having been "The Marriage Circle," released some months ago.

Supplementing the artistry of the director and from the exceptional cast—which includes Pauline Frederick, May MacAvoy, Marie Prevost, Lew Cody, Williard Louis, Pierre Gendron, Mary Carr, and others—"Three Women" has been given an unsually elaborate pictorial investiture.

Some of the last shots were made on a set said to have been one of the biggest and finest ever constructed on the West Coast.

The set, depicting a great big indoor society carnival, occupied more than half of the immense new stage which the Warner Bros. built not long ago and on which, ordinarily, four or five companies work at once.

There was a polished dance floor with booths for the concessions built along one entire side of the room and spotted at infrequent intervals on the floor itself. Balcony boxes ran the entire length of the set. At one end of the room was a long slide where groups of the fun makers disported themselves and a merry-go-round with the usual wooden horses was also a part of the set.

Special Showing

The showing of "The Lone Wolf," Associated Exhibitors' film adaptation of Louis Joseph Vance's thriller, starring Dorothy Dalton and Jack Holt, will be held in Los Angeles at the Mission Theatre, commencing June 28. Special Representative Whittaker has gone to Los Angeles to co-operate with the theatre management in the exploitation of this production, and plans are already under way for an elaborate campaign which will include the posting of over 100 24-sheets.

Scenes from the seventh episode of the Pathe serial, "The Fortieth Door."

"U" Studios Working at Top Speed: Output "Biggest Ever"

FULL speed ahead" was the initial statement made by Julius Bernheim, director general of Universal City, upon his recent return from a lengthy conference with Carl Laemmle, president of Universal Pictures Corporation, and the executive board in New York City.

"In all the history of the Universal Pictures Corporation never have such elaborate plans been made as those which we have been following for the past few months and which we will follow for the season to come.

"The statements relative to production activity moving to the East Coast does not concern Universal, nor has it ever occurred to us that this step would be taken.

"Universal City was 'made to order' for motion picture production and nowhere in the East could such a locale be secured that would compare at all favorably with our present one.

"While it is true that picture making has progressed remarkably during the past five years, yet we have not advanced to that stage whereby artifices can replace the natural advantages which nature offers the picture producer.

"The product which Universal has to offer during the coming season has been termed 'censor proof.' Each story must be of the very highest type of entertainment before it is considered at all."

Perhaps the biggest picture in the history of Universal is now being started in the Universal City studios. It is Gaston Leroux's "The Phantom of the Opera." This story, adapted from the famous stage play, is a gripping mystery tale laid in the settings of the historic Paris Opera House; a romantic and spectacular tale, it is promised, will be the successor in magnitude to "The Hunchback of Notre Dame."

Sven Gade, the famous Swedish director, who, it is predicted, will prove a literal sensation in American pictures, has arrived at Universal City to start work in "The Best in Life," a new Mary Philbin Jewel. Gade's productions will be among the most important of the year. The famous European, who has produced many of the old world's outstanding dramatic successes, and has designed many famous scenic investitures, is to be one of the important attractions of Universal for the forthcoming year.

Harry Pollard, who has directed Reginald Denny's biggest successes, is at work on an adaptation of one of Byron Morgan's auto racing stories, soon to be produced with Denny in the leading role. Raymond L. Schrock, scenario editor, is inspecting a number of new stories with a view to future Laura La Plante, Virginia Valli and Mary Philbin features.

"Captain Blood" Cast

The cast of "Captain Blood," Vitagraph production includes J. Warren Kerrigan, Jean Paige, Wilfrid North, James Morrison, Jack Curtis, Joseph Rickson, Charlotte Merriam, Robert Milash, Bertram Grassby, William Eugene, Templar Saxe, Tom McGuire, Paul Weigle, Otto Matiesen, Henry Hebert.

A "touching" scene in F. B. O.'s "Vanity's Price," with Anna Q. Nilsson and Wyndham Standing in the stellar roles.

PEARL DOLES BELL

Odd Twist in "Sandra"

Barbara La Marr's Newest Has Unique Plot Shift

Pearl Doles Bell, whose most recent novel, "Sandra," has been selected by Sawyer-Lubin as a starring vehicle for Barbara La Marr's initial picture for Associated First National release, is one of the most noted writers of current-day fiction.

Miss Bell has been responsible for such successful stories as "The Love Pirate," "His Harvest," "Her Elephant Man," "The Autocrat" and other novels.

Her story, "Sandra," has a decidedly unique twist, inasmuch as it invests a woman with a dual personality—one domestic and home-loving, the other craving adventure and life, and Miss La Marr has expressed the opinion that Miss Bell's novel is the most perfectly suited to her talents she has yet been given for picturization.

Miss Bell is no stranger to the field of motion pictures, as she has been responsible for several vehicles starring Shirley Mason, and at the present moment bears the unique distinction of having five of her stories in preparation for picture production by leading film companies.

Warners Sign Roche

Further evidence of the present activities of the Warner Brothers organization and their plans for the future is reflected in an announcement from the Pacific Coast that John Roche, whose splendid work in recent photoplays has been the talk of the industry, has been signed by the Warner organization on a five-year contract. While the salary figures in the contract have not been disclosed, it is understood that the contract runs into considerable money, since Mr. Roche's services have been much in demand recently.

Abe Stern in Europe

Abe Stern, vice-president of the Century Film Corporation, producers of Century Comedies, sailed Saturday (July 5) on the Leviathan for an extended vacation in Europe. Before leaving Hollywood three weeks ago Mr. Stern supervised the planning of his company's fall product and saw that production was well under way.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

General Exploits Are Best for Summer Sell the Theatre Instead of Features

DURING the summer it is a good plan to work for general exploitation stunts. Sell the theatre, rather than the features, for the big problem through the hot term is to get them in at all rather than to sell them any particular program item. Work on schemes which will last for two or three weeks at a time rather than on stunts which will die with the passing of a certain title.

Hook to the newspapers, if possible, but get stunts that will be attractive. Keep away from essay contests and other schemes involving more or less work, for people are disinclined to effort. Use rather the type which will call for no active participation.

Play for Autoists

Make a drive for the automobile riders. Get them in, if you can, and perhaps they will come again. The automobile is a stronger competition than the radio in nice weather, and there are many ways of getting in the drivers.

W. J. Murray has recently had much benefit from a tie-up he arranged with the Atlanta Journal for the Rialto Theatre. For five days he gave 40 tickets daily to the most careful drivers, and reaped columns and pages of write-up of interest to all auto owners.

The scheme is an old one and started, if we are not mistaken, up New York State. Observers are stationed at important traffic points to note those drivers who exercise the greatest care. The license numbers of the cars are noted and are printed in the paper the following day. The owners can claim their tickets at the newspaper office.

And Tag Photographs

Another old but good stunt is to photograph parked cars and print cuts showing the license numbers. This involves the cost of cuts, but gives a new twist, if the other ideas have been used recently.

Another good scheme is to report on road conditions where this is not cared for by the local papers. Prepare slides giving accurate information as to the condition of the most traveled routes. Run these slides at the night show one night a week only. You can get the autoist in to note the information and you will have them right where you can advertise the coming program. Pick a dead night. Don't try to get them in Saturday or Sunday because probably you cannot.

And since the cars will be along the country roads, offer a weekly pass to those who will carry windshield stickers. These can either advertise the house or the best attraction for the week. Many drivers will be glad to carry your advertisement to the smaller towns in return for a weekly admission and you can get many of them to come back.

In many places it will pay to advertise the advantage of an early ride winding up at the theatre on the way home. In other towns, near large cities, you can get foreign business by suggesting that autoists make your house the objective. Many drivers simply go out for a ride. Try and sell them on the definite idea of driving out to your house to see a show before they turn back home.

And play for the bathing crowd. Get special paper and post the beach and the road which leads to it. They cannot spend the entire evening in the water. Urge them to see the show, and announce that a certain section of the house will be set apart for bathers. The novelty of going to a picture theatre in a bathing suit will appeal to many. It has in the past.

Fountains, of Course

And drive on the soda fountains. There is no better location in summer than well-patronized soda bars. Arrange with the owners to do their mirror and window work for them. Work in poster cutouts and cards and paint the mirrors with signs advertising new drinks and your current shows. Be sure the glass is free from grease before you work your water colors and you will have no trouble with the signs.

Live managers of these places will be glad to have their mirror work changed weekly. If you do good work you can make the weekly change an attraction and people will drop in for a soda just to see what you are showing in the way of mirror signs.

And don't overlook the morning matinees for children and the athletic contests as developed by Mr. Chenoweth will be worth a lot of money to you if you can get some vacant lot close to the theatre. Stage easy contests, which will appeal to all children instead of the crack athletes, and plan for novelty. A marble contest will be worth double the attraction of a ball game, and a three-legged race for girls will be better than the hundred-yard dash. Try some gymkahna stunts and you'll not only please the children but play to a large audience of adults.

And it will all come back to the house because you keep the house constantly in the public mind. That's the big idea back of all summer stunts. Don't let them forget you.

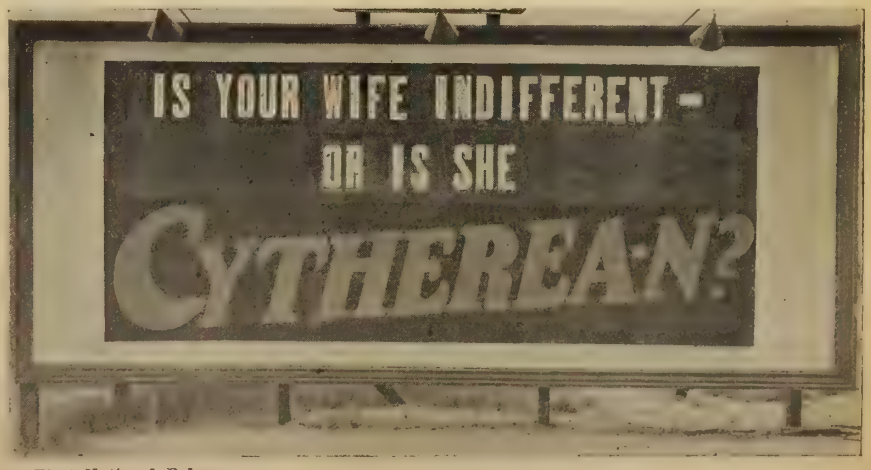
Piggly Wiggly Sold Triumph in Memphis

Howard Waugh, of Loew's Palace Theatre, Memphis, pulled a new one when he invited the entire forces of the Piggly Wiggly stores to attend the opening showing of Triumph.

The stores took newspaper space to advertise an early closing on Monday, that the clerks might attend the showing. It also bannered its four supply trucks with "Two Triumphs": Piggly Wiggly double loaf bread and the Palace attraction. The signs were used for ten days in advance, and in that time 200,000 special paper bags were used by the stores. Waugh shared the printing cost of these and the $79 represents his only outlay. In addition to the direct advertising there were good newspaper stories both before and after the showing.

He also got a 30-inch display advertisement in the Sunday roto section of the Appeal through a hook-up with the Plough Chemical Company and worked the stores for a double truck co-operative page in the same issue.

Several windows were added to the total of free advertising, and he was enabled to keep his own newspaper bills down to a minimum. It doesn't take much effort if you keep the merchants in training as Waugh does. That's one of his secrets. He keeps them supplied with co-operative ideas.



A First National Release

TRY THIS AS COPY FOR A NEWSPAPER TEASER SERIES

They used billboards out in Los Angeles, but the idea will be just as effective if you have it set as a two ones and scattered through one or more issues of the local paper. The big idea is to plant Cytherea in the minds of your patrons.

Got a Full Page on Eyeglass Display

When Harold Lloyd came to the Palace Theatre, Muskogee, Okla., Ollie Brownlee arranged a hook-up with a firm of oculists. They took an entire page in the local paper to advertise their assortment of shell rim glasses, adding that there was a display of frames in the lobby of the Palace. This

A Pathe Release

FREE TO THE HOUSE

display made a good ballyhoo for Brownlee and he could have gained had there been no advertising bonus, but he got both. The copy urged the reader to see the display, taking it as a matter of course that everyone would go to see Girl Shy. It also added that four years ago they had fitted the giant with Why Worry when he was in town with a carnival troupe.

It can be seen that the house was given more than half the display at no cost, which is a very comfortable arrangement, and yet the oculist made more profit through giving the theatre this free advertising than would have come from a straight display.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

IN a show of eight incidents, including the photoplay, "The White Moth," two novelties stood out as ideal warm weather entertainment, and all other presentations fitted a like purpose. The performance was two hours and eight minutes long, with the feature picture taking up one hour and eleven minutes of this. The Topical Review was eight minutes, the DeForest Talking Pictures seven minutes, and the Aesop Fable comedy, "Home Talent," ten minutes. The novelties mentioned above were the DeForest film and a descriptive work for the orchestra, called "Radioverture," given for the first time anywhere.

This overture, composed by M. L. Lake from suggestions made here, was inspired by the radio vogue. It runs through a series of radio incidents such as Tuning In, a Symphony Orchestra, a Jazz Band, a tenor solo, interruptions by speakers, market reports, a Military Band, etc. Loud speakers placed at either side of the stage facing the audience were used in announcing the stations and for the tenor solo. The lights included a light pink Mestrum flood of 150 amperes on the musicians from the dome; transparent windows at either side light pink; red coves, blue borders, entrance spots of light pink on ceiling and sides.

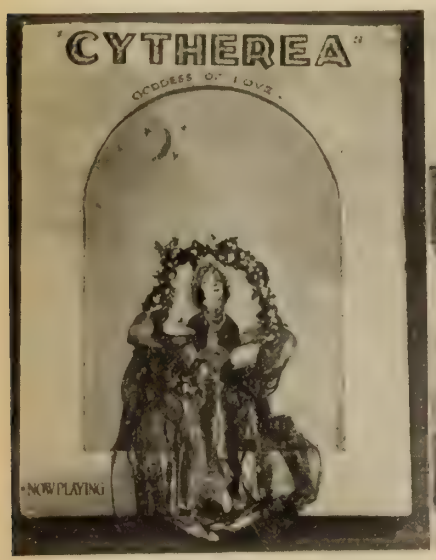
The ballet of seven dancers did Poncheilli's "Dance of the Hours," four minutes in length. The scene was a woodland back drop with set rocks, trees and foliage. Two dancers as morning hours in pale colored chiffon; two as noon hours in deep rose; two as evening in sunset solors and the premiere danseuse as night in black. The lighting followed out the color scheme of the dresses. The front lighting also corresponded with that of the presentation stage, in keeping with the hours.

Charlotte Bergh, coloratura, sang the Shadow Song from "Dinorah" (Meyerbeer) on the apron of the large stage. Across the proscenium arch were closed the llama cloth draw curtains shutting off the musicians from the singer. Four 150-ampere floods of color blend, two from the dome and two from the booth, were played on the curtains. A White spot picked out the soloist.

The DeForest Talking Pictures featured Estelle Carey, soprano, who sings frequently at this theatre and is a great favorite. Her number was Victor Herbert's "A Kiss in the Dark."

Light opera was represented by Planquette's "Chimes of Normandy" in French village set with a set house to one side. Tenor, soprano and baritone had principal roles, and the ballet filled in for atmosphere. The selections used were the opening Chorus by the ensemble, "On Billow Rocking," tenor; "Legend of the Bells," soprano and ensemble; "With Joy in My Heart," baritone; "Just Look at This," soprano and ensemble, and "Silent Heroes," baritone and ensemble. Correct costumes were used. The front lighting consisted of two dome floods, straw color, covering the lower part of the production stage. Two amber floods from the booth on the musicians. Amber transparent windows, two entrance spots and amber covering the ceiling drapes and sides. This presentation sixteen minutes.

There was a stage interlude for the feature picture which showed the premiere danseuse dressed as the dancer represented by Barbara LaMarr in the film. A scene was reproduced from the photoplay for use as background. First the picture was started, showing the dancer in action. Then this was cut off as lights came up to show the stage number, with the dancer continuing the action of the film. This faded into the silver sheet again.



A First National Release

HOW MARK LUESCHER AND ROBERT HAWKINS PLAYED WITH DOLLS

One of the Cytheria dolls was the lobby display at Keith's 81st Street Theatre, New York, as shown in the cut. The other half of the cut shows the utilization of the 24-sheet for the marquise. A dance prologue was devised by them.

Peep Holes Pulled

I. L. Sheilds, of the Modjeska Theatre, Augusta, Ga., tried the old peep-hope stunt on Men. Three windows were frosted, with the usual peep holes and scratched in the frosting was "For MEN only." It was just that, for the only contents of the windows were stills and intensive copy.

Not to overlook the ladies, a fourth window was arranged for the women. This carried lingerie and toilet articles in addition to the stills and cards. Most women were a bit bashful, but curiosity was too strong, and most of them ventured a peep. It was cheap, but productive.

Silver Halves

Eddie Collins, city manager for Southern Enterprises in Galveston, used about $200 worth of silver half dollars to advertise Metro's Half a Dollar Bill. By piling these over a block it looked like a lot more in the window of a store filled with articles any one of which could be had for half a dollar bill.

A Pathe Release

HOW THE PATHE LITHOGRAPHS WORK UP FOR A FEATURE

This is the lobby of the Rialto Theatre, El Dorado, Ark., worked out by Arthur Swanke on Rex, King of Wild Horses. The spirited six sheet forms the bulk of the display and is backed up by threes and the black and white and sepia stills.

Year-Round Stunt Is Effective and Cheap

Carl F. Miller, managing director of the Miller Theatres, Freemont, Ohio, offers a stunt he has been using for the past two years with decided success. He thinks it may help others, and generously passes the idea along.

Each morning an employe takes the local paper and notes in the society column and elsewhere all who have entertained the day before. This postal card message is addressed to each one:

A Suggestion for Those Who Entertain

We noticed in the society column of the daily paper that you entertained at your home and we want to suggest to you that the next time you entertain that you make a theatre party a part of your entertainment program. The Strand is Freemont's finest theatre and you can arrange in advance for reservations so that your guests will be sure of seat reservation. The next time include a theatre party at the Strand; we shall be glad to make reservations for you at any time, and if you so desire you can have your guests meet in our ladies' rest room. Next time you entertain, phone Main 1792 and we will gladly assist you in arranging for a theatre party at the Strand Theatre.

STRAND THEATRE.

This will not bring an immediate result, but it has been highly successful in getting theatre parties for the Strand, and as Mr. Miller has his own printing plant, the cost is little more than the cost of the cards. Even where they must be printed by a jobber, the cost will be small for a thousand cards, and even where they may not bring a large party, the idea of entertaining through the Strand is implicated and small social debts are paid off in this manner.

Mr. Miller does not say so, but we take it that where a large party is booked, a stated number of seats is roped off.

Picked on Police

It has been several weeks since a newsboys' parade has been reported, but the New Theatre, Baltimore, has found new and willing victims in the police force.

Through the Baltimore American a prize of $25 was offered for the best comment on Sherlock Jr. by a policeman, and 1,700 tickets were distributed in order that the police might see the picture. The tickets were good for all performances, and this kept the comment stringing in throughout the week of the engagement and gave several columns of good reading each day.

The stunt was arranged for the New by H. S. Ansley, Metro-Goldwynner.

Tipped Bachelors

Twelve of the best known bachelors in Dallas, Texas, were invited by telephone to come to the Queen to see the sort of Men Pola Negri liked in the picture of that title. Someone must have told the newspapers about it, and the papers were mean enough to print it.

Then five windows were hooked to shoes, suits, hats, toilet articles and sporting goods, the latter with "You have to be a strong man to win Pola Negri." The star's picture was printed in the Sunday roto section and Charles A. McFarland bought a lot of extra paper to post along the road to the bathing beaches.

He is working the latter stunt on all of the big pictures now, figuring on getting them some time through the run.

Had Both Endings on Woman to Woman

Many managers have worked the vote on the happy or unhappy ending to Woman to Woman, but Guy Kenimer, of the Arcade Theatre, Jacksonville, used both.

First he invited fifty well-known women to pre-view the picture and decide upon the ending to be used. He felt it would be a safe bet that they would use the unhappy ending because of the moral value. They did.

A Mid-Week Switch

He ran the picture for three days with the prescribed ending, telling that this was the choice of the woman jury. Then he splashed the fact that the patrons did not seem to share that opinion and so he would put on the happy ending for the remainder of the week. Many of those who had seen the first version paid for a second ticket to compare the effect, and many more came in who preferred the happy ending story and who had stayed away previously.

One of the department stores early displayed in its window a photograph of the 24-sheet, announcing that these presently would be posted by the Arcade and urging the spectator to remember how the poster looked.

Jazzed Four Days

Meanwhile a second photograph had been jigsawed into 25 pieces, from which cuts were made. The store took in the photograph of the complete poster and next day printed eleven of the fragments in its usual display. The remaining fourteen were printed during the next three days and the best assemblings of the puzzle were rewarded with passes to the matinees. The day after the pictures were turned in the posters were pasted and everyone looked at them with special interest.

The two stunts made a fine business in a week which was reported as: "Rain. Rain. Fair. Hot. Hot. Hot. Hot." Southern managers know what four hots and two rains will do to a week's business as a rule.

A Metro-Goldwyn Release

THIS VOLCANO LOOKED REAL ENOUGH TO RUN FROM

But as a matter of fact it drew people to it. The painting was scored and a fast flasher gave life to the streams of lava when it was set up by H. P. Harrison in the lobby of the Hippodrome Theatre, Waco, Texas. It was in three sections.

Paged the Bathers

Charles A. McFarland sent ushers to the bathing beach to distribute heralds on Girl Shy for three days before the coming of the picture and for the first three days of the run. It was one of the reasons why they had to give an extra performance the opening night—Saturday—to take care of the standout on the second night show.

Cards for the picture were at the plates of all guests of the Rotary and Salesmanship Club luncheons the previous week—about 700 cards—and for three days the heralds were dropped from the roofs of tall buildings during the rush hours. All the ushers wore the circular cards and the door boys wore shell eyeglass frames. The box office sheet read like the winter season ,yet the promotion cost was not very much in excess of the usual charges.

Cost $5 for $160

Charles Morrison, of the Imperial Theatre, Jacksonville, gave a party to Icebound to the girl graduates of the high school. There were only 80 of them and the invitation included a party at Nunally's, the leading confectioner of the South, following the showing.

The girls reached the lobby early, but were stood out for a ballyhoo until all had arrived, when they marched down one aisle and up the other to the special section provided for them, the orchestra playing Hail, Hail, the Gang's All Here.

It brought all sorts of newspaper and verbal advertising and the cost was only $5, while the receipts jumped $140. For three days the local ice factory provided five cakes of ice daily, one of the cakes containing a display of the picture. This cost nothing more than the modest advertising sign to the effect that it had been supplied by the Atlantic Ice and Coal Company.

Three Normas

Six miles from Gadsden, Ala., a cyclone wiped out three houses. As soon as he could get out there, A. L. Snell, of the Imperial Theatre, had banners either side of the wreck announcing that he was showing The Song of Love. As everyone who had a car went out to see the wreckage, the location six miles from town was better than a board on the fourcorners.

Then he offered free admission to a matinee to all girls named Norma. Only three showed up, but it made a lot of talk and helped in part to lift the takings about 25 per cent.

No manager ever made money exploiting hard times. Talk your patrons out of it.

Likes Soda

Count Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, is among those who like soda fountains for ad locations. He won 25 for When a Man's a Man, and the displays were right on the mirrors, where they could be seen. Each of the shops also permitted him to use window cards.

He got twelve other windows for painting, each with the suggestion that when a man's a man he uses the goods handled by that store, and the city officials permitted him to rig a couple of banners in front of the house.

It helped put the receipts up at a time when newspaper advertising is held pretty close to the bottom figures, and the picture pleased the extra large audiences.

Good Policies

Getting a new slant on the title, John P. Read, of the Joie Theatre, Fort Smith, Ark., sold a local insurance man into stressing his plate glass insurance policies. The window cards read: "Do not wait for the breaking point to insure your windows, but wait for The Breaking Point at the Joie for real entertainment."

It is not recorded that the fake broken window was used with this, but it was a wonderful opportunity which you can add to the original idea if you use it.

A First National Release

FIVE OF THE DISPLAYS USED ON CYTHEREA DURING ITS LONG RUN IN LOS ANGELES AT THE STATE

Two of the pictures on the top row show how the book sales were handled, while the other gives a hook-up to a phonograph still. The window at the left of the lower line is from a tailor shop while on the right is a more elaborate book display showing some unusual features. This backed up the mailing of 10,000 heralds, teaser ads and regular paper.

Makes Clever Use of Hearst Paper

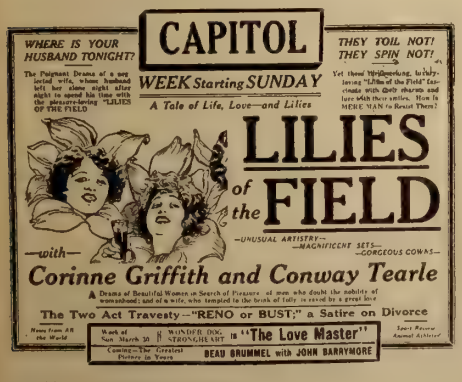
The wise manager is always on the lookout for something different. This goes for exchange managers, as well, and the Los Angeles office of Vitagraph worked a good one when it took a copy of the Los Angeles Examiner and red-inked a McCay cartoon with Let Not Man Put Asunder, obtaining a sufficient supply to mail a copy to each exhibitor in its territory. This editorial section is published simultaneously by all the Hearst papers, but Los Angeles seems to have been the only one to catch the idea. Very often you can tag some local cartoon if you look ahead, and get out your own red-inked edition. Just keep the idea in mind. It may come in handy some time. Meanwhile Los Angeles seems to be in line for a compliment on its alertness.

A Vitagraph Release

LETTING BRISBANE HELP

Slices a Cut to Get Proper Size

Because the Capitol Theatre, Springfield, Mass., could not find a cut of the right size, this was cut down to fit the space in which it was to be used. It shows two lilies and part of a third, but not enough of the fraction to clearly show that the cut has been cropped. Ten minutes' work with a chisel and mallet would have cut away this part of the design, leaving only the two whole flowers, and this would have made a little better cut, though probably it would have sold no more tickets. At the same time, if a little more care will get a better display, the extra time is well worth while. Cutting out this excess would also have permitted the top corner of the cut to be notched to let in the L of the lilies, giving a better display to the title. This, again, is not of prime importance, but it will help a little because the better the display looks, the more favorable is the first impression created in the mind of the reader. At any rate, a cut was obtained to work in this space instead of the space for which it originally was intended, and the result is striking, even though it might be improved upon. It seems strange that so little of the copy for this story makes any allusion to the Broadway run, though it aroused considerable discussion when it was first presented.


WHERE IS YOUR HUSBAND TONIGHT?
CAPITOL
THEY TOIL NOT! THEY SPIN NOT!
WEEK Starting SUNDAY
A Tale of Life, Love—and Lilies
LILIES of the FIELD
—with—
Corinne Griffith and Conway Tearle
The Two Act Travesty—"RENO or BUST;" a Satire on Divorce
"The Love Master"
BEAU BRUMMEL with JOHN BARRYMORE

A First National Release

USING A CROPPED CUT FOR LILIES OF THE FIELD

Microscopic Type Sells No Tickets

Fox's Terminal Theatre, Newark, does better than its worst with The Spirit of the U. S. A. The reproduction will blur the lines a little, but even in the original, which is reproduced in the same size as shown in the paper, it is impossible to read the text in the shield without the aid of a reading glass. The letters (excluding the ascenders and descenders), are about 1-36 of an inch high, or just about the height of a two point rule. The entire letter is not much more than a three point. It is a dead waste of space. Six or eight words that can be read are infinitely to be preferred to thirteen lines of tiny type. This particular box is a little worse than the average display for this house, but not much, and the Terminal holds, week after week, the record for producing the poorest advertising done by any theatre in the country. Certainly we have never seen anything so persistently bad. We recall only one all-type Sunday display from this house. They never got this ad out of the F. B. O. press book—in this size. It may be a reduction from a larger space, but since about the same style is used every week, we imagine that this must be a reduction of a local herald in which the letters are several times this size. The lower half of this display is more legible, but the upper half is selected as showing what is probably the smallest type on record.

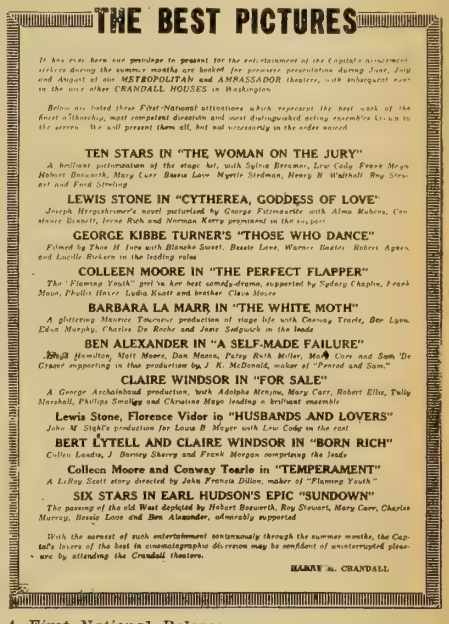
WILLIAM FOX
TERMINAL THEATRE
DOUBLE FEATURES
Now Showing
"THE SPIRIT OF THE U.S.A."
First time at Popular Prices
COMING DIRECT FROM ITS BROADWAY RUN AT THE LYRIC THEATRE, NEW YORK
Pay, at last, your lifelong debt to Motherhood by seeing this vast and superb spectacle of human emotions — beginning in the placid quiet of simple American life — whirled and dashed through the epic sweep of a World War and brought, finally, back to the hearthside where sits the waiting Mother—the Mother of All Living!
Starring
MARY CARR and JOHNNIE WALKER
TOGETHER AGAIN FOR THE FIRST TIME SINCE "OVER THE HILL"

An F. B. O. Release

A WASTE OF GOOD TALK IN TOO SMALL A FACE

Crandall Theatres Sell Summer Bill

Harry M. Crandall recently took a 125 by 3 to sell his Summer attractions at the Washington theatres owned by him, headed by the Metropolitan and Ambassador and backed by nine second run houses. This is the home of First National in the Capitol, and the advertisement is held to the releases of that company, but it lists eleven forthcoming attractions and sells the patrons the idea that the Summer will be fruitful in good things. It is more than a sale of eleven titles. It is the sale of the theatre-going thought, and that is worth a great deal to any house through the heated term. About this time of year the theatregoer feels that it is getting too warm to attend the per-


THE BEST PICTURES
It has ever been our privilege to present for the entertainment of the Capitol's amusement seekers during the summer months the best the producers' organizations during June, July and August of any METROPOLITAN and AMBASSADOR theatres, with enhanced ease in the case of CRANDALL HOUSES in Washington.
Below are listed three First National attractions which represent the best work of the finest craftsmanship, most competent direction and most distinguished acting ensembles known to the screen. We will present them all, but not necessarily in the order named.
TEN STARS IN "THE WOMAN ON THE JURY"
A brilliant picturization of the stage hit, with Sylvia Breamer, Lew Cody, Frank Mayo, Hobart Bosworth, Mary Carr, Beatrice Love, Myrtle Stedman, Henry B. Walthall, Roy Stewart and Ford Sterling
LEWIS STONE IN "CYTHEREA, GODDESS OF LOVE"
Joseph Hergesheimer's novel picturized by George Fitzmaurice with Alma Rubens, Constance Bennett, Irene Rich and Norman Kerry prominent in the support
GEORGE KIBBE TURNER'S "THOSE WHO DANCE"
Filmed by Thos. H. Ince with Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew and Lucille Rickson in the leading roles
COLLEEN MOORE IN "THE PERFECT FLAPPER"
The "Flaming Youth" girl in her best comedy-drama, supported by Sydney Chaplin, Frank Mayo, Phyllis Haver, Lydia Knott and brother Clarence Moore
BARBARA LA MARR IN "THE WHITE MOTH"
A glittering Maurice Tourneur production of stage life with Conway Tearle, Bert Lytell, Edna Murphy, Charles De Roche and Jane Sedgwick in the leads
BEN ALEXANDER IN "A SELF-MADE FAILURE"
Hamilton, Matt Moore, Dan Mason, Patsy Ruth Miller, Molly Corr and Sam 'De Grasse supporting in this production by J. K. McDonald, maker of "Penrod and Sam."
CLAIRE WINDSOR IN "FOR SALE"
A George Archainbaud production, with Adolphe Menjou, Mary Carr, Robert Ellis, Tully Marshall, Phillips Smalley and Christine Mayo leading a brilliant ensemble
Lewis Stone, Florence Vidor in "HUSBANDS AND LOVERS"
John M. Stahl's production for Louis B. Mayer with Lew Cody in the cast
BERT LYTELL AND CLAIRE WINDSOR IN "BORN RICH"
Colleen Landis, J. Barney Sherry and Frank Morgan comprising the leads
Colleen Moore and Conway Tearle in "TEMPERAMENT"
A LeRoy Scott story directed by John Francis Dillon, maker of "Flaming Youth"
SIX STARS IN EARL HUDSON'S EPIC "SUNDOWN"
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HARRY M. CRANDALL

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AN ALL SUMMER PROGRAM

formances. There is also the half formed belief that shows are cut down for the Summer. A display such as this gives emphasis to the idea of quality, makes the reader feel that an exceptional program has been provided and leaves him with the belief that he cannot well afford to lose these presentations through devotion to the radio or the front stoop. Such a display will bring more to the house than most managers will be willing to credit, and it is easily the most valuable single piece of advertising that has been done on the Washington theatrical page in a long time. If you have good attractions booked, take special space to assure your own patrons that the Winter standard will run through the summer months.

Sells This Feature Mostly Through Talk

Although there is considerable cut surface in this appeal for The Age of Desire by the Rialto Theatre, Fall River, Mass., most of the selling will be done through the two banks of small type to the left of the cut. The cut is lacking in appeal and serves merely to bring the eye to the space, but the talk will suggest a good play. We do not like the small liner to the right of the exclamation point, which reads: "I'm good for nothing, but my mother's to blame for that." This is trite and unappealing, but the other banks suggest a vital theme and tell the argument with a straight appeal that

A First National Release

SELLING WITH TALK

is more effective than one in which the appeal is overstated. It would be possible to put in a dozen adjectives and utterly spoil the sales, but this stuff reads sincerely, and wins the attention even though the small scene sketch suggests the usual swimming pool foundation of so many would-be sensational stories. This example was late in coming in, dating back to April, and Lent, and the lower panel shows an oddity in that it added to the program for one evening a locally produced morality play as a part of the program. This works in all the local names, and probably sold the house to an exceptional business. There are numerous plays of this type to be had from the Baker Company and others, and it offers a good suggestion for the next Lenten season. If you start in early enough you can sell some church society on the idea and not make money from the immediate performance but ride on the distinction the stunt will bring the house. Tuck this away in your memory and dig it out along next January. It will be money in the box office.

Helped the Mayor

Out in Hamilton, Ohio, the Mayor has been on a rampage for the enforcement of the tail light ordinance. Fred S. Meyer, of the Palace Theatre, had Lights Out booked, so he thought he would help the Mayor and his attraction.

Baggage tags were printed with "It is unlawful to park your car all night with Lights Out. Your tail or parking lights must be on. Don't fail to see Lights Out at the Palace tonight, tomorrow, Saturday. It's the jolliest of crook comedy dramas."

It looked official and it did not have the boomerang effect of the summons. It made people laugh instead of swear, and that was far more helpful.

Makes Effective Ad From the Press Book

Frank H. Burns, of the Beacham Theatre, Orlando, Fla., used press book material for a display on The Dawn of a Tomorrow, which was used for the reopening of the house after a brief shut-down for renovation. He does not follow the plan book style, but makes his own rearrangement to suit the space he is taking, and gets a cap-

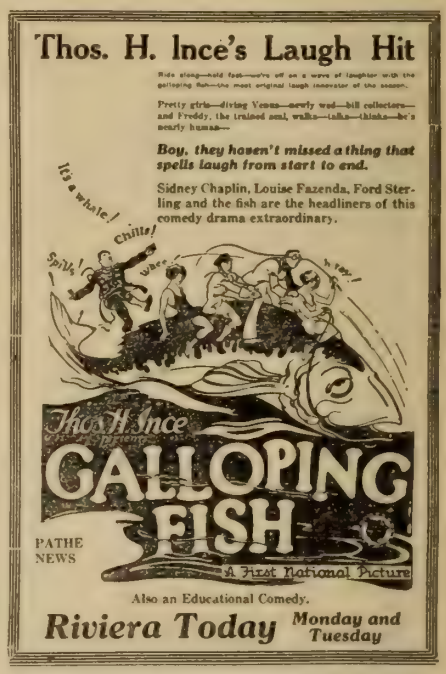
A Paramount Release

A REMADE PRESS BOOK AD

ital effect in four elevens, a little larger than his usual space. The Orlando is off the beaten track and during the period of closing the street was so deserted that the local paper ran an editorial comment on the condition with the suggestion that the theatre was doing good work in building up that section of the town. It was a decided compliment to the house and of real value in establishing the value of the theatre as an institution.

Jazz Copy Matches Galloping Fish Cut

Getting good copy to match the sprightly cut for The Galloping Fish, the Riviera Theatre, Anderson, Ind., turns out a consistently good advertisement for this Ince production. Setting the talk in graduated sizes of type


Thos. H. Ince's Laugh Hit
Pretty girls—diving Venus—newly wed—bill collectors—and Freddy, the trained seal, walks—talks—thinks—he's nearly human—
Boy, they haven't missed a thing that spells laugh from start to end.
Sidney Chaplin, Louise Fazenda, Ford Sterling and the fish are the headliners of this comedy drama extraordinary.
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Chills!
Spills!
Thos. H. Ince presents
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PATHE NEWS
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Also an Educational Comedy.
Riviera Today
Monday and Tuesday

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TALK MATCHES CUT

gives four banks of chatter, each of which is distinct from the others, though well connected. The same copy all set in the same size type would suggest too much reading matter and might be skipped, but there are only two or three lines to the bank, and at least one will be read. If it is, the rest will be gone over because the light talk is of greater interest than a ponderous and pompous "best ever" style of appeal. Here the style matches the cut and the cut works to the copy, each helping the other out. It's apparently mostly plan book, but the copy is well selected and the layout is good.

Holding Readers

Frank H. Burns, of the Orlando Enterprises, gets out a nice looking house organ for that Florida string. To hold the readers he has revived an old idea. Each issue carries a numbered coupon, corresponding to the issue number. Any five coupons, consecutively numbered, will admit the holder to any matinee except Saturday. This ensures the issues being held until five have accumulated, and also guarantees that the patrons will see to it that they get every issue, since a dropped issue means a break in the run of the numbers. It has one poor angle in that it leads the children to hog the issues, but it has proven about the most efficient scheme yet devised, and it is working well for the Beacham.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Recoil"

Rex Beach's Short Story Filmed in France Makes Unusual Goldwyn-Cosmopolitan Production

Reviewed by Beatrice Barrett

Quite out of the ordinary is this picture, with the scenes laid in a mine in South Africa, then shifting to the gay life of the Deauville Casino—with scenes actually taken in France—and again to the luxurious estate of Gordon Kent. It is a story of the primitive passions—love and hate—the tale of a man whose love turns to such bitter hatred that he spends his money hounding the woman he really loves.

One of Rex Beach's most successful short stories skillfully interpreted on the screen into the sort of picture which any audience will like.

While Betty Blythe and Mahlon Hamilton may not be numbered among the stars of the greatest drawing power, their work here is splendid, and they make Gordon Kent and Norma Selbee interest-commanding personalities. Betty Blythe, by the way, is here turned from a brunette to a most ravishing blonde, and not even the chorus of beautiful women—selected from a beauty contest as the most beautiful woman representing the various countries of Europe—can overshadow the fascinating beauty of the blonde Miss Blythe. Mahlon Hamilton as the hungry lover and utterly unrelenting and cruel nemesis will make a strong appeal to the women in the audience. Clive Brook plays the villain role in a way that commands admiration.

There is no waiting for the action to start in this production. It is there at the beginning and continues right up to the end without cessation, holding the intense interest of the audience with its many dramatic scenes and cleverly manipulated complications, which leave one wondering just how the tangle in which the characters become involved is going to be unwound.

Excellent photography combined with the very lavish backgrounds makes this a much dressed-up production.

An audience can give an exhibitor no truer indication of their enjoyment of a picture than by enthusiastic clapping when it is ended, and the audience with which I saw this picture broke into applause as the last scenes faded from the screen. Enough said.

Cast

Gordon Kent.....Mahlon Hamilton
Norma Selbee.....Betty Blythe
Laurence Regan Marchmont.....Clive Brook
William Sothern.....Fred Paul
Jim Selbee.....Ernest Hilliard

From Rex Beach's story.
Length, 7,089 feet.

Story

Gordon Kent, after wasting twenty years of his life in his South American mines, goes to Paris to spend his great wealth and have a good time. He falls in love with Norma Selbee, a beautiful American girl. Norma tells him she does not love him but they marry. Norma has an affair with Laurence Marchmont and leaves Kent. Kent follows them, learns Marchmont is a crook and Norma an adventuress with a husband in America. To punish them he decrees they shall live together the rest of their lives. They go almost insane over hatred of each other and the constant surveillance which they cannot escape. Kent revels in their misery. Norma's husband appears and threatens to blackmail Kent. Norma warns Kent and discovers Marchmont has killed her husband. Kent discovers Norma really loves him, realizes his brutality, asks her forgiveness and they go to South America together.

FEATURES REVIEWED IN THIS ISSUE

Arab, The (Metro-Goldwyn)
Captain January (Principal)
Code of the Wilderness (Vitagraph)
Enemy Sex, The (Paramount)
Romance Ranch (Fox)
Recoil, The (Metro-Goldwyn)
Swords and the Woman (F. B. O.)
Traffic in Hearts (C. B. C.)
Young Ideas (Universal)

"The Enemy Sex"

Betty Compson Does Some Fine Work in Paramount's Presentation of Owen Johnson's "The Salamander"

Reviewed by Epes W. Sargent

Betty Compson is announced as the star of The Enemy Sex, but so well is she supported in a James Cruze presentation that the play is more to be classed as a splendid ensemble picture. All of the parts are so well played that the overworked "star cast" would be no misnomer, but Miss Compson with her clean-cut, well-balanced study of the show girl shines above the others chiefly because she has more to do, and this is in no disparagement of her fine work; one of the best characters she has given us. Percy Marmont plays a chronic inebriate with a fine technique that makes appealing at the end a character that in less careful hands might be both tiresome and disgusting. Sheldon Lewis, and De Witt Jennings offer strongly contrasting types as girl hunters in the back-stage jungles of the Broadway revues and Huntley Gordon, as a novice in this class offers an excellent foil to both. Kathlyn Williams rises superbly to her one good scene and all of the other players are adequate.

The direction is capital save in the rather attenuated stage scenes where the effect of a big Broadway show is far from being realized, but these few flashes are inconsequential and the development of the story carries over this single lapse. The other scenes are well handled and thoroughly convincing to those who know the types of people represented and the mounting and photography are excellent. This production comes a little late in the long procession of flaming youth and gold digger plays, but it takes a somewhat timeworn theme and with good production breathes new life into familiar situations and gives them real interest.

Cast

"Dodo" Baxter.....Betty Compson
Garry Lindaberry.....Percy Marmont
Albert Edward Sassoon.....Sheldon Lewis
Judge Massingle.....Huntly Gordon
Harrigan Blood.....De Witt Jennings
Blaieny.....Will H. Turner
Ida Summers.....Dot Farley
Comte de Joncy.....Ed Faust
Miss Snyder.....Pauline Bush
Mrs. Massingale.....Kathlyn Williams

Story by Owen Johnson.
Scenario by Walter Woods and Harvey Thew.
Directed by James Cruze.
Length, 7,861 feet.

The Story

Dodo Baxter is drafted by a theatrical manager to replace a missing member of his famous show-girl sextette when they are in-

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vited to be the guests of a society leader who desires to show visiting royalty a typical chorus girl "bunch." Dodo has been playing with fire for two years without getting even the tips of her pink fingers scorched, but she encounters four new and very hot fires at the party. She has an instinctive horror of Sassoon, a society leader, and cares nothing for Harrigan Blood, who is anxious to boom her to stardom in his powerful newspaper. Her love centres upon Judge Massingle, but in the end she gives her love to reform Garry Lindabérry, who has been almost successful in drinking himself to death. The keynote of her character is told in the comment of Massingale, with whom she has promised to elope. Garry comes to claim her aid and she sends the Judge away. He goes realizing that the mothering instinct is stronger than her passion, and it is to this better nature that Garry appeals. She has come through the ordeal by fire, still unscorched, and the play ends as the Judge dismisses a speeding charge against Garry who has broken the traffic rules to catch the honeymoon boat.

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"Swords and the Woman"

F. B. O. Offers Exciting Adventure-Romance Based on One of the Scarlet Pimpernel Stories

Reviewed by C. S. Sewell

One of the Baroness Orczy's novels of the adventures of that fascinating and intriguing character of fiction "The Scarlet Pimpernel" furnishes the theme for the F. B. O. picture "Swords and the Woman," a costume picture which deals with the stirring romance between a champion of the people during the French revolution and a daughter of the aristocracy.

Those familiar with the Baroness' works know that the Scarlet Pimpernel was an Englishman who formed a band of adventure-loving gentlemen whose principal function was to aid in smuggling out of France persons who had incurred the disfavor of the new regime and that he showed exceptional cleverness and cunning in doing this.

This story shows how the girl vowed to revenge herself on the hero who killed her brother in a duel, how she became a member of his house, betrayed him for treasonable activities, then realizing she loved him attempted to sacrifice her reputation to save him.

This theme furnishes good opportunities for romance, action and adventure and under the guidance of Henry Kolker it has been made into a fast-moving picture that holds the interest and offers exciting entertainment.

With the exception of Pedro DeCordoba, the cast contains unfamiliar names; however, all of the roles are capably handled. Flora LeBreton, an attractive girl, gives a thoroughly satisfactory performance in the rather difficult role of the heroine, while Holmes Herbert is excellent as The Scarlet Pimpernel. Particularly fine is his work in the disguise of a peasant and the discovery of his real identity combined with the clever manner in which he rescued the hero and heroine puts a good punch into the climax.

Cast

Scarlet Pimpernel.....Holmes Herbert
Paul Deroulede.....Pedro DeCordoba
Juliette DeMarny.....Flore LeBreton
Dec DeMarny.....Georges Treville
Anna Mie.....Marquesette Le Bosky
Merlin.....Lewis Gilbert
Tinville.....A. B. Imeson
Vicomte DeMarny.....Ivan Samson

Based on a novel by Baroness Orczy.
Scenario by K. Wood and I. Johnson.
Photographed by J. Rosenthal, Jr.
Directed by Henry Kolker.
Length, 6,000 feet.

Story

The Vicomte DeMarny is killed by Paul Deroulede in a duel in a cafe caused by a remark by Paul regarding a dancer with whom the Vicomte is infatuated. Juliette vows vengeance on Paul. The French revolution breaks out. Juliette through a ruse succeeds in having Paul rescue her from a mob. She learns he plans to get the Queen out of France and exposes his plan. As Paul is about to be arrested she takes the blame. Paul in trying to save her admits his guilt. A peasant harangues the crowd and both Paul and Juliette are condemned to death. Through a ruse the prisoners had gotten away from the guards. It develops that the peasant was really the celebrated Scarlet Pimpernel and that he has engineered the affair. By disguising the hero and heroine as peasants and having them join the mob, he finally succeeds in getting them out of France, and in England they find happiness in their love for each other.

"Code of the Wilderness"

Vitagraph Offers an Interesting Western Story With Plot as Well as Action in Its Appeal

Reviewed by Epes W. Sargent

David Smith seems destined to establish a type of Western photoplay; not that he always offers the same thing but in that he frequently achieves a happy combination of story and gunplay, and in "The Code of the Wilderness" he has added another of this general type; a type which pleases those who like their Westerns well heated, and yet which will also make appeal to those who respond more surely to the charm of a well-told story.

The title largely tells the plot—after you have seen the story—for it deals with the readjustment of a middle-western girl who inherits a ranch from a little known uncle and is called upon to change her modes of thought to the unwritten law of a lawless land.

The plot is well developed, with not a little character building, and is laid in a succession of finely photographed locales. The story advances with well timed acceleration to a climax not too clearly foreseen, and stops when the high point of interest has been passed.

John Bowers plays the hero, a ranch foreman, with practised skill and contributes half of a corking good fight in which Alan Hale is an equally earnest second. The fight battle is not overdone, but lasts long enough to work up the enthusiasm. Alice Calhoun is effective, as always, and Charlotte Merriam, in the part of the girl who is wronged does capital work in most of her scenes. Otis Harlan, who supplies the comedy relief, is over-emphatic in many scenes but tremendously effective in the others. Probably the clowning is put in as a sop to the supposed popular taste, but it is a pity he has to spoil an otherwise fine characterization.

The play should appeal to a much broader clientele than the average western, for it rises above the type of play generally included in that classification.

Cast

Rex Randerson.....John Bowers
Ruth Harkness.....Alice Calhoun
Willard Masten.....Alan Hale
Hagar.....Charlotte Merriam
Uncle Jephon.....Otis Harlan
Aunt Martha.....Kitty Bradbury
Tom Chavis.....Joseph Rickson
Jim Picket.....Cliff Davidson

Story by Charles Alden Seltzer.
Directed by David Smith.
Length, 6,480 feet.

The Story

Ruth Harkness, inheriting a ranch property from an uncle, comes west to take possession, accompanied by her uncle and aunt and her fiance, Willard Masten. Masten undertakes to drive them to the ranch and is bogged at a ford and extricated by Rex Randerson, the ranch foreman. This hurts the self pride of Masten and when he finds

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in another employee a fugitive from the home country, he plans with him to undo the foreman. Rex has to shoot his man in a quarrel instigated by Masten, and Ruth is horrified at the idea of killing a man in what seems to her to be cold blood. It comes between her and Rex, though she cannot conquer her interest in the foreman. Masten promptly plans a repetition of the incident and once more Rex shoots straighter, if not first angered by Ruth's refusal to accept his plea of self defense, he gives up his job, but the inquisitive Uncle Jephon persuades him to stay on. Ruth shoots and wounds a man in the defense of her honor, and Rex, to save her peace of mind arranges that it will appear that he did the shooting. The remembrance changes her feelings and she gives her love wholly to Rex while Masten is unmasked as the prime mover of evil and the betrayer of Hagar.

"Traffic in Hearts"

Good Punch Scenes and Sympathetic Story in C. B. C. Heart-Interest Melodrama

Reviewed by C. S. Sewell

Under the sensational title of "Traffic in Hearts," C. B. C. Film Sales Corporation is offering a heart-interest melodrama based on one man's thirst for power without counting its ravishing effect on others. It shows how he sets out to ruin his daughter's unwelcome suitor and how this young man finally conquered in the end and convinced him of his responsibility to humanity.

This story is portrayed by a cast in which Robert Frazer and Mildred Harris are the featured players, with Charles Wellesley as the grasping capitalist and power behind the political gangsters, and all give thoroughly satisfactory performances. In addition, little Don Marion does good work as a little waif of the streets, while John Herdman is effective as the old evangelist, and Betty Morrisey as his assistant in the mission.

The story follows along melodramatic lines with considerable sentimental appeal. There is a good punch in the scene where the gangsters "shoot up" the chapel, wounding the little boy; there is a corking good fight between the hero and the gang leader, and the scene following this where the capitalist gives in to his daughter, and also the scene earlier in the picture where she defies him to go to the hero are handled with good dramatic effect.

The direction and production details are entirely satisfactory, and with its theme, which strikes a sympathetic chord in the hearts of the masses, "Traffic in Hearts" should prove a satisfactory program attraction in the average theatre.

Cast

Lawrence Hallor.....Robert Frazer
Alice Hamilton.....Mildred Harris
Shrimp.....Don Marion
John Hamilton.....Charles Wellesley
Dad Clark.....John Herdman
Jerry.....Betty Morrisey

Story by Dorothy Yost.
Scenario by Jack Stone.
Directed by Scott Dunlap.
Length, 5,549 feet.

Story

Lawrence Hallor, in love with Alice Hamilton, plans to build model tenements for the poor, but her father, John Hamilton, knowing this will weaken his power and injure his investments, decides to crush Hallor. He succeeds, and Hallor becomes discouraged. A taxi driver robs and beats him and he is found by a little street urchin, Shrimp, who takes him to a mission. Hallor finally gets a new grip on himself and under another name is putting through the tenement building proposition. Again Hamilton decides Hallor must be downed and he orders thugs to "get" him. Alice reveals Hallor's real identity and tells her father whatever happens to him will happen to her. Hamilton rushed to the mission to call off the gangsters but he arrives after they have wounded Shrimp. Contrite at the result of his scheme, he realizes his error and removes his objection to Hallor's tenement plan and sanctions his marriage to Alice.

"Romance Ranch"

WilHam Fox Presents John Gilbert in a Western Picture With Mexican Accent

Reviewed by Epes W. Sargent

Getting under way quickly, after a brief prelude showing the murder of a pony expressman, "Romance Ranch" works with well sustained rising action to an expected but satisfactory ending.

The story deals with two branches of an old Mexican family, which gives a variant to the usual western story background, and it is told with a maximum of situation and a minimum of padding. There is comparatively little suspense, but the action is well sustained and holds the interest to the end. John Gilbert as the hero is personable and daring and Virginia Browne Faire makes an engaging object of his affections. Bernard Seigel does a character part with restrained force and by his good work contributes not a little to the interest of the spectator.

The photography is excellent and the direction careful and understanding. It should give general satisfaction to those who delight in this vigorous type of play. There is a strong sequence in the early action where Gilbert goes down an embankment with his horse, though this rather detracts from a solo fall toward the end of the picture.

In one or two places the continuity is clipped too close for perfect smoothness, but generally these cuts make for a speed which is to be preferred to finished development in this type of play.

Cast

Carlos Brent.....John Gilbert
Carmen Hendley.....Virginia Brown Faire
Clifton Venable.....John Miljan
Felipe Varillo.....Bernard Seigel
Tessa.....Evelyn Selbie

Story by Jessie Maud Wybro.
Scenario by Dorothy Yost.
Directed by Howard Mitchell.
Length, 4,471 feet.

Story

Fifty years before the opening of the story the ranch of Torre Dorado is willed to his son, Felipe Varillo, by the original owner. Because the second son has knowledge of this will, the old man conceals the will and reveals its hiding place to Felipe in a letter. The pony expressman is killed by Indians and his postbag is tossed upon an embankment, to be recovered half a century later by excavators, who turn the bag over to the postal authorities. Meanwhile Felipe has been deprived of his estate and his grandson, Carlos, has fared forth in search of fortune and adventure, finding both. He returns home just as the letter has been belatedly delivered to his grandparent, who makes him swear to obtain the will and turn out, penniless, the man who married the daughter of the usurper, and who now holds Felipe's property. The fulfilment of the vow is made difficult through the love of Carlos for Carmen, daughter of the man who holds the ranch, but love triumphs and the fade-out discovers Carlos and Carmen contentedly burning the will after the marriage which has made them joint owners.

"The Arab"

Metro's Presentation of Rex Ingraham's Morocco-Made Production of the Edgar Selwyn Play Is Convincingly Real

Reviewed by Epes W. Sargent

Made in actual desert locations through the courtesy of the French Administration in Morocco, Rex Ingraham comes close to making another "Scaramouche" of Edgar Selwyn's stage play, "The Arab." The story provides Ramon Novarro with another fine opportunity, but the narrative lacks the intensity of action that marked the Sabatini work. The nature of the story requires too much falling action, following the "big" scene, and the scenarist has not emphasized sufficiently the foundation of the big thought. The interest of the spectator lies in the character played by Novarro, but the punch is supposed to come from the rescue of the children of a Christian mission school from massacre by the Arabs. The rescue is largely effected by the star, but there is not a sufficiently intimate con-

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nection between the two. Had the girl been involved in the danger, the story would have gained in value to the point where it would have been one of the outstanding hits of the season. It is to be regretted that the stage version was so closely adhered to. The fine artistry in direction, the wonderful town and desert scenes and the excellent acting of both stars and their support cannot wholly atone for the lack of story-interest, though "The Arab" is still one of the outstanding productions of the summer. It is good, but it falls short of greatness. Mr. Novarro takes his role a little too seriously for the best effect; he does not suggest in full the boyishness of this part. The spice of deviltry is lacking from his work. The leaders suggest a character he does not wholly portray.

"The Arab" should score, and strongly, through its wonderfully developed local color, through the charm of its action and the beautiful natural scenes. It is something different; apart from the Sheik plays produced on the Southern California sand dunes.

Cast

Jamil Abdullah Azam.....Ramon Novarro
Mary Hilbert.....Alice Terry
The Governor.....Maxudian
Hossein, his aide.....Count Jean de Limur
Iphraim.....Paul Vermoyal
Abdullah.....Adelqui Millar
Oulad Nile.....Alexandresco
Myrza.....Justa Uribe
Dr. Hilbert.....Gerald Robertshaw
Marmout.....Paul Francesci
Selim.....Guiseppe de Campo

From the play by Edgar Selwyn.
Directed by Ralph Ingraham.
Length, 6,710 feet.

Story

Jamil Abdullah Azam, son of the chief of a desert tribe, is disowned by his father for a desert raid on the Feast of Ramadan. The action, praiseworthy at any other time, becomes not a crime but an impiety during the most holy of the Mohammedan festivals, and when he refuses to make atonement by adding his own beloved horse to the loot obtained from the travelers, he is banished from the tribe. He drifts to El Kirouan, a city under the Turkish rule, where he becomes a dragoman, or guide. Finding in a mission school the girl to whom he was betrothed two years before, he demands her of the missionary, Dr. Hilbert, but he and his daughter, Mary, defend her. The governor gives him an order for the girl on condition that he return to his father, who repents his action. The governor is moved to this action by the fact that he desires the assistance of the Bedouin tride in the massacre of the Christians, that the Ottoman Government may plead innocence. Jamil, going to claim his bride, becomes infatuated by Mary and gallantly makes her a present of the girl. For a fifth time he embraces the Christian faith—tentatively—that he may woo his fair teacher. Hint of the growing feeling against the Christians moves Dr. Hilbert to arrange for the transfer of his charges to another school. He asks that they be sent in charge of Jamil, but the governor sends them with Iphraim, a pupil of the school, but really a Turkish spy. Knowing that the governor has planned their massacre, Jamil sends for his tribe and himself rides to turn the children back. There is a native uprising, quickly put down by the arrival of the Bedouin, and the picture closes with the suggestion, if not the promise, that some day Mary will return to Jamil, who promises to await her in the tents of his tribe.

"Young Ideas"

Laura La Plante and T. Roy Barnes Score in Universal Comedy

Reviewed by Sumner Smith

Picture a big photographer's studio where all kinds of vaudeville actors have their faces perpetuated, then a country home made turbulent by a choice variety of nervous wrecks, and you have an idea of the good fun which characterizes "Young Ideas, a Universal picture with Laura La Plante, T. Roy Barnes and other good players. Also, enhancing the acting and the backgrounds, are some excellent subtitles, such as "Uncle Eph who suffered from smoke at Vicksburg, lighting General Grant's cigars."

Sophie Kerr's "Relative Values," the published story from which the picture was adapted, makes wonderful comedy material for the screen. Director Robert F. Hill has utilized it to good advantage except in the third reel, where the action shows a tendency to drag through unnecessary repetition and his desire to leave nothing to the imagination.

Miss La Plante shows at her best and prettiest in this farce as the girl who ministered to various aunts and uncles who thought themselves ill and were merely lazy. T. Roy Barnes makes a good hero, and the characterizations by Lucille Ricksen, James O. Barrows, Lydia Yeamans Titus and Buddy Messinger are all clever.

"Young Ideas" is one of those most welcome motion pictures which do not pretend to preach a moral and seek only to entertain and amuse. In its present length it ought to please in a great majority of theatres, but a little more editing will add considerably to its attractiveness.

Cast

Octavia Lowden.....Laura La Plante
Pritchett Spence.....T. Roy Barnes
Eloise Lowden.....Lucille Ricksen
Uncle Eph.....James O. Barrows
Aunt Minnie.....Lydia Yeamans Titus
Grandma.....Jennie Lee
Bertie Loomis.....Rolfe Sedan
Bob Lowden.....Buddy Messinger

From Sophie Kerr's Magazine Story, "Relative Values."
Scenario by Hugh Hoffman.
Directed by Robert F. Hill.
Photographed by Jackson Rose.
Length, 4,095.

Story

Octavia Lowden supports an aunt, uncle, sister, kid brother and grandmother all of whom, except the latter, claim ailments to avoid work. Pritchett Spence, a big photographer, loves Octavia, who works in his studio. To get her away from her blood-sucking relatives he lures her from the home and has her quarantined. Her relatives have to go to work. When Spence seeks forgiveness for his trick, Octavia accepts him.

"Captain January"

Baby Peggy and Hobart Bosworth Give Wonderful Characterizations in This Principal Feature

Reviewed by Tom Waller

If you call pathos heart appeal, then it is the truest kind of heart appeal—the kind that should wrest a precious tear from the most calloused cynic—that abounds in the sincerity of the acting of tiny Baby Peggy, as the waif of the seas, and big Hobart Bosworth, as the lighthouse keeper, in "Captain January." The artistry of these two alone, the wholesome love of the little girl for the old man and the old man for the little girl, infects the atmosphere of the theatre and makes this Principal Pictures production a screen achievement of the year.

The sympathetic understanding of this little tot is demonstrated in its superlative degree in this feature. The masterly character portrayal of the grizzly seaman adds another to the many screen triumphs of Bosworth. A sequence of beautiful events in the lives of these two reaches a wonderful climactic peak, where the human interest hues are most brilliant, when the two are parted through a coincidental meeting of Captain January and her dead mother's sister.

Director Edward Cline failed to miss a single point which would in any way mar the natural beauty of this Principal feature. The picture in its entirety is void of trashy hack stuff. It has the real lighthouse atmosphere and the true salty tang of one of those famous indentations on the Maine coast where fishermen house their dories and smacks.

Especially is the conclusion worthy of commendation. The nature of the plot made this so that the slightest exaggeration would have spoiled the whole impression of the previous reels. But smoothly and appropriately the ending finds the little captain and her big protector realizing their dreams of sailing the seven seas. However, instead of cruising on the money they saved from lobster pots the two are guests on the yacht owned by Captain January's aunt and uncle.

Cast

Captain January.....Baby Peggy
Jeremiah Judkins.....Hobart Bosworth
Isabelle Morton.....Irene Rich
George Maxwell.....Harry T. Morey
Bob Pete.....Lincoln Stedman

Adapted from story by Laura E. Richards.
Directed by Edward Cline.
Length, 6,194 feet.

Story

Captain January is a little waif of the sea living happily with Jeremiah Judkins, lighthouse keeper, who rescued her from the storm. Failure to light the lamp one night causes a yacht to be beached near the light house. Isabelle Morton, visiting the lighthouse from the grounded vessel, identifies Captain January as her dead sister's child. The little captain goes to Isabelle's luxurious home but slips back to the old keeper when a nacquaintance of his visits the Morton home. Realizing that they are inseparable, the Mortons make room for the old man in the little girl's new home.

"His Bitter Half"

(Fox—Comedy—Two Reels)

Al St. John is the nominal star in this release, but is not permitted to monopolize the good bits, the ensemble being better than average, and the trick camera work brings several laughs. The story value is rather above the farce average, though at no time intrusive, and the gag sequences are well connected. St. John is supposed to be the rightful heir to a hotel in a town so dead that the inhabitants go to sleep standing up save when the director calls them into action. A rascally lawyer forces the dastardly hotel keeper to give him a half share in the business in return for his promise of secrecy, but in some untold way the rightful heir comes into his own. A good number with rather less than the usual amount of slapstick and more real humor.—E. W. S.

"The Finer Points"

(Pathe—"Sportlight"—One Reel)

Grantland Rice carries home in "Finer Points" the message that the mastery of details applies to sports as well as to business for complete success. As an illustration Rice presents leading athletes in various games. He emphasizes how rigorously they observe and execute the little things in their respective classes.—T. W.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Pigskin"

(Educational—Comedy—Two Reels)

Jack White in this Educational-Mermaid comedy lives up to his reputation for introducing novel business and situations that will get the laughs. As suggested by the title, the main idea of the comedy hinges on a football game in which the hero naturally saves the day. While there is nothing new in this, White has introduced more really new gags than the average fans would think possible. A bronze football and a watermelon used in place of the real ball give chances for amusing bits, and in several novel ways the hero, Lige Conley, demonstrates his ability to score touchdowns. There is also some good stuff in the first of the film where Lige is tossed in a blanket, ending in the college predient, and his wife inadvertently taking his place. A bunch of cats comes in for a share of the laughs and one of the cleverest and most amusing bits is where, after being unable to get under a chair with its tail raised, the cat starts all over again and this time lowers its tail and gets under all right. There are enough amusing situations in this comedy to please anyone and it is well up to White's high standard as a laugh-getter.—C. S. S.

"Her Fortunate Face"

(Universal—Comedy—Two Reels)

Of especial interest in this two-reel Century comedy is the fact that it introduces a new leading woman, Waunda Wiley, who made a distinctly favorable impression. She is not only attractive but an excellent comedienne with distinctive mannerisms, all of which she used effectively in getting the laughs. She is featured along with Harry McCoy and Hilliard Karr. The action concerns a bet that Harry by placing a crook in proper environment can reform him. Miss Wiley, arrested for a theft she did not commit, is chosen for the experiment and Harry gives her a job as a maid. She insists on making love to him, is exonerated when a necklace is stolen and finally wins Harry's heart. There is more of a plot and less dependence on slapstick than in the majority of the Century comedies. Really Miss Wiley is the star of the film and her excellent work in amusing situations, aided by the other two featured players and some chase and trick stuff, makes this one of the best of the recent Century comedies. It should prove a pleasing offering in the majority of theatres.—C. S. S.

"The Little Savage"

(Universal—Drama—Two Reels)

While classed as a Western, this is really a short romantic comedy drama with Western atmosphere. The story angle is played up and the typical riding and fighting scenes of the average picture of this type being practically absent. In its place there is a pretty little romance, amusing light comedy and heart interest, with a touch of roughneck villainy, making it good average entertainment. Pete Morrison is the star, with Olive Hascrouck as the girl, and both give good performances. The action concerns the opposition of the hero to the fact the adjoining ranch has been sold to a "tenderfoot." In an argument with one of the "boys" he gets the worst of it and visits the owner to find out he only has one child, a daughter. He is mystified until he discovers when he goes to chastise this fresh kid that "he" is the daughter who has already captured his heart. The plot is complicated by an Eastern suitor who hires a gang to beat up the hero, an undertaking in which they meet with failure.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Beaten Gold (Fox)
Cry Baby, The (Universal)
Head On (Educational)
Her Fortunate Face (Universal)
His Bitter Half (Fox)
Jumble in the Jungle, A (Educational)
Little Savage, The (Universal)
Pigskin (Educational)
Why Husbands Go Mad (Pathe)
Radio Mad (Pathe)
Desert Sheiks (Pathe—Cartoon)
Finer Points (Pathe)
Pathe Review No. 28
"Chronicles" (Yorktown) (Pathe)

"Yorktown"

Eleventh of "Chronicle" Series Portrays Surrender of Cornwallis

Reviewed by Tom Waller

"Yorktown," the eleventh of the "Chronicles of America" series, is a vivid portrayal, based upon data collected by eminent historians, of the surrender of the British General, Cornwallis.

This episode is one of the most worthy of the series so far presented. It depicts in a realistic manner a strategic move resorted to by General Washington which occupies a conspicuous place in the records of the Revolutionary War.

The famous battle of 1781, when Cornwallis's troops succumbed to the valiant frontiersmen, which victory was directly responsible for the culmination soon thereafter of the war for America's freedom, is replete with realism and thrills.

"Why Husbands Go Mad"

(Pathe—Comedy—One Reel)

This is a little, light program filler in which Hal Roach has Charles Chase chasing all over town to find the owner of the mysterious key which his newly acquired wife accidentally dropped on the parlor rug. After several funny incidents it develops that the key is to a door behind which is secreted a birthday present for hubby. —T. W.

"Head On"

(Educational—Comedy—One Reel)

The familiar situation of a chap trying to elope with a girl whose father strenuously objects to him furnishes the basis for this single-reel Cameo comedy for Educational featuring Cliff Bowes and Virginia Vance. Sid Smith, who has been in many recent Cameos, is absent from this one. Naturally, there is a chase scene; the couple in a taxi, while the irate father follows on a motorcycle. The body comes off the taxi and slides downhill into the water, the motorcycle picks up a baby carriage containing twins, and there are many other comedy gags introduced. It should provide good entertainment for the patron who likes rough and tumble comedy with plenty of action.—C. S. S.

"A Jumble in the Jungle"

(Educational—Novelty—One Reel)

As usual with a Lyman H. Howe Hodge-Podge, there is a mixture of interesting and instructive scenes and comedy cartoons in this number. First there are various striking scenes of mountains and volcanos, then a section showing bears and feeding a baby wildcat in a zoo. Next comes flashes of distinctive types of inhabitants of Russia, Iceland, Mexico, India and rural France. There is also a trip through the Panama Canal, shown at terrific speed, a day's journey being projected in a few minutes.—C. S. S.

"Desert Sheiks"

(Pathe—Cartoon—One Reel)

Cartoonist Terry records one of his liveliest and most original pen effects in "Desert Sheiks." The elephant and the hippo and all of the big beasts of the jungle visit Monsieur Rat's beauty parlor to lessen their weight.—T. W.

"Radio Mad"

(Pathe—Comedy—Two Reels)

There are some humorous angles in this effort of the "Spat Family" to instal a radio set. The title is timely but few may find that too much footage has been wasted on the most trival incidents. Radio fans will probably overlook these points since the manner in which the novices handle the receiving set is quite amusing. When their phonograph goes on strike the "Spats" get the radio. Installing it requires them to spill glue over the tools and to stumble over this and that, winding up in the house being set afire when a high tension wire is attached to the set instead of the conductor from the aerial.—T. W.

"Pathe Review No. 28"

(Pathe—Magazine—One Reel)

An effective Pathe color presentation of the Japanese Geisha girl and her home is portrayed in "Teh Doll's House." Also "Cows Come Home," a slant on the picturesque things of farm life; "Northward Ho!" a sail up the Yukon river; "Inferno," which tells the story of steel.—T. W.

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EQUIPMENT · CONSTRUCTION · MAINTENANCE

My Brother Bill

ONCE upon a time my brother Bill Jones was an Operator. That was in his first month on the job in the village back home where his other Important Duties consisted of Sweeping the House every morning and Taking Tickets from six to seven while the owner Ran the Coop.

In his first month Bill had a dozen Breakdowns that more or less Balled the Show and Earned the Luscious Raspberry; a half dozen times while he was taking tickets he heard outgoing patrons declare that their Eyes Hurt Sumthin Fierce and Mebbe They Oughta Cut Out These Movies.

Bill's noodle told him that mebbe this job of Shooting the Picture On the Screen was fairly important. So he Went to Work. With the aid of Richardson and a lotta hard observation During Working Hours—yes, he started to spell "work" with a capital "W"—he became a Credit to His Job and passed up the Garment Worker's Label of Operator to become a Projectionist.

But now comes the Sad Part of my story.

Bill's house Changed Hands—a stock company of local Capitalists now owns it. The company includes the village Loan Shark, legally called the Banker; the local Bootlegger, officially known as the Druggist; and the Postmaster, who Works once a year every Election Day.

These Gents are so busy Catching the Public Coming and Going that all the attention they pay the Theatorium is to look at the Statements and Grab the Coin.

Every night before they are thrown into bed To Recover they oughta Try a Prayer of Thanksgiving to the kind fates that gave them a real Projectionist.

But do they do it? Nosir! The truth is that Bill can't buy a new Carbon without six meetings of the Board of Directors. If one of the Projectors got the Hiccoughs and the T. B. simultaneously they would advise Bill that Business Is Rotten so keep it going by Hook or Crook until things pick up which ain't never.

So I ask you—what's the use of being a Projectionist when there's Saps in the world that couldn't even Appreciate an Operator?

The moral being—but there ain't nothing moral about this situation which is where a lotta Projectionists in this country finds themselves.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

How It Is Done

A good brother, who requests that his name be withheld, asks:

Dear Brother Richardson: My boss proposes to put in three vaudeville acts for the summer. There is a deep stage and the screen now is on its back wall. He wants to start the picture after the vaudeville, on a screen in "One," and when the stage is cleared, raise the front screen out of the way and have the picture on the back one. He is a bit particular and wants the front screen the right size and bordered exactly the same as the back one. He has told me to lay out the front screen so the painter can border it. How am I to know the exact size?

Had you given me the present projection distance, exact picture width and height, the distance the front screen will be in front of the rear one, and the exact projection angle I could have given you the exact size and height from stage floor. It is very simple.

Simple

Suppose you have a picture 18 feet wide by 15 high—additional height due to angle in projection, of course—a 116 foot projection distance, with bottom of picture four feet from stage floor, and that the front screen will be just 20 feet in front of the rear one.

The projection distance being 116 feet, and the picture 216 inches wide by 180 inches high, then the spread of the light beam per foot will be 216 divided by 116, equals 1.8611 plus inches per foot (not exact because of the fraction, but plenty close enough), it then follows that the front picture will have 1.8611 multiplied by 20, equals 37.222 inches less width than the rear one. The decrease in height is figured the same way. The height from floor is a different matter. I cannot figure that unless I know the projection angle, and you are in a hurry for an answer. However, you can get it easily and simply by stretching a cord tightly from lens to bottom of rear picture and measuring its height at location of front screen, or by lighting the stage brightly, having a stage hand hold a board upright on floor in location of front screen, with a marker against it which he can slide up or down as you sight from lens to bottom of rear screen. This is less bother than figuring or a cord, and more accurate than the latter, since the cord may sag some.

The Secret

John Maurer, Projectionist Lincoln Theatre, Massillon, Ohio, says:

I notice that a number who have tried Griffith's suggestion as to drilling a pin hole in the back of the lamphouse to project the reflected image of the crater floor have been puzzled because they got three or four images instead of one. The extra images come from the front (convex) surface of the collector lens, one of them being from the light which has entered at one side of the lens and, after a partial reflection from the front surface and four internal total reflections, emerges at the other side. (Phew! That's one too many for me.—Ed.) If those who may have tried the stunt with this result will place a colored glass over the pin hole and look through it into the lamphouse they will be able to see where the extra images come from.

How to Get Rid of Them

The secret of getting rid of them is that they are visible only from certain angles. By plugging up the hole and making a new one nearer the center of the back of the lamphouse, only one image will be obtained.

The best point to locate the pin hole is where the working parts of the lamp just cut off the view of the arc itself, but allow the reflection from the back surface of the collector lens to pass. Unfortunately the plan will not work with the Simplex Type S lamp, because the only position for the hole where a single image will result is shaded by the lower current terminal whenever the carbons have burned short. The plan is a most excellent one wherever it can be applied.

Carbon Sizes

Apparently no one is interested in the discussion of carbon sizes with relation to efficiency. I have been waiting to see if any one who happened to have a series type motor generator set would try the obvious experiment of burning two arcs of the same amperage, but with different size carbons, and projecting the light side by side. Of course in order to be a fair test it would have to be made with condensers specially adjusted to each arc. I would have long ago tried it myself but for the fact that my generator is of the parallel type; also, it is not large enough to burn two arcs for any length of time.

I have several subjects which I expect to communicate to the department later.

Experiment Based on Many Factors

In order that such an experiment be fair it would be very much more than necessary that the condensers be specially adjusted to the arc. The craters would have to be at absolutely the same angle to the optical axis, the crater distance exactly the same and both projection lenses "picking up" either all or exactly the same percentage of the total light. Also the lenses in both cases would have to be perfectly clean throughout and the condensers of the same grade as to clarity of glass and polish of surface.

The experiment would be interesting, but I doubt the reliability of such tests. There are too many things to consider, any one of which might render the experiment of slight value, or of no value at all, or even of worse than no value, since it might lead to erroneous conclusions.

Those Four Reflections

I wish I had a lamphouse and juice here right now so that I might examine into your statements as to four internal reflections, etc. I don't presume to question your statement, but I'm willing to admit that that one is a wee bit too much for my feeble mind to grab all in one chunk. However, the information you have supplied will, I am sure, be welcomed by many who have tried the experiment and failed, due to the poor reflection, or to a multiplicity (excellent word, that, don't you think) of them. Such an image has peculiar value, as Griffith pointed out, in that it allows you to watch the entire surface of your light source and see exactly what its condition is at all times.

Bluebook School

Question No. 80—Are lenses made in the U. S. satisfactory?

Question No. 81—Under what conditions are anastigmat lenses of value?

Question No. 82—Are so called "lens tables" (not lens charts, but the "tables" published purporting to tell what size picture any lens of given marked focal length will project) of any value?

Question No. 83—Describe projector optical train, in detail.

Question No. 84—Can a projector optical system be judged by ordinary standards? By this is meant can such a compound system be judged by the same standards as to operating results as you would judge a camera by?

Wrong Dope

Carlisle A. Anglemier, projectionist, the "Y" Theatre, Nazareth, Pa., sends copy of letter he wrote Editor Welsh asking that three pages be allotted to the Projection Department. I must compliment friend Anglemier on that letter. It is one any business man would have no cause to apologize for. He then writes the department as follows:

Attached find imprints of carbon craters. Here are one or two things about my arcs which I do not understand. Perhaps they may seem rather foolish to you, but to me they are—well, I just don't know the answer.

First, why does a new trim of carbons burn smoother and give a larger spot than after the arc has burned for a period of time? Second, why does the diameter of the spot diminish the longer the arc burns? I am obliged to keep advancing the crater toward the collector lens periodically throughout the entire burning of a trim of carbons.

Optical Data

Here is the data on my optical line-up, etc.: Projection distance, 54 feet. Picture width, 8 feet 6 inches by 11 feet 9 inches. Projection lens, Gundlach-Manhattan 4½-inch E. F.—1 11-16 inches free diameter. Working distance, 4¾ inches. Collector lens on projector, which has stereo attachment, 7½ inches focal length. Other projector, 6½. For certain reasons I am obliged to use a 7½-inch collector lens on the stereo attachment.

Use 110 volt A. C., 60 cycle. White A. C. Special ⅝ carbons. Distance center of condenser to aperture 18 inches with the 6½—7½ condenser and 45 amperes and 19 inches with the 6½—6½ condenser and 55 amperes. Just had one of the Power mechanisms overhauled and they installed one of the new non-oiling bearings on motor drive attachment. Have had it since January 24, and up to now it has given no trouble. Quite some while ago one of those darned bearings swelled up, stuck to the shaft and revolved in the bearing hanger. I wrote to the company and some octagonal-headed genius replied that it was due to dampness in the projection room. God in Heaven, must a man wrap his projectors up in blankets

(Continued on following page)

Projection

(Continued from preceding page)

nights and give 'em cough drops so they won't catch cold in their bearings?

Film Condition Improving

I have noticed a great improvement in the condition of film sent out by the Philadelphia exchanges. Am taking service from the Paramount, Associated Exhibitors, Universal and State Rights exchanges. Goldwyn is still in the same old rut. God help the projectionist who receives a print more than 30 days old from their exchange. Am hoping the recent merger will help remedy matters in that exchange.

Good Crater

Your crater impressions show a remarkably good crater for A. C. The 54 Ampere ones are 13-64 and the 55 ampere ones 16-64ths in diameter. You, however, have made an error in giving either your projection lens working distance or equivalent focus. The working distance is, according to you, greater than the E. F. of the lens—an impossible thing, of course. I think you must have written "4¼" for 2¼ which latter would probably not be far off.

Your E. F. works out to be about correct, therefore I think we may proceed upon the assumption that the working distance is 2¼ under which condition your line-up is fairly efficient, though the Cinephor condenser would work some improvement.

What Griffith Says

I submitted your letter to Griffith, who agrees with the above, but says: "I do not believe his crater grows smaller after it is once burning good. Probably he must advance his crater because of the set he is using."

With the latter I cannot wholly agree. It is entirely possible that the crater does grow smaller in diameter as the arc burns, because of the gradual rise in resistance at some point or points in the circuit. Griffith's surmise is of course entirely possible. Using the "Jack Knife" set, or any modification of it which gives the carbons an uneven angle, the distance crater to face of collector lens will change as the carbons burn away. If you use such a set, then probably Griffith is correct. If not, then examine your circuit and find the place where there is undue heating. If both projectors act the same, then the trouble, if in the circuit, will probably be back of the point where the projector circuits join. It may be a bad connection somewhere, wires too small or burned wires. May be in the rheostat or even in the external circuit.

Powers Will Replace Bearing

Your comment with regard to the non-oiling bearings is a good laugh anyhow, though whether McGuire will joint in or not I don't know. If you have trouble with the bearing the Powers Company will willingly replace it with a bearing of different type, so that's that.

As to the exchanges and improvement in film condition, I'm mighty glad to hear of it. Friend Dennison, of the Famous Players Lasky Corporation is entitled to the thanks of all and sundry for the work he has done in cleaning up exchange conditions, which for years have been about as nearly impossible as anything I personally know of.

A Couple of Stunts

H. C. Spence, Charlottetown, Prince Edward Island, has the following to say, and says it:

Dear Friend Richardson: Please accept my sincere congratulations on that most remarkable work, the "Bluebook of Projection." I have one of the autographed copies and cannot tell you how much I am pleased with it. Any projectionist who takes pride in his work would not be without one for ten times their cost.

Here are a couple of stunts I have found useful. On Powers' projectors I have found trouble with the upper roller bracket screw becoming loose and working out quite a distance before I would notice it. I drilled a

(Continued on Page 149)

Bluebook School Answers 45-49

Question No. 45—Have odd lenses, or combinations of lenses any value?

Question No. 45 was replied to acceptably by the following: Harry Dobson, Toronto, Ont.; Daniel Constantino, Easton, Pa.; A. L. Fell, Collingswood, N. J.; Chas. Oldham, Norwich, Conn.; Walter Lewis, Endicott, N. Y.; H. C. Spence, Charlottetown, P. E. I.; A. H. Gray, Boston, Mass., and J. W. Rainwater, Albany, Alabama.

Brother Gray wins in publication. He says:

In constructing a projection lens of any given focal length, the values and qualities of the individual lenses, when assembled into a unit, must total a composite value equal to the value of the requisite predetermined formula. To take an odd lens as a basic factor upon which to begin work, and complete the assembly from that point so as to attain a specified value, would really mean that the formula itself must be reconstructed, rather than working to the formula from which the lens was originally made, and this would entail such an expense that the procedure would be impractical in operation.

Note: Fried Gray assumes taking one factor and using it as a base, whereas the exact opposite is presumably true. One factor is broken and must be made to match the others, which, after all, would, I think, amount to the same thing.

After all I don't know but I might better, due to this error, have selected the reply of brother Lewis for publication. He says:

Odd lenses, or combinations of old lenses, have no value whatever to either the projectionist or the theatre management, because while it would be possible for the maker to match and regrind lenses to replace the broken element or elements, still it would not be practicable, because the cost of such process would, in most cases, exceed the cost of an entire new lens, and even then the repaired lens might not prove perfect in its corrections, and thus not give the expected results.

Yes, after all, while brother Gray's reply was most excellent, still I believe, everything considered, Lewis has a shade the best of it. It is not always so easy to choose between replies. I'm no Solomon, you know, nor can I threaten to cut the darned answer in two!

Question No. 46—What limits the maximum diameter of a projection lens of given E. F.?

Question No. 46 was answered correctly by Constantino, Dobson, A. L. Fell, Lewis, Spence, Gray, Oldham, Rainwater and G. L. Baindry, St. Paul, Minn., and Chas. C. Haddon, Vancouver, B. C. The reply of brother Haddon is excellent, and is selected for publication. Here it is:

The free diameter is, of course, what is here referred to, and projection lenses cannot be made with a free opening (cross section unobstructed by collars or retaining rings) more than one-half the equivalent focal length of the lens. As a matter of fact, while this is optically true, the limitation goes very much beyond this, because of two things—three, in fact, I think, because the cost of lenses of very large cross section would be prohibitive. First, the lens must work with a projection lens and you can see what would happen as between the shutter and lens were a 7-inch focal length lens made half its focal length in diameter. Then, too, a lens 3¾ inches in diameter would have almost no depth of focus at all, hence could only be used on absolutely level projection, and, as the editor often says, there you are.

Question No. 47—What data is it necessary to send when ordering a new projection lens?

Wow! Only one poor lonesome man got by on this. The rest all fell down on one point—old projectors which used an aperture of different width from the present standard. To tell you the truth I hadn't thought of that myself and don't know whether or not any of the old apertures are still in use. Anyhow, Walter Lewis put one over on all of us. Aside from this Dobson, Fell, Gray, Constantino, Spence, Rainwater, Oldham, Haddon and Baindry all gave excellent replies. Lewis says:

The following data is necessary when ordering new projection lens: (A) Width of picture desired; (B) distance center of screen to projector aperture; (C) angle of projection, if any; (D) make of projector—also its serials number won't hurt; (E) whether lens is to be supplied with jacket, or merely tube; (F) whether or not lenses are to be matched, if more than one is ordered; (G) if projector is quite old it will be well to send exact micrometer measurement of aperture width.

Question No. 48—What range of focal lengths of projection lenses are carried in stock?

All those before named got by, but Baindry has a bit the best of it. His answer is:

Depends upon whether the manufacturer or dealer is referred to. Lens manufacturers all carry lenses from two to eight inch E. F., in quarter-inch variations—2, 2¼, 2½, 2¾, 3, 3¼, etc., up to 8 inches. Large dealers usually have a pretty complete stock of focal lengths, but small dealers will probably have to order a great many of them from the larger dealers, or from lens makers, which will, of course, mean considerable delay.

Question No. 49—What is it necessary to do when you wish to order a projection lens to match one you already have?

All the before named did very well, but none made all the points, so I am myself making a composite answer as follows: (Gray) One manufacturer, at least, employs the excellent policy of keeping a record in his files of the exact focal length of all lenses against their respective serial numbers, therefore if you have lenses of that make it is only necessary to send the serial number. (Dobson) You may send the old lens in to be matched (Fell) You can get results by sending exact distance aperture to screen—if lens is appreciably above screen center, then this measurement must be from a point midway between top and bottom of picture—micrometer measurement of width of projector aperture. (Haddon) State whether or no you want jacket or merely tube and give make of projector. Lewis) Don't depend upon markings on lens, as they are not sufficiently reliable for such a purpose. (Rainwater) Sending the old lens is the most reliable way.

New D. & R. Theatre at Aberdeen Finest in Southwest Washington

AFTER ten months of steady construction work, the new D. & R. Theatre, of Aberdeen, Wash., was opened recently to the citizens of the Grays Harbor country in Southwestern Washington. Building and construction represent the finest in theatre construction in this part of the state, while interior decorations will rival anything in the state.

According to George B. Purvis, architect, who constructed the Weir Theatre for Ed. Dolan in 1913, until now the finest house in Southwest Washington, the D. & R. was constructed in record time.

Building Fireproof

One of the outstanding features of the building is the effort made to construct as nearly a fireproof house as possible. To this end the inside walls are covered with metal as an added protection. Seventeen exits have been provided.

From the outside, the building is a severely simple three-story concrete affair, elaborated by a handsome cornice. A marquee, fastened by six stout chains, extends across the entire front on the I Street side. Above this is a huge electric sign that can be seen for blocks.

Seating capacity is 1,700. It is equally divided between main floor and balcony. Opera chairs with spring cushion seats and solid mahogany backs have been used throughout, while loge and box seats contain specially made wicker chairs with spring cushion seats.

Wonderful Lighting Effects

Lighting effects are wonderful. Five large crystal chandeliers are pendant from the ceiling. The large center fixture is a revolving crystal wheel, five feet six inches in diameter, with a drop of five feet six inches. This wheel contains 9,000 pieces of crystal. On the interior, arranged in the circle are thirty-six 100-watt lamps, and inside of that circle is one 500-watt lamp. This crystal wheel contains the usual primary colors in bulbs, inside, and the lights in the house may be changed instantly in wonderful rainbow effects. The central fixture is valued at $2,000.

The latest Kimball full unified organ has been installed. It is the largest this side of Chicago and the first to be placed on the Coast.

The stage has a depth of 31 feet, a width of 64 feet and a height of 60 feet. It is equipped with a dead front, interlocking switchboard, and the scenery is handled on an endless one-line system. The stage and all its accommodations will handle the largest show on the road. Stage scenery was furnished by Van Wie Co., of Portland.

The heating and ventilating systems are of the latest and most approved types. A battery of Birchfield boilers supply the building with steam, and an Aerofin air system does the cooling. The blower system to provide ventilation changes 22,000 cubic feet of air per minute. The heating and ventilating apparatus is under thermostatic control and automatically shuts off.

Power's Projectors

The spacious fireproof projection room is located at the top of the balcony in the center of the house. Furnishing and equipping it was the special task of R. C. Barthel of the Theatre Equipment Co., of Seattle, who spent much time in Aberdeen, supervising the installations of two Power's 6-B, type E projectors; two Peerless Arc Controls, a 72-ampere Westinghouse motor generator, 1 double-dissolving Brenckert steropticon, arc type, 1 Brenckert heavy duty spot flood lamp and a bank of 8 Cutler-Hammer dimmers. An eighteen foot Superlite screen was also furnished by the Theatre Equipment Co.

Scenes of the Interior of the D. & R. Theatre, Aberdeen, Washington.

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The Week's Record of Albany Incorporations

Seven motion picture companies will engage in business in New York state as the result of last week's incorporations, according to papers filed here with the secretary of state. The newly incorporated companies included the following: Mermaid Enterprises, Inc., with H. W. Pollock, H. L. Jacobson, Alex Aaronson, New York city; Flying Arrow Pictures, Inc., M. E. Cymrot, Brooklyn; Doris Mermelstein, Nettye Klein, New York city; Cranfield and Clarke, Inc., William F. Clarke, New York city; Beatrice Kramer, Brooklyn; R. T. Cranfield, Hempstead, L. I.; Cobalt Distributing Corporation, H. B. Cohen, J. V. Harvey, Brooklyn; Harris Arbesfeld, New York city; the capitalization of these companies not being stated; Romance Pictures, Inc., $20,000, Edward Halperin, Los Angeles, Cal.; Isabel Kaplan, Inez Reinthaler, New York city; Blue Ribbon Feature Film, Inc., $1,000, Samuel V. Grand, Harry Asher, Boston, Mass.; Edward M. James, New York city; Lucky Star Amusement Corporation, $10,000, M. J. Goldstein, Lizzie and Samuel H. Goldstein, Brooklyn.

Solves Lobby Problem

W. Flint, who bought the American Theatre at Arlington, Wash., about two years ago, has solved a problem of lobby arrangement that has bothered a great many men with similarly arranged houses. His seats are arranged in three tiers, five seats wide, separated by two aisles. This brings the aisles just opposite the doors, which are on either side of the ticket booth. If the opening from the auditorium into the lobby is made at the head of the aisle, so as to give a straight exit, the screen is exposed to the street lights every time the outer door is opened.

Mr. Flint has overcome this with a hinged partition between the lobby and the auditorium, which can be opened to give a straight, unobstructed passageway from the aisle to the street, but when closed leaves an opening in the entrance to the auditorium, which is thus screened from outside light.

E. C. Searles' New Connection

E. C. Searles, for seven years representative of the Andrews Chair Company in Seattle, announces his new connection with the Stafford Manufacturing Company, of Chicago, manufacturers of theatre chairs. Mr. Searles will handle his new line, in connection with the Theatre Equipment Company, Washington distributors of Power's Projectors, which places the latter in a position to completely equip motion picture theatres, auditoriums and the like. While Stafford chairs have been manufactured for thirty-five years, this is the first time they have been represented in the Pacific Northwest. Searles has the exclusive agency for Washington and Oregon.

Projection

(Continued from page 147)

1-16-inch hole through the head of the upper roller bracket screw, and right on through into the bracket. I then put a tight pin into the hole, and now the whole thing works back and forth without a bit of trouble. I have done that on five projectors. It works just fine.

A Simplex Stunt

On the Simplex speed control I removed washers W-107 G and replaced them with wire terminals, with the open end up, of course, so that instead of turning the pulleys around to oil them all I have to do is put a drop of oil in the opening and it runs down into the bearing. Have found that holding a hack saw blade against a round belt which is slipping roughens it up, and that when so roughened it will run indefinitely without slipping. It is much better than shortening the belt. The blade is held against the belt while the latter is in motion, of course.

These stunts are passed along to our readers for consideration and a possible trial. I haven't a Powers mechanism here and am not sure just what screw Brother Spence means. Presume, however, it must be screw 710, Plate 3, page 636 of the Bluebook. The Simplex washers referred to are shown in Plate 7, page 686 of the Bluebook. Many thanks for the tips, Friend Spence.

Bluebook Error

Bluebook owners, turn to page 194 and in lines 4 and 6 from the bottom change the figures "2.5" to 2.25; also, pages 188 and 190 cuts Fig. 52 and 54 should be transposed. Change figure 52 to 54 and 54 to 52.

(Continued on following page)

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Projection

(Continued from preceding page)

The same thing is true of figures 55 and 57. The caption under the various figures is correct, but somehow they got numbered wrongly. Brother Ballou, Hollywood, California, was good enough to bring these errors to my attention. None of them are serious, and they are all rather obvious, but it nevertheless is annoying that such blunders can and do occur; also that they remain so long without being found by my Hon. Self. I suppose it is because I was so darned certain that I had checked all such errors as that out, therefore never examined carefully after the book was out, since those are things I myself would seldom have occasion to use in the course of my work.

Well, anyhow, there they are and Bluebook owners should change the numbers of the figures as indicated.

Classy Stuff

Recently, as you all know, readers of this department were invited to ask Editor-in-Chief Robert E. Welsh for additional space for this department. Out of the thousands who read the department weekly I expected Editor Welsh might receive as many as half a dozen letters. The promptitude with which additional space was allotted is evidence that the response was greater than I had expected, though how much greater I do not exactly know, as I have not yet seen the letters. However, in evidence that the ranks of projectionists contain gentlemen of ability,I quote one letter of which the writer sent me a carbon copy. If you can present a better written letter, or one showing greater clarity of expression and grasp of the subject written about, I would like to see it. I present this letter as evidence of the fact that the projection of pictures has attracted to it men of real brains. Here is the letter to Mr. Welsh:

The Letter

Dear Sir:—I have for some time felt that in consideration of its importance to the motion picture industry the field of projection is insufficiently represented by the two pages allotted to the projection department in your magazine.

The other specialized departments of the Moving Picture World all occupy much more space. There is no intent on my part to question their value to the exhibitor reader in selecting his programs, in advertising them and in making his theatre comfortable and attractive, but no matter how well these things be done, the fact remains that unless the pictures themselves be projected in a way which does full justice to the artistic and technical skill which has been expended in their making, the audience will go away dissatisfied, and the exhibitor, and with him the whole industry, will suffer.

Importance of Projection

It should be obvious to any thinking person that only through the attainment of practical perfection in projection can the motion picture reach its highest development. Were you able to see some of the alleged projection which is giving the industry a black eye in many of our smaller towns and cities (the often mentioned "backbone of the industry"), you would quickly realize the need for improvement in this respect.

The Projection Department of Moving Picture World has been and is the best and most authoritative source of that knowledge which the practical projectionist must acquire in order to keep up to date and impart to his work a definite touch of superiority. But its service in this field is limited so long as the lack of space compels the exclusion of much material which is deserving of attention. With more space at his disposal, Mr. Richardson would not only be able to better serve the needs of the present readers, but would also, by presenting a greater variety of subject matter, attract new ones.

For the foregoing reasons I, for one, believe you should for the future increase the allotment of space for the Projection Department to not less than three full pages. I feel that in this I am expressing the wish of every one of its readers.

(Signed) JOHN MAURER, Projectionist Lincoln Theatre, Massillon, Ohio.

Why Won't It Work?

Charles Halpren, Hannibal, Mo., propounds the following:

Why would it not be possible to concentrate the light of two or more Mazda lamps upon the aperture and thus double the screen illumination, or even quadruple it?

Merely because it can't be done, Brother Halpren. Outside of that the plan is entirely feasible. If you could or can find some way of so reflecting the light of two or more Mazdas that the auxiliary light source you would thus create in the form of a reflected image of the true light sources will center on the optical axis and send rays forward which will center on the optical axis at the aperture, then your scheme will work, always assuming that you could find a reflecting surface which would stand up under such treatment.

Boiled down, the objection is that the light beam must center exactly on the optical axis from source to aperture, and center exactly.

Don't be one of those with a false front. Know what you are talking about by having Richardson's Blue Book always near your right hand.

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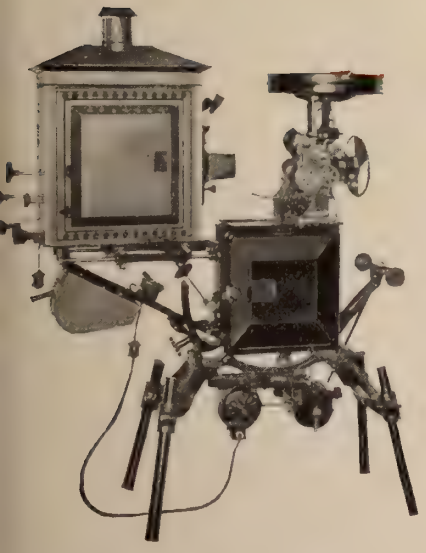

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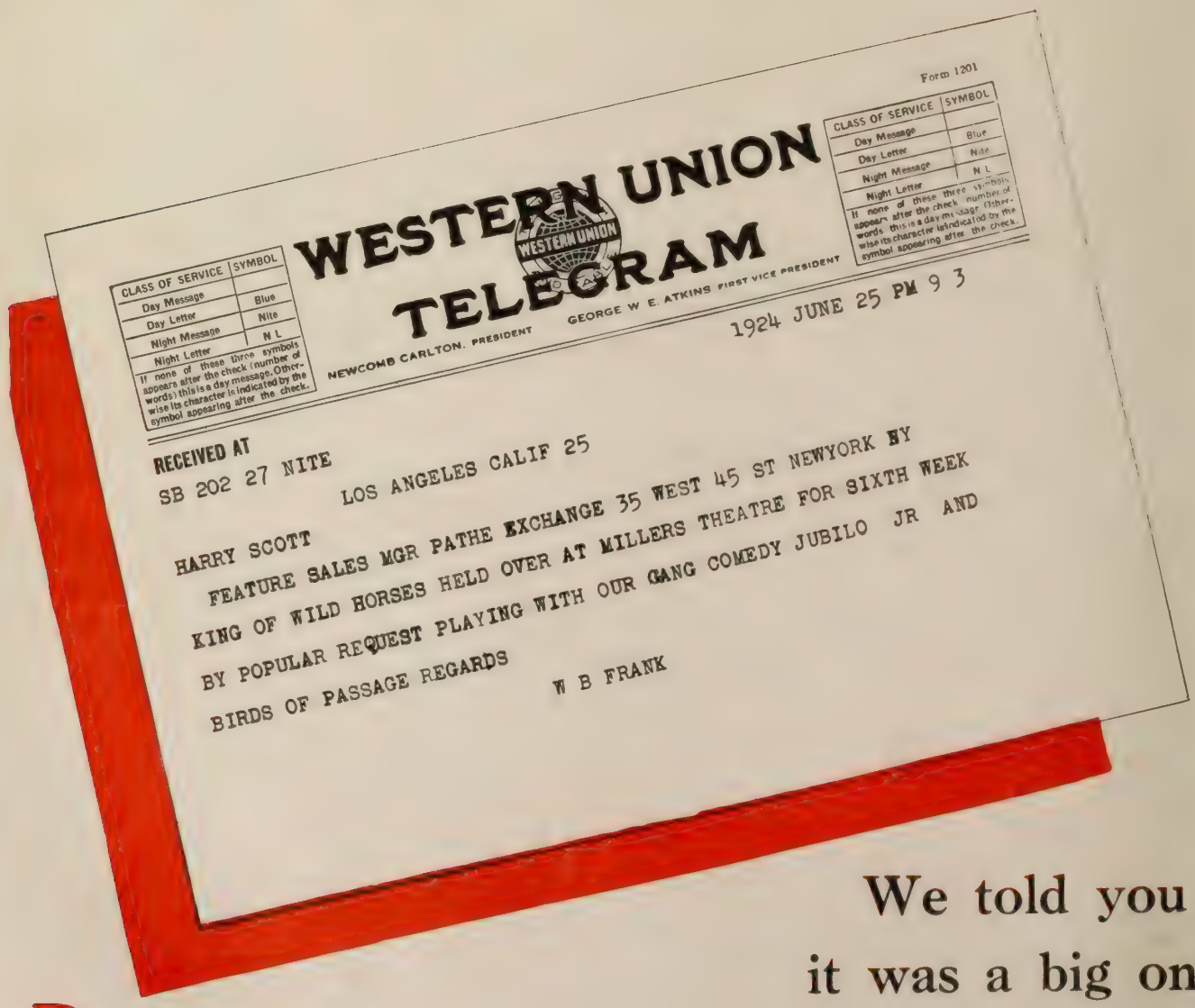

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Metro-Goldwyn Announcement This Week

Moving Picture WORLD

Vol. 69, No. 3 July 19, 1924 PRICE 25 CENTS

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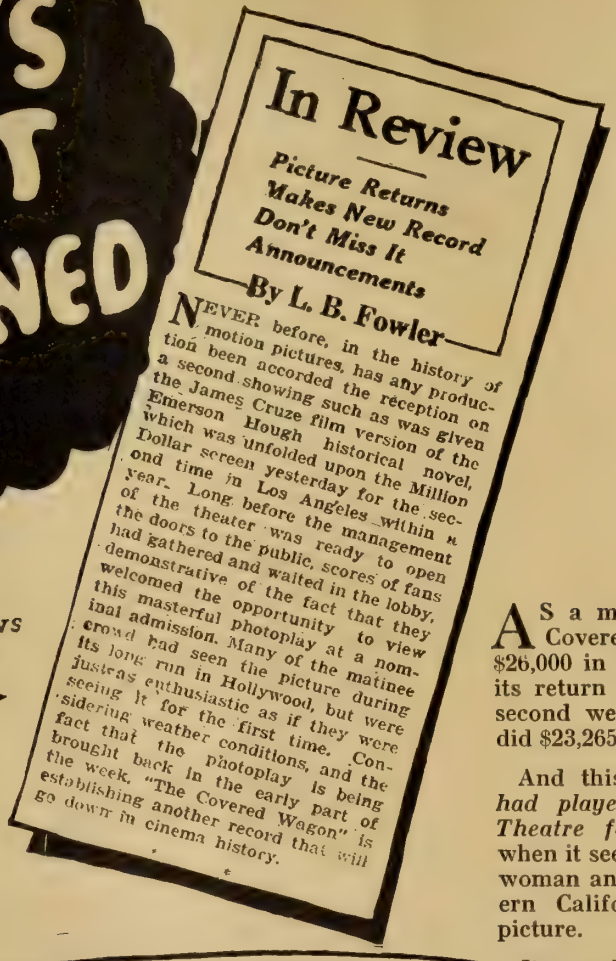

In Review

Picture Returns Makes New Record Don't Miss It Announcements

By L. B. Fowler

NEVER before, in the history of motion pictures, has any production been accorded the reception on a second showing such as was given the James Cruze film version of the Emerson Hough historical novel, which was unfolded upon the Million Dollar screen yesterday for the second time in Los Angeles within a year. Long before the management of the theater was ready to open the doors to the public, scores of fans had gathered and waited in the lobby, demonstrative of the fact that they welcomed the opportunity to view this masterful photoplay at a nominal admission. Many of the matinee crowd had seen the picture during its long run in Hollywood, but were justeas enthusiastic as if they were seeing it for the first time. Considering the weather conditions, and the fact that the photoplay is being brought back in the early part of the week, "The Covered Wagon" is establishing another record that will go down in cinema history.

Los Angeles News
June 25, 1924

AS a matter of fact, "The Covered Wagon" played to $26,000 in the first six days of its return engagement. In its second week of its return, it did $23,265.26.

And this, *after the picture had played at the Egyptian Theatre for 34 solid weeks* when it seemed that every man, woman and child in all Southern California had seen the picture.

Its possibilities haven't even been tapped.

JAMES CRUZE'S
PRODUCTION

"THE COVERED WAGON"

IS JUST ONE OF

Paramount's Famous Forty

PRODUCED BY FAMOUS PLAYERS-LASKY CORP.

A Box Office Magnet!

June 14, 1924

MAGNETIC PULL IN "THE SPITFIRE"

Cabanne Production Offers Sure-Fire Entertainment Registering as a Likely Box Office Asset

THE SPITFIRE, Murray W. Garsson Photoplay Released by Associated Exhibitors. Based on Frederick Arnold Kummer's Novel, "Plaster Saints." Director, William Christy Cabanne. Length, 6,109 Feet.

CAST AND SYNOPSIS

Jean Bronson	Betty Blythe
Douglas Kenyon	Elliot Dexter
Oliver Blair	Robert Warwick
Horace Fleming	Lowell Sherman
Marcia Walsh	Pauline Garon
Joshua Carrington	Burr McIntosh
Abel Carrington	Jack Donovan
Mrs. Henry Hammil	Ray Allen

After a wild party Douglas Kenyon acts as escort to a showgirl, Marcia Walsh, whom he won in a poker game. Being somewhat fortified, the takes her to his apartment gives her his room and sleeps on a divan. He is discharged from the bank where he works when the sweetheart, Jean Bronson, who gave the party separated from his sweetheart, who gave the party goes to work for Blair, who breaks with Douglas. Jean become an actress and breaks with Douglas, when she learns that he means to prosecute her grandfather. But after many complications, including a rescue of Jean by Douglas from an unscrupulous theatrical producer, the lovers are united.

By [illegible] T. PARDY

A BOX-OFFICE magnet of undeniable [illegible] is a safe bet that The Spitfire will run up a good box-office score wherever it is shown, for the action is snappy, the plot original, just daring enough in theme to supply peppery seasoning, without offending particular patrons, and holds the interest from first to [illegible] dull moment. [illegible] Director [illegible] dle's

The Spitfire

(Murray W. Garsson-Associated Exhibitors—Seven Reels)

[illegible] (Reviewed by Frank Elliott)

THE one thing that stands out prominently in this feature is that it is a good box office attraction. Yes, it has all the ingredients demanded of a picture that can line them up at the little window where they part with the hard-earned coin of [illegible]. The cast [illegible] exceptionally fine cast. Such names as Betty Blythe, Elliott Dexter, Pauline Garon, Lowell Sherman, Robert Warwick and Burr MacIntosh, all stars in their own right, gives you some idea of the high class personnel that interprets the various characters in this entertaining tale of society and theatrical life in New York.

The second box office ingredient is the story. It possesses the required pep to hold the interest, in fact it has a decidedly sophisticated theme with some naughty moments shot at a stag affair and in the dressing room of the chorus girls. The plot itself has to do with the dire results of the hero drawing the hand that gives him the "privilege" of escorting home "one of the chorus" without really knowing what he is doing (being under the influence, etc.) and then coming to in the A. M. and finding her asleep in an adjoining room of his apartment.

The third ingredient is the mounting which has been given the feature. It is decidedly high class in every particular, some of the interiors being especially lavish and the shots of the girl rehearsing on the stage and the show itself will make any audience sit up and take notice.

There is a fine climax to the picture in which Lowell Sherman and Elliott Dexter stage a battle atop the theatre building. Mr. Dexter is convincing as the hero and Miss Blythe does some pleasing work as the heroine. It is interesting to note that Robert Warwick is seen in this one and acquits himself in a creditable manner. Miss Garon is charming in her role and Lowell Sherman is an ideal type for the heavy. "The Spitfire" can be safely booked by houses whose "customers" like a bit o' tabasco in their film menu.

THEME. A drama of society and theatrical life in the metropolis showing how a wild party came close to splitting [illegible] stag party. The [illegible] The scene in [illegible] corner the [illegible] telephon[illegible]

MURRAY W. GARSSON PRESENTS

Encore Pictures

The Spitfire

from Frederic Arnold Kummer's novel "Plaster Saints"

DIRECTED BY WILLIAM CHRISTY CABANNE

WITH

BETTY BLYTHE ELLIOTT DEXTER ROBERT WARWICK

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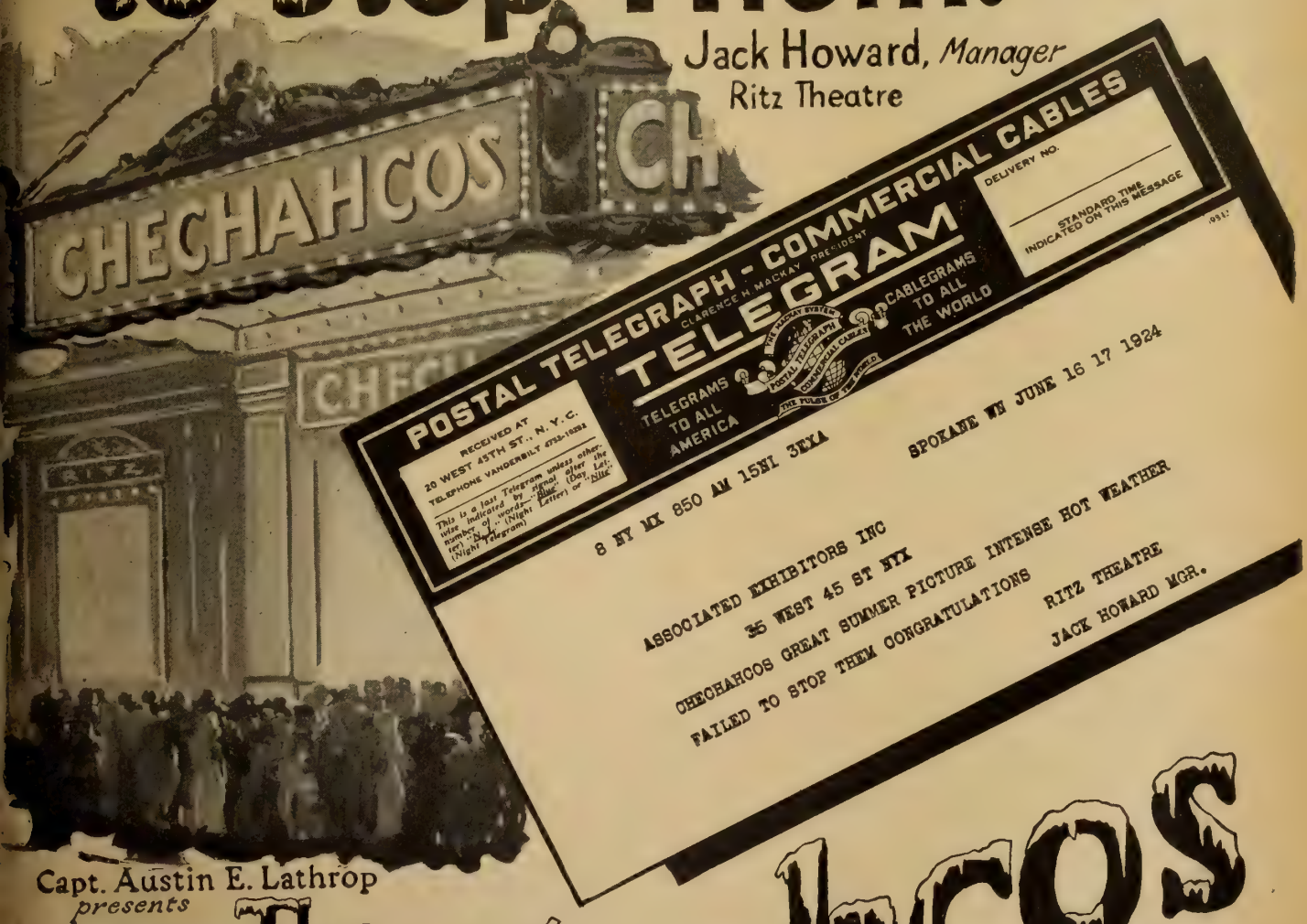
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Directed by ERLE KENTON

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of the
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to get
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Play Dempsey and Put "Jack" in the bank **JACK DEMPSEY will**

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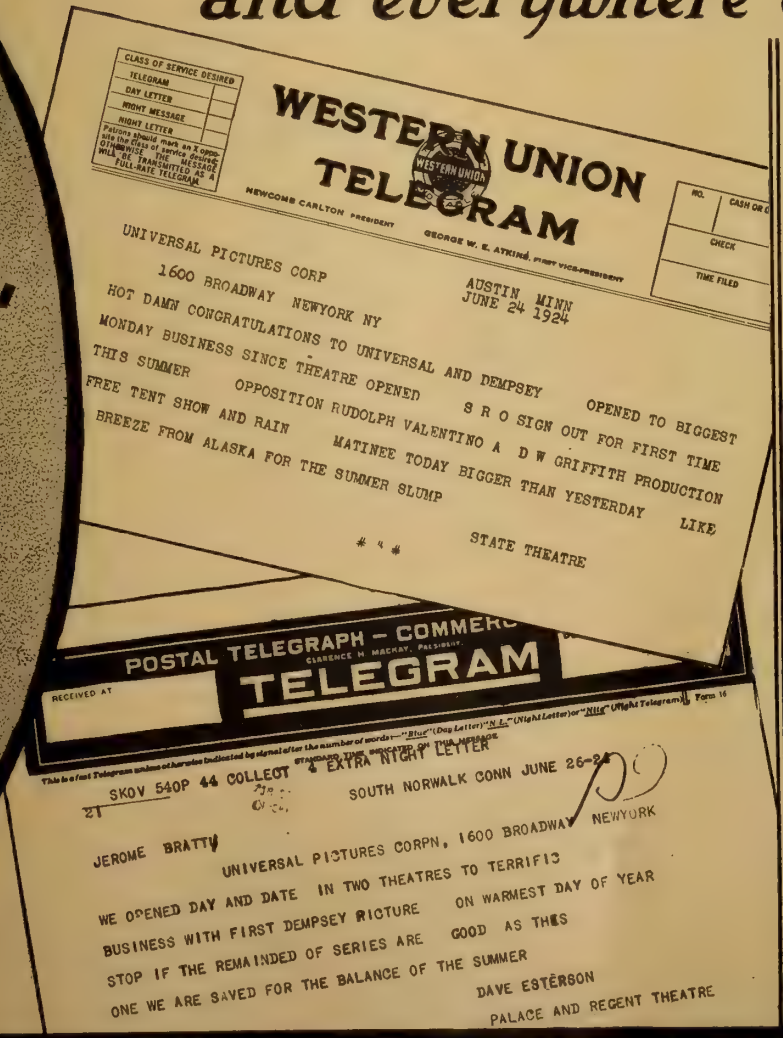

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# # #

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"As an actor Dempsey made a good appearance and climaxed his part with three rounds of fighting that showed why he wears the world's heavyweight crown." HOLYOKE TRANSCRIPT

"Excellent screen entertainment. Dempsey . . . has possibilities far superior to many of the screen actors." NEW ORLEANS ITEM

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The world's greatest picture event!

Coming!!! FROM F.B.O.

FINIS FOX'S huge melodrama

MAE BUSCH

IN

"A WOMAN WHO SINNED"

with a supporting cast of stars including
IRENE RICH, MORGAN WALLACE
and the new young screen find—REX LEASE

FACTS—about "A WOMAN WHO SINNED." In the hug trial scenes, Finis Fox used 7 cameras, shooting from a angles. A stage 75 feet wide and 210 feet long was buil to accommodate the huge mobs who worked in the picture.

More than 2000 people were employed in the giant shots. The pictur required more than 9 solid months in the making and was filmed at a cos larger than any comparable melodrama in all the history of motion picture

A national title contest was staged which drew 16,788 suggested title for the picture from fans, titles being suggested from short synopsis maile out.

With MAE BUSCH now at the very height of her popularity and Irene Rich with a tremendous following, and Morgan Wallace and the new find, Rex Lease, plus this smashing Box Office title, you have one of the biggest productions to be released this year. All F. B. O. exchanges have prints on hand for screening.

☞ **Thematic Music Sheets available on this picture** ☜

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JOSEPH M. SCHENCK *presents*

NORMA TALMADGE

in

"SECRETS"

by RUDOLF BESIER *and* MAY EDINGTON
based on the SAM H. HARRIS *play* "SECRETS"
directed by FRANK BORZAGE

Playing at the Park Theatre for an extended run

Telegram:
"One of the biggest film plays of the season. Something worth while. Something to remember."

Post:
"It may be that Norma Talmadge has made a better picture than Secrets but it is not within our memory."

Transcript:
"It is a drama beyond compare for Miss Talmadge."

American:
"It would be unfortunate for any movie fan to miss this fine picture"

Herald:
"Norma Talmadge at her best. One of the finest pictures seen here in many a day."

Globe
"Fine entertainment everyone—man or woman will find it an entertaining film. Norma Talmadge is fascinating."

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You're sitting on top of the world when you have a FIRST NATIONAL contract for next season!

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

THERE is much to be said in favor of the Zone Plan of organization adopted by New York exhibitors, even while regretting that it appears to mean the passing of the State body as a distinct entity.

Much of the difficulty of efficiently organizing the exhibitor has come from the fact that his business thoughts are neither national nor are they bound by State lines. The natural center of his interest is the exchange city with which he does business. It is there that his day to day troubles arise, and to that city that he is accustomed to looking for help on his problems.

It has long been the contention of the retiring New York executive, William Brandt, that exchange zone groups presented the solution of many difficulties facing those interested in exhibitor organization. The success and continued vigor of the Theatre Owners' Chamber of Commerce has kept the proposal in the foreground.

Results will be watched with interest. If New York can offer a year from now three organizations of the standing and strength of New York's Chamber then the experiment will have well justified itself.

ONCE more the industry is having a contract wrangle, similar to that which arose when Harold Lloyd jumped from program rank to the heights of stardom. Annually, we have had repetitions of the same argument.

This time "The Sea Hawk" is the bone of contention.

Remembering the paens of praise that greeted the signing of the uniform contract pact, we are occasionally puzzled by the fact that these disputes still arise. It is our recollection that the adoption of the uniform contract was to put all business relations on a clear-cut basis where no befogged disputes could develop. But the disputes come and they are just as wordy as ever.

Unless we are to take the matter of fact attitude that distributors should not set prices on their chickens before they are hatched, it is obvious that the producer of a picture of the type of "The Sea Hawk" is entitled to some sympathy when found in his present position.

No man can make a "Four Horsemen" or a "Sea Hawk" unless at some stage in the production his foresight, his courage, and his ambition carry him way beyond the confines of his original plans.

At that point he is faced with a decision. Shall he cut and trim, with the possibility of sacrificing one of those all too infrequent masterpieces, or shall he go ahead and trust in the Fates?

That is one side of the story. But the exhibitor will tell you that, never having been overwhelmed with sympathy from distributors, he is inclined to save all he has for his own use.

And there you are. Meanwhile, what about that golden era brought on by the uniform contract?

EVERY now and then we read of some near-company going on the rocks with a loss of thousands of dollars to gullible local investors. Then you hear some one remark, "The Hays organization or individuals within the industry should take it on themselves to expose these hopeless investments before the damage is done."

From a long experience on the receiving end of queries about this or that picture investment we arise to remark that "It can't be done."

There is no more irresistible man than the lawyer, the doctor, or the baker who wants to invest his money in a film scheme. He will ask your advice—and then bestow pity on you if you fail to agree with him. Occasionally he will give the impression that you are part of a conspiracy of film men to prevent the general public from sharing in our millions.

Yes, and there are times when he goes further—when you may consider it a narrow escape if he doesn't also sell you into his blue sky garden.

Robert E. Welsh

Radio and the First Run

While the Neighborhood House May Have Its Troubles, Apparently the First Run Likes Radio Help—Here is the St. Louis Experience.

RADIO raids on the box office receipts of the first run and neighborhood theatres of St. Louis are not of serious or frequent occurrence.

In fact, the leading exhibitors of the Mound City have solved the radio problem by putting the radio to work; the craze, if it can be termed such, today is an asset rather than a liability for such houses as the Missouri Theatre and the Grand Central.

Charley Skoures, who manages the Grand Central for Skoures Brothers Enterprises, and Herschel Stuart, who directs the destiny of the big Paramount first-run palace, were quick to realize the advantages of the radio for a motion picture house with high-class musical features. Today the vocal, orchestral and organ numbers of the Missouri Theatre and Grand Central are heard throughout the United States, being broadcast by Station KSD, the Post-Dispatch's international range radio outfit.

It does not take long to ascertain the effects of this publicity. When either house has an extraordinary musical feature the days after it is sent out from KSD show that the radio does aid the picture houses that are tied up with it.

But Herschel Stuart has gone just a step farther in putting the radio to work for the Missouri's box office. He knows that there are thousands of radio fans, or "bugs," as some short-sighted motion picture exhibitors are wont to term them. Also that the quickest way to reach the heart of the radio fan is to talk radio or show him out-of-the-ordinary radio sets. So it was the Missouri Theatre instituted an annual radio exhibition that has brought hundreds if not thousands of new patrons to the Paramount house.

The spacious lobby of this first-run palace makes an excellent place to hold such an exhibition. Leading radio set manufacturers, head-set makers and dealers were assigned space in the lobby and when word went forth that all the latest wrinkles in radio tube and crystal sets could be seen at the Missouri, there was an immediate response. The increase in patronage for the week in which the initial radio show was held proved so marked that Stuart decided to make the radio show an annual event for the Missouri.

In addition, on occasions he has had a demonstration of how KSD broadcasts its programs, the broadcasting apparatus being placed on the stage of the theatre while experts lectured on radio and its possibilities. He also has shown special films touching on the radio.

Discussing radio and its effects on motion picture theatre attendance, Stuart said: "We have benefited from radio, and so will other motion picture houses that broadcast their musical programs. That is natural. When a radio fan or fanette hears an excellent orchestral or organ number or song he will come to the theatre to hear it again.

"Perhaps houses that do not broadcast have been hit by the spread of radio as an entertainment. However, there is this about radio; and it is vital: It does not appeal to the women. They haven't the patience—or it may be too much common sense—to fool around trying to pick up some distant broadcasting center. And the women always select the kind of entertainment for the men. Until the radio is made more attractive for the women it will not be a serious rival of the movies or even musical comedy and dramatic productions. The radio has been an asset and not a liability for the Missouri."

"The radio has not hurt the Delmonte," said Joseph Desberger, manager of the big West End picture palace, the largest one-floor picture house in the world. "Today our patronage is far above what it was a year ago, and it is increasing steadily. Personally I am of the opinion that while the radio might have affected atetndance at neighborhood houses for a while, that period is now past. I am a radio fan and have many friends who also delight in playing 'radio golf' (picking up various stations), but they do not get to their sets until 11 p.m. and after. Then is when the best programs are in the air. They can go to their favorite motion picture house and still enjoy splendid radio music that evening. We have many patrons who have radio sets, but they still come here regularly."

"There is no denying that the radio has affected motion picture theatre attendance," said William Goldman, owner-manager of the Kings Theatre (first run) and Queens (neighborhood). "I have many friends who have given up attending the movies regularly since buying radio sets. However, the motion picture houses of St. Louis today are doing better business than for several years past."

Expressions from other St. Louis exhibitors on radio and its effects on box offices were:

Dave Russell, Columbia (first run) and Strand (down-town second run): "Something has hurt attendance. It must be the radio. I don't know of any other cause. While patronage has improved some, I know many former regulars at our shows who haven't come around much since putting in radio sets."

Tom Mayer, Capitol (down-town first run): "The radio hasn't hurt us any. We are doing better business today than ever before."

George Bowser, Down Town Lyric (second run): "Our patronage would not be affected by radio. It is more or less transient trade. We do our best busienss in the afternoon when radio is not a real attraction."

Dave Nelson, Webster (neighborhood): "For a while I thought radio had some affect on our attendance, but that time has passed. We have had a marked increase in attendance recently."

Joe Mogler, owner of Mogler's Theatre, Bremen Theatre and Excello Theatre: "Radio isn't hurting us today. For a time it kept some people away. Today the real radio fan doesn't start playing with his set until after our show has closed."

Fred Wehrenberg, owner-manager Cherokee and Melba (neighborhood first-run houses): "We don't consider the radio a very serious rival today. People can enjoy their radio sets without quitting the movies."

Sam Norman, New Lindell (neighborhood): "Doing the best business in years. Can't see that radio has hurt us any."

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Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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VOLUME 69 NUMBER 3

Features

Editorial 167
Radio and the First Run 168

News of the Week

Three Zone Division of State Adopted by M. P. T. O. of New York at Buffalo Convention 171
Warner Executives on Tour for Conference with Exhibitors 172
Producers Distributing Corporation Holds Big Sales Convention 173
Laemmle Sails; Announces Twelve Jewels for Spring 177
Power Shortage Brings Demand for Daylight Saving on Coast 179
Louisville Strand Changes to All Picture Policy for Summer 179
Separate Contract for Each Theatre Required in Albany .. 180
Massachusetts Houses Pass Tax Reduction on to Patrons 181
Downtown Houses in Detroit See No Sign of Summer Slump 182
Demand for Sunday Closing Refused by Hamilton Mayor 183
Jake Wells Against Policy of Exchanges Forcing Long Runs 184
Official M. P. D. A. Statement Clears Production Situation 203

Departments

Exhibitors News and Views 179
Straight from the Shoulder Reports 185
Selling the Picture to the Public 206
Reviews 214
Pep of the Program 216
Releases 217
Equipment, Construction and Maintenance 219
Projection 220

One of a Series

The Hamilton National Bank

130 West 42nd Street

We will let a client of ours do the talking this week:

"In many ways," he said, "One bank seems just as satisfying to me as another bank. Modern banking methods have been developed to a point of efficiency and cooperation that make any solid institution a helpful friend.

"But what pleases me particularly in my dealings with Hamilton National is the fact that it is an INDEPENDENT bank—that I am dealing with the 'home office.'

"With almost any other institution in the city, no matter how imposing the offices and how big the building, I am really only dealing with a branch.

"At Hamilton National I am in touch with the top—with officials who have the power and the ability to deliver to me the Utmost in Service.

"That is an advantage which business men—accustomed to dealing with 'branches'—can't appreciate until they have experienced it."

Our client has done the talking; you may do the PROVING—and with no obligation—by dropping in some day for a chat with one of our officials.

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Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Great Progress Is Reported At Educational Convention

STUDIOS, exchanges and exhibitors have combined to give a royal welcome to the home office executives and branch managers of Educational Film Exchanges, Inc., meeting in convention here this week, and this gathering, it is said, has proved by far the most enthusiastic of the three national conventions held by the Educational organization.

Executive business sessions were confined to Tuesday, July 1, at which E. W. Hammons, president of Educational, made formal announcement of the Educational program of comedies and other Short Subjects for season 1924-1925. Much of the rest of the delegates' time was spent visiting the studios producing comedies for Educational release.

Reception of the visiting exchange men and home office contingent at the Santa Fe station, where the party arrived on Monday, was in the hands of Al and Charles Christie of the Christie Film Corporation. The Christie Girls met the California Limited at San Bernardino, and at the Los Angeles station big welcoming banners and music from the American Legion band greeted the crowd.

On Wednesday evening the delegates were the guests of E. H. Allen and the Fine Arts Studio staff at the Plantation, and on the Fourth of July they were taken by the Christies in private boats to Catalina Island.

In announcing the season's product, Hammons made known plans for a group of four two-reel Larry Semon specials. Semon followed the Educational group and immediately on his arrival began to make plans for putting into production the first of these special comedies. It is expected that studio arrangements and production plans will be announced within a week.

Educational will also distribute a series of thirteen Mermaid Comedies, six Lloyd Hamilton Comedies, six Juvenile Comedies and twenty-four Cameo Comedies, which are being made at the Fine Arts Studio; six Walter Hiers Comedies, six Bobby Vernon Comedies and ten Christie Comedies produced at the Christie Studio; six Tuxedo Comedies, the first of which will feature Al. St. John; thirteen Earl Hurd Cartoon Comedies, twelve Lyman H. Howe's Hodge-Podge and the twice-a-week news reel Kinograms.

"This convention comes as a reward to you for the best season's business in our history as a national distributing organization," said Hammons in welcoming the branch managers. "Our spring business has been most exceptional, and this condition is continuing right into the summer months.

"With the addition of the Larry Semon pictures, our program for next season is by far the finest we have ever had, and we look forward confidently to a new record in the coming year."

S.-L. Engages Studio

It was definitely announced this week by Arthur H. Sawyer, supervising director of Sawyer-Lubin Production, that the Biograph studios in New York have been engaged for the production of the first vehicle starring Barbara LaMarr for release through First National Pictures, Inc. The picture to be made at the Biograph studios is "Sandra," and it will be directed by George Melford.

Shipped by Aeroplane

Included in one of the earliest shipments of aeroplane mail to be transported from San Francisco to New York was a print of the Ernst Lubitsch picture "Three Women" for Warner Bros. The print was transported from the Warners' Hollywood studio to the New York office.

"Barbara Frietchie," a Producers Distributing Corporation Picture.

"Lincoln" a Hit

Big Rockett Picture Acclaimed after First National's Campaign

The Rockett Brothers' picturization of the dramatic incidents from the life of our Civil War President, in "Abraham Lincoln," was presented by First National at the Stanton Theatre, Philadelphia, on Monday night, July 7, to a great and enthusiastic audience which included more notable personages than had ever assembled in that city before for the premiere of a motion picture. The applause accorded it was long.

The showing had been preceded by a vigorous newspaper and billboard campaign put through on a big scale and had been widely heralded through other channels.

A special showing of the picture, sponsored by First National and the Executive Committee of the Manufacturers' Club, was given in the ball room of that club on Wednesday evening, July 2 before 1,300 invited guests. William Heenan, First National's Branch Manager in Philadelphia, and Ned Holmes, manager of "Abraham Lincoln," arranged for the screening, which was made possible by the nature of the offering and the favorable comment elicited by the Washington showing.

The Philadelphia reviewers were just as cordial in their appreciation of the powerfully appealing human drama in the photoplay and of its entertainment value from the box office angle as have been the reviewers of other towns where it has been shown—New York, Washington and Cleveland.

"Abraham Lincoln" will open a run at the Tremont Temple, Boston, on July 28, where another of the big advertising and publicity campaigns which First National is using for this production will be staged.

Warners Make Changes

A. Warner of Warner Bros. returned from a trip to the Middlewest this week and reported that exhibitors there are looking forward to a much better season. While in the Middlewest Mr. Warner effected a slight change in distributing arrangements. A. H. Blank has taken over the Warner franchise for Des Moines and Omaha formerly held by Al. Kahn, of Kansas City. Kahn will continue to distribute the Warner product but concentrating his efforts on the Kansas City office. The new arrangement does not affect the present year's program but goes into effect with the release of the new twenty pictures for 1924-25.

Is Insurance Executive

Harry W. Alexander, until recently chairman of the finance committee of Ascher Theatres Corporation, Chicago, has been elected vice-president of Beatty & Company, one of the larger insurance brokerage houses of New York.

"Young Ideas" Released

"Young Ideas," Laura La Plante's last feature picture of the current season, was released by Universal this week. It is a farce-comedy drama. "Young Ideas" was directed by Robert F. Hill from the Saturday Evening Post story, "Relative Values," written by Sophie Kerr. Hugh Hoffman adapted it for the screen.

Three-Zone Division of State Adopted At M. P. T. O. of N. Y. Buffalo Session

Special by Wire to Moving Picture World

THE motion picture theatre owners of New York, 300 strong, advanced on Buffalo this week and faced with serious organization and financial problems, got right down to business and adopted a new plan of organization under which the state will be divided into three zones, similar to the Buffalo, New York and Albany Distribution Company districts. This zone plan, sponsored by the Western New York exhibitors as the only solution of holding the state together solidly and of obtaining a 100 per cent paid exhibitor membership, is designed also to put the organization in a position to combat the laws which people who look upon the theatre as a place of sin and iniquity are continually trying to pass.

Under the zone plan, there will be a president and secretary in each zone. These officers will form the state committee. Problems of exhibitors will be taken up with exhibitors in their respective zones, just as exhibitor-exchange cases in the Buffalo district are taken up with the Buffalo Arbitration Board. Through this plan it is expected to organize the state 100 per cent. It is expected also to solve the somewhat embarrassing financial condition in which the organization finds itself, the income from dues and other sources during the past year having dropped about one-half from the amount attained in 1923, according to reports.

This committee has been appointed to work out the details of the zone plan: J. H. Michael, Buffalo; James Roe, Syracuse; Louis Blumenthal, New York; George Keating, Buffalo, and Charles L. O'Reilly, New York. A report favoring the plan was brought in by the executive committee.

The executive committee report declared that unless the exhibitors got together solidly they will be confronted by adverse legislation which will seriously hamper their business. In Ohio, Sunday picture shows have been killed because of the lack of exhibitor organization, said the report, which also declared there was an effort being made to spread the movement to other states.

Bill Dillon of Ithaca acted as permanent chairman of the convention, and John Mannheimer of New York, permanent secretary.

A finance committee to raise a war chest to fight adverse legislation has been named as follows: Walter Hays, Buffalo; William Brandt, New York; J. Meyer Schine, Gloversville; Dewey Michaels, Buffalo, and Sam Suckno, Albany.

The following resolutions committee was also appointed: A. C. Hayman, Niagara Falls, chairman; Ben Davis, Norwich; Rudolph Sanders, Brooklyn; Mike Woods, Jamestown, and B. Adelhurst, New York.

President Brandt's Report

In his report to the opening session of the convention William Brandt, retiring president, declared that strides made by the motion picture industry within the past year have advanced it from an amusement enterprise to a public service status. "The motion picture has become a tremendous factor in the life of the nation," said Brandt. "Not only is it one of the greatest factors of education but within the past year, it has served a very useful purpose to religion."

"An experiment made in Brooklyn has established the possibilities of the motion picture theatre in reawakening public interest in divine service," said Brandt. "A small congregation in that city struggled along with a Sunday school with an enrollment of less than 100. Then a motion picture theatre owner offered free use of his house and equipment to the congregation. Each Sunday morning a religious picture was shown in the theatre as a part of the program. Within a few months the attendance has increased to 2,000 and now is limited only by the capacity of the theatre," continued Brandt.

The president said that this experiment had been repeated successfully in four theatres in the Bronx. By 1925 it is hoped to extend it to all the upstate theatres.

"Our offer is open to all denominations," Brandt said. "The language of the motion picture is universal. Probably directed religious films know no creed or sect. They tell the story of the Bible far more vividly and accurately than the most skillful teacher."

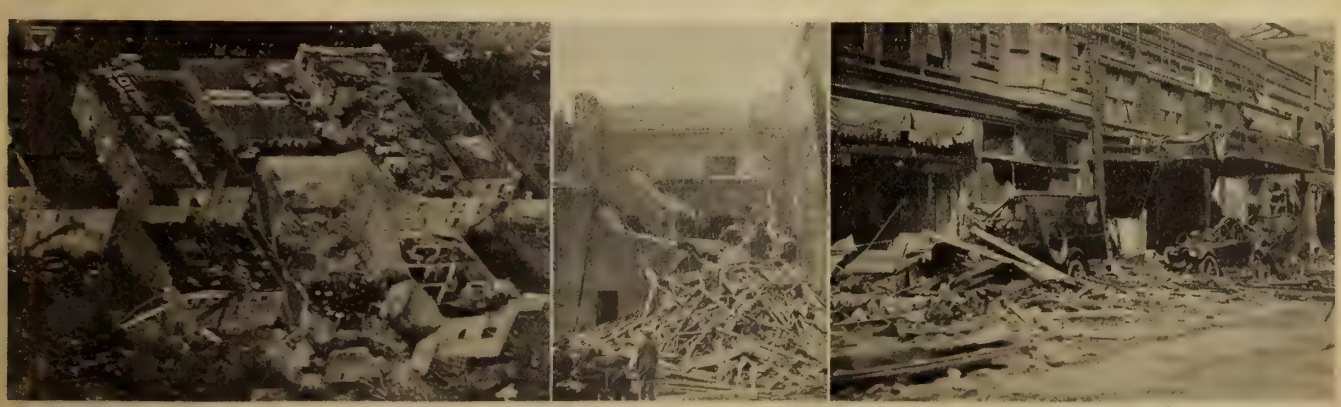
Brandt reported that the motion picture interests have defeated the reformers for some time to come and no trouble is expected from this source in the immediate future. He pointed to the big victory in Norwich, N. Y., the center of a motion picture reformer battle won decisively by the former side.

During the past year it was pointed out by the president over 2,900 cases were arbitrated by the film boards of trade in the state and not a single one was appealed. This is a record in industry, declared Mr. Brandt.

Tuesday afternoon the delegates reviewed the fire and police departments of the City of Buffalo after which they proceeded to the Wurlitzer plant in Wurlitzer, N. Y., where the delegates were the guests of Farny Wurlitzer.

At 11 p. m. Tuesday evening, the entire convention moved into the Lafayette Square Theatre, where a gala midnight frolic was staged for the entertainment of the visitors. The Buffalo exhibitors served a novel luncheon on the stage following the performance. Wednesday afternoon the exhibitors visited Niagara Falls and dined at the Clifton House as guests of the Wurlitzer Company in the evening. Crystal Beach was visited Thursday afternoon.

The following prominent men were scheduled to attend the banquet Thursday night: Will Hays, Congressman Ogden Mills, Senator James Walker, Senator Benjamin Downing, Senator John Hastings, Senator Michael Reiburn, Senator Walter W. Campbell, Senator Leonard H. Gibbs, Congressman Meyer Jacobstein, Congressman Clarence MacGregor, Congressman S. Wallace Dempsey, Mayor Frank X. Schwab of Buffalo, Judge Thomas J. Noonan, Attorney General Cal Sherman, Peter Brady, the New York labor leader, and others. The banquet was a huge success and was followed by dancing in the ballroom of the Hotel Statler.



It is estimated that the tornado which struck the cities of Lorain and Sandusky, Ohio, on the afternoon of June 28, in addition to taking a toll of over 100 lives, devasted property of a maximum value of $40,000,000. The greatest loss of life and the worst havoc occurred in Lorain. The first of the above views, from left to right, is a birdseye view of the State Theatre, Lorain, showing it to be literally razed by the wind storm. The second shows excavators at their gruesome task of removing victims from this demolished show house. The third photograph shows the Patheon, a few doors south of the State. Falling walls maimed and killed many, although it is known that at least 70 spectators escaped without so much as a scratch.

Warner Executives On Tour for Conference With Exhibitors

ON July 12 a transcontinental tour of every "key city" in the United States and Canada will be made by S. L. Warner, vice-president of Warner Brothers; Sam E. Morris, general sales manager, and Pearl Keating, scenario editor, for the purpose of arranging a series of conferences with exchange managers, exhibitors and newspaper men to discuss and outline the Warner Brothers plans and program for the forthcoming season.

It is estimated that much good can be accomplished by bringing together representatives of every branch of the business so that all angles of production, distribution and publicity may be taken up in each locality with the people most concerned. By doing this before all the pictures are made and policies settled a great many problems will be settled in a way which will avoid future misunderstandings and which will insure efficient, smooth going for the coming year.

Will Represent Producing Unit

Mr. S. L. Warner will represent the producing unit and will get various exhibitor angles on what the public want in each particular locality. The reports will be then turned into the Los Angeles studios and taken up in detail by the studio staff.

Mr. Sam E. Morris and the local distributor of the Warner product will take up matters pertaining to distribution and exchange and exhibitor matters.

Mrs. Pearl Keating will explain why each piece of screen material was secured and outline the high lights of each story contemplated for the coming year. She will also obtain the viewpoints of what is most successful and desired from the different angles of the business.

Special Man to Precede Executives

A special representative will precede the Warner executives into each city to arrange meetings with delegations of representative exhibitors, newspaper men and other interested people.

As it is contemplated to cover the entire country in the fastest possible time in order to put into operation any new ideas that may come up and that are essential for the fall campaign a very close schedule will be adhered to.

The schedule as it stands at present covers the following cities and dates: Toronto, July 9; Detroit, July 10; Cleveland, July 11; Cincinnati, July 14; Pittsburgh, July 15; Washington, July 16; Atlanta, July 18; St. Louis, July 21; Dallas, July 23; Oklahoma City, July 24; Denver, July 26; Los Angeles, July 31; San Francisco, August 2; Seattle, August 5; Minneapolis, July 9; Des Moines, July 11; Kansas City, July 12; Chicago, August 14; Milwaukee, July 15; Indianapolis, July 16; New York, July 18.

"Dynamite Smith" Ready

"Dynamite Smith," the first of the series of Charley Ray features being presented by Thomas Ince for release by Pathe, is now being edited and titled and will shortly be ready for shipment East, according to a dispatch from the Coast. Jacqueline Logan, Wallace Beery, Bessie Love, Lydia Knott, Mark Hamilton, Adelbert Knott, Russell Powell and Alfred Allen also appear in important roles.

Fox's "Gold Heels"

"Checkers," by Henry M. Blossom, Jr., will be presented on the screen next season by William Fox under the title, "Gold Heels." This special production which Lambert Hillyer has been directing has just been completed at the Fox West Coast studios. George Hackathorne plays the male lead. Pert Barlow is the heroine. The other principals in the cast include Jack Perrin, James Murcus, Hal Tracy, Mary Warren and Gertrude Claire. The scenario was prepared by Frederic Chapin.

Levee Selects Big Cast

M. C. Levee has selected a truly unusual cast for his next First National picture, "In Every Woman's Life," formerly called "Barriers of Love" and "Belonging," from Oliver Wadley's society novel of the latter title. Irving Cummings has been engaged to direct the picture.

The leading roles will be portrayed by Virginia Valli and Lloyd Hughes. Marc MacDermott, George Fawcett and Ralph Lewis have other important roles.

Engages Bessie Love

Bessie Love has been engaged by Frank Lloyd to play the feminine lead in "The Silent Watcher," which he will make for First National from the Mary Roberts Rinehart story, "The Altar on the Hill." Glenn Hunter will have the featured role. Hobart Bosworth will play a big part in the production.

Re-engages Cowboys

Tex Austin's Wembley Rodeo cowboys, all of whom appeared in the cowboy scenes of Vitagraph's "The Code of the Wilderness," prior to their sailing for London, are to be re-engaged by Vitagraph. They are to appear in person with each key-city showing of "The Code of the Wilderness," just released for summer bookings after its successful convention-booking at the Rialto Theatre, New York, the week of June 29, Vitagraph announces.

Added to Cast

Two more important additions to the cast of "In Hollywood with Potash and Perlmutter" have been made by Samuel Goldwyn. Louis Payne, well-known theatrical star and producer, has been selected to act the part of a banker in the picturization of Montagu Glass's play, "Business Before Pleasure," which will be an early fall release by First National. The other actor engaged by Mr. Goldwyn is David Butler, a popular screen leading man, who will play the part of an automobile salesman.

Both unfettered. both in love. One kiss and he knew they could never be wed.

How? Why? See

"Her Memory"

A William Nigh Miniature

Presented by E. L. Smith

Pathépicture

Baby Peggy igniting Hobart Bosworth's furnace in "Captain January," a Sol Lesser-Principal Pictures presentation.

Producers Distributing Corporation Holds Big Sales Convention

THE sales convention of the Producers' Distributing Corporation held at the Congress Hotel in Chicago was marked by a high degree of enthusiasm. Hot, tired and dusty, the men were called into the first session immediately upon their arrival from the four corners of the nation, but even before the noon recess was taken keen interest became manifest and each hour of the night and day sessions that followed saw the interest grow and expand into a mighty wave of enthusiasm that was sincere and deep and unanimously genuine.

In his opening address, F. C. Munroe, president, mentioned the many rumors associating the name of the Producers' Distributing Corporation with impending big mergers. He declared these rumors to be without foundation and his statement that "if there are to be mergers, Producers' Distributing Corporation would do the merging," met with an outburst of war-whoops and applause. Mr. Munroe also said that in the accomplishments of the company since the first of the year he wanted to take credit for just one thing and that was the securing of John C. Flinn and Paul C. Mooney as vice-presidents of the corporation.

Mr. Wilkinson of the Hayes organization addressed the convention on the subject of co-operation with the Film Boards of Trade and complimented the assembled branch managers on the manner in which they had supported the letter and spirit of functioning film boards in their respective territories.

John Flinn outlined the twenty pictures listed for release in the coming season, dwelling on the production quality, the story values, the stars, the directors and the producers contributing to the 1924-25 program. "We have twenty first-run attractions," said Mr. Flinn. "We could have had forty or fifty had we not set a high quality standard for the releases through our organization, and I believe that the twenty subjects listed for release between July 1 and February 1 will stand up and stand out in any other group of offerings in the coming season."

Prints of "The Legend of Hollywood," Renaud Hoffman's classical emotional drama, "Welcome Stranger," the Belasco production of Aaron Hoffman's stage success, and a collection of shots from "The Siren of Seville," starring Priscilla Dean, and "Barbara Frietchie" with Florence Vidor were shown on the screen and collections of stills from most of the other twenty productions were introduced as evidence of the high artistic and dramatic quality of the entire program.

Charles Rogers, vice-president of the Hunt Stromberg Company, addressed the meeting and, referring to the evil of date cancellations, stated that the only effective way to combat this evil was to make pictures of non-cancellation quality. "Exhibitors as a rule do not cancel dates on really big productions," said Mr. Rogers, "and Hunt Stromberg is making and will continue to make pictures of the non-cancellation type for the Producers' Distributing Corporation."

A. H. Sebastian of the Belasco Production, producers of "Welcome Stranger," made a brief but effective address in which he stated that his picture would speak for himself and his company, and after seeing the picture in the evening Mr. Sebastian was voted a real orator. The picture took the convention by storm.

The convention closed with a banquet at which Mr. Munroe said he wanted to "make good" as the president of the company and that he naturally wanted to make some money for his associates, the producers and for himself, but that above all he wanted every man in the organization to really "like" him and that his dearest wish was to see every one present again assembled next year to celebrate a great and prosperous year.

In the closing speech Paul Mooney declared that he would ask no man to accomplish anything he himself could not do, and that he was personally at the service of every manager and willing to go out and help at any time and in any emergency.

Among those present were: Branch Managers, William Yoder, Atlanta; L. J. Hacking, Boston; Sam Galanty, Buffalo; H. S. Lorch, Chicago; H. H. Hurn, Cincinnati; J. J. Mooney, Cleveland; R. A. Morrow, Dallas; J.S. Hommel, Denver; R. E. Packham, Detroit; L. W. Alexander, Kansas City; Joe Stout, Los Angeles; Charles Knickerbocker, Minneapolis; A. H. Sessions, New Orleans; G. M. Dillon, New York; Herman Stern, Omaha; W. G. Humphries, Philadelphia; G. R. Ainsworth, Pittsburgh; C. D. Hill, St. Louis; C. F. Parr, Salt Lake City; M. E. Cory, San Francisco; S. D. Perkins, Seattle; J. W. Rue, Butte; G. A. Falkner, Washington. Dan Roche, central division publicity manager, and Tommy Greenwood, Clarence Phillips, Charles Lundgren, Joe Hickey and "Sig" Decker, members of the Chicago sales force, also attended.

The home office contingent consisted of F. C. Munroe, president; Paul C. Mooney, vice-president in charge of sales; John C. Flinn, vice-president in charge of advertising and publicity; L. W. Kniskern, sales manager; J. K. Burger, manager exchange service department; H. O. Duke, statistician; G. M. Davidson, controller; Charles J. Giegerich, publicity manager; Joseph O'Sullivan, editor of "The Dotted Line"; George W. Harvey, advertising manager; Mr. Wilkinson, of the Hayes organization; P. Major, Charles R. Rogers, A. H. Sebastian, Phil Gerstoff, publicity director from the Thomas H. Ince Studio; Division Managers W. F. Seymour, eastern division; Cecil Maberry, central division, and L. W. Wier, western division.

Big Billing Campaign

A three-car billing caravan has started out of New York to plaster the walls as far west as Buffalo, and to the most northeastern point of Maine through New England, as well as New York as far as the Canadian line, with paper of "The Sea Hawk."

Each car will carry 150 stands, 200 eight sheets, 500 three sheets, 3,000 one sheets, 100 banners and 2,000 cards. Replenishment of paper will be shipped along the line.

A campaign of a like nature is also being executed in Eastern Pennsylvania and Western New Jersey for the showing of "The Sea Hawk" at the Aldine Theatre in Philadelphia in the late summer.

For August Release

"Behold This Woman" will be released by Vitagraph on August 3. This is the special of "life in movieland," written by E. Phillips Oppenheim. The cast includes Irene Rich, Charles "Buddy" Post, Marguerite de la Motte, Harry Myers, Rosemary Theby and Anders Randolph. J. Stuart Blackton directer this picture.

Florence Vidor in "Barbara Frietchie," a Producers Distributing Corp. Picture.

BABY PEGGY'S FIRST REAL "PERSONAL APPEARANCE"

It was made at the Mark Strand Theatre, New York, during the world's premiere showing of "Captain January," a Principal Pictures Master Production. Peggy is seen in the center. At the right is Joseph Plunkett, managing director of the Mark Strand, and at the left Irving M. Lesser, vice-president of Principal Pictures.

Pathe July 20 Releases Are Headed by Two-reel Novelty

"MAUD MULLER," a two-reel novelty special, and the Will Rogers comedy, "Our Congressman," are Pathe's program of releases for July 20. Other numbers on this program include the ninth chapter of "The Fortieth Door," "A Ten-Minute Egg," a single-reel Hal Roach comedy featuring Charles Chase, an Aesop Film Fable, "A Woman's Honor," and Pathe Review No. 29.

"Maud Muller," which is a Pathe short-subject special, is a dramatic picturization of the famous classic poem of the same title composed by John Greenleaf Whittier. The appealing romance is enacted by a cast of well-known players headed by Marjorie Daw in the title role and including Bruce Gordon, Lewis Dayton, Elinor Field and Truman VanDyke.

"Our Congressman" presents Will Rogers in the second of a series of political satires produced by Hal Roach. In this offering the inimitable star gives, it is said, a highly laughable characterization as Congressman "Alfalfa Doolittle."

"The Rack," which is the ninth episode of the current Pathe serial, "The Fortieth Door," brings the heroine, Aimee, as a captive into the walled city of the desert bandit chief "Hassan," and launches her upon new perils culminating in her condemnation to the tortures of the mediaeval rack.

In "A Ten-Minute Egg," a single-reel Hal Roach comedy, Charles Chase appears as Jauggernaut Jimmy Jump, bouncer of the "Barrel of Blood" cafe, and is assisted in his fun making by Ena Gregory, Noah Young, Jack Gavin, Emma Tansey, Joe Forte and Martha Sleeper.

Pathe Review No. 29 includes "Photographic Gems," a collection of picturesque farm views; "The Mountain of Meditation," depicting the life of monks at Karyes, the capital of Greek Monasteries; "The Deep-Sea Harem," a Pacific Seal Sanctuary, and "The River's End," a delightful Pathecolor

She was willing for the sake of the thrill of just one kiss, to risk long years of burning memories and vain regrets;
Why? How? See
"Her Memory"
A William Nigh Miniature
Presented by
E. L. Smith
Pathépicture

Wars on Block Booking

Steffes, in Letter to Exhibitors of Northwest, Sounds Warning

W. A. Steffes, president of the Northwest exhibitors' unit, has declared war on block booking. Steffes last week addressed a letter to exhibitors in Minnesota and the Dakotas urging them to fight the "block booking evil" and to support independent producers and distributors.

During the last three years, according to Steffes, scores of protests against block booking have come from the exhibitors of the Northwest. "They are going to try and sell you the block booking idea by many and insidious ways," Steffes writes. "They will tell you that there is a shortage of pictures, that you'd better buy in a block or remain out in the cold.

"That's the bunk. You are the buyer, and as such, determine selling policies. If you refuse to buy under a certain system, you can bet your last dollar the system will be changed and changed quickly."

Unique Exploitation

Vitagraph Buys Million Government Stamps to Exploit "Captain Blood"

Uncle Sam is contributing to the exploitation campaign which Vitagraph is now planning for "Captain Blood," the picturization of Rafael Sabatini's novel, which David Smith is directing on the West Coast.

The Government has just issued a new one cent stamp in honor of the Huguenot-Walloon Tercentenary, which marks the landing of these new world adventures of American soil in 1624. The Government engraving shows one of the 17th century galleons similar to that used by the buccaneers of the Spanish Main and which Captain Blood commanded as the flagship of his pirate fleet. Vitagraph purchased a million one cent stamps and is using them on all mail dealing with this picture.

"Captain Blood" is progressing rapidly at the Hollywood studios. J. Warren Kerrigan, Jean Paige, James Morrison, Wilfrid North, Charlotte Merriam and Otis Harlan are members of a distinguished cast.

Three Banner Specials

"Truth About Women" So Popular Company Rushing Two Others

With demands from all over the country pouring into the Banner Productions, Inc., it is reported, for the new super-production of "The Truth About Women," which has an all-star cast including Hope Hampton, Lowell Sherman, David Powell and Mary Thurman and directed by Burton King, the Banner offices announce two other big films in the making.

On the Western Coast Ben Verschleiser is producing an original story by Evelyn Campbell entitled "Empty Hearts," which Al Santel is directing and which has a cast headed by John Bowers, Clara Bow, Lillian Rich and Charles Murray.

Work was scheduled to start July 7 at the Whitman Bennett studios, Yonkers, upon "The Man Without a Heart," by Ruby M. Ayers, with Burton King directing. In the cast of this new Banner feature are Jane Novak, Kenneth Harlan, Faire Binney and David Powell.

Scenes from the forthcoming Patheserial, titled "Into the Net," the story for which was written by Richard E. Enright, Manhattan's Commissioner of Police. George B. Seitz directs and Edna Murphy and Jack Mulhall play the leads.

Warner's Big Purchase

Secure Film Rights to Composite Novel Written by 20 Authors

By arrangement with George Putnam Sons, publishers, Warner Bros. have purchased the film rights to a composite novel written by twenty well-known authors, each one being an outstanding figure in the field of fiction, it is said.

The title of the complete composite novel has been definitely chosen as "The Hair of Connemara" and the theme is an intriguing mystery based upon the subject of "woman's crowning glory." The story is now in the process of compilation, one or two of the authors having not yet turned in their complete copy. When all the chapters have been received by the publishers the entire list of authors will be made known to the public.

The story will first be published as a serial in Collier's Weekly and will later be published in book form by Putnams. Then will follow the newspaper serial syndication. Every serial chapter and every copy of the book will carry a notification to the public that the "screen rights are controlled by Warner Bros."

Sam Briskin Traveling

Sam Briskin of Banner Productions, Inc., who is at present making a sales trip throughout the country, reports that he finds conditions very encouraging in the independent market. Mr. Briskin is carrying with him the print of "The Truth About Women," the first Banner production, with Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast.

Change in Cast

Theodore Roberts, who was cast for a featured role in Cecil B. DeMille's current production for Paramount, "Feet of Clay," will not appear in the picture, due to recent illness. This announcement was made at Hollywood this week by DeMille following a conference between the producer and the veteran character actor. Accordingly, the role in "Feet of Clay" has been assigned to Victor Varconi.

Jack Mulhall to Coast

Jack Mulhall, who has been in New York for the past two months, left for Hollywood last week to play a leading role in B. P. Schulberg's new Preferred Picture, "The Breath of Scandal," from Edwin Balmer's novel.

Associated Exhibitors Plans Twenty-eight for New Season

TWENTY-EIGHT productions are planned for release next season by Associated Exhibitors.

They will be sold individually and independently.

They will be the product of independent producers who have established creditable records for making box office successes.

The first production will be released August 10 and there will be subsequent releases of one a week through August and part of September. After that the releasing will usually be on alternate Sundays.

All of the twenty-eight pictures, it is announced, are under contract and those which will be available through the first quarter of the season are now either completed or very nearly so.

Only two of the pictures will be star releases; all of the others, an official explains, will have special casts, chosen with the approval of Associated Exhibitors.

Only one story is included in the list which has not been previously produced as a novel, a magazine serial or as a stage play.

The productions will include a variety of themes, but there will be no costume pictures and none involving religious, political or business situations. The dramas will be almost exclusively of a romantic type and in addition there will be comedies, three or four Westerns, and at least one Northwoods story.

The first release of the season will be Douglas McLean's comedy, "Never Say Die," prints of which are already in the exchanges. This photoplay is based on the stage production in which William Collier starred, was directed by William J. Crone and includes in its cast Douglas McLean, Lillian Rich, Hallom Cooley and Wade Boteler.

William K. Howard will furnish "East of Broadway," which is based upon Richard Connell's Saturday Evening Post story, "Where Is the Tropic of Capricorn?" It is described as a melodrama with strong heart interest and mother love. It was directed by Mr. Howard and in the cast are Owen Moore, Mary Carr, Ralph Lewis, Marguerite Delamotte, George Nichols, Edward Gribbon, Francis MacDonald and Betty Francisco.

"The Lawful Cheater" will be Murray Garsson's first release of the new season. It is a drama which centers about three persons, two of whom are married, and involves a number of spectacular incidents, including the wrecking of a palatial yacht and scenes of gaiety and jazz on a magnificent Long Island country estate. The cast comprises Alma Rubens, Frank Mayo, Walter McGrail, Lilyan Tashman, H. B. Warner and Marie Schaefer. The director is William Christy Cabanne.

Howard Estabrook has completed Associated's fourth release, "The Price of a Party," a jazz story of Broadway night life which was written by William MacHarg and published in the Cosmopolitan Magazine. It was directed by Charles Giblyn, the players being Harrison Ford, Mary Astor, Edward Carewe, Hope Hampton and Degmar Codowsky.

A spectacular production, based on the great Chicago fire, has been provided by Arthur F. Beck, who was assisted by the Chicago Historical Society in gathering the facts which are used in the story. Incidents in the lives of Marshall Field, Potter Palmer, Allan Pinkerton, General Philip Sheridan and others are depicted, being woven into the scenario which is based upon E. P. Roe's novel, "Barriers Burned Away," and the stage play of the same name by George Middleton. The direction was by W. S. Van Dyke, and the leading roles are taken by Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Thomas Santschi, Arline Pretty, Wally Van and Eric Mayne. The picture will be released under the same title as the book and stage play.

S. E. V. Taylor, who directed "The Lone Wolf," has produced and directed another picture for Associated Exhibitors which is entitled "Why Women Sin." It is a drama, based upon "The Moonflower" by Julie Herne, in which Elsie Ferguson starred this season on Broadway.

Monty Banks, following "Racing Luck," has gone under the production banner of Murray Garsson and is making a picture which Associated Exhibitors will release as "Hot Water." It is described as a speed comedy thriller and gets its title from incidents connected with the disastrous operation of a motor boat.

Harry Sherman is at work on a Western drama in which Dustin Farnum is to be starred. Edwin Hollywood is making a picture from Clarence Beddington Kelland's Saturday Evening Post story, "Hearts and Fists." William Alfred Smith is engaged in filming "Children of the Whirlwind," which was written by Leroy Scott.

Scenes from "The Enemy Sex," a James Cruze production for Paramount, with Betty Compson supported by Percy Marmont, Kathlyn Williams and Huntly Gordon.

Gets High "U" Post

Laemmle Makes James W. Greely Manager of His Theatres

James W. Greely of Portland, Me., for 20 years connected with the amusement business in Maine, has just been appointed general manager of the theatres now being operated by Carl Laemmle, president of Universal Pictures Corporation. Greely's efforts made possible the establishment of the first motion pciture theatre in Portland, the little Dreamland at Congress and Oak streets. Part of the front of this old-time "nickleodeon" is still standing. Mary Pickford made her bow to Portland film fans in the old Dreamland.

Later Mr. Greely became manager of the Gayety Theatre, Portland, which for a number of years bore his name. He also once was manager of Bangor's principal film theatre.

He was born in Pensacola, Florida, and at an early age came to Lewiston where he received his education. He was one of the first to enlist at the outbreak of the Spanish-American War and for 13 months served with Battery A of the Maine Artillery. Upon returning to Portland from Cuba he entered the jewelry business, but it was a short time afterward that he opened the Dreamland Theatre, thus embarking upon his career in the film business.

She was unmarried, absolutely charming. She was good and fine. She swept him off his feet. And then, after he had kissed her, he found that kiss must be his last.

How? Why? See

"Her Memory"

A William Nigh Miniature

Presented by E.L. Smith

Pathépicture

Arkansas Strength

Effort to Levy $1 Tax per Seat Quashed by State Organization

The value of organization was never more convincingly demonstrated than last week, when the Arkansas Legislature was called into extraordinary session by Governor McRae for the purpose of raising revenue for the schools.

Naturally the theatre was the principal object of attack and numerous bills were quickly offered, levying on a percentage of the gross receipts of the theatres of the state, one bill going so far as to tax the theatres one dollar per seat in addition to ten per cent of the gross.

The M. P. T. O. of Arkansas, realizing that the very existence of a large majority of the theatres of the state was threatened, rallied instantly and fought with the utmost vigor for four days and emerged victorious, having convinced the liberal minded legislators that such a tax was unjust and would mean ruin to many of the smaller theatres.

Charles Jacobson, former member of the Arkansas Senate, aided splendidly in the fight, he being present as the representative of the Paramount houses at Little Rock. Leading the fight was Eli Whitney Collins, president of the M. P. T. O. of Arkansas and Walter Rainey, of McCrory, the only exhibitor-senator in the State.

Edit Two Jack Hoxies

Editing is proceeding at once on two Jack Hoxie special western vehicles at Universal City, "Daring Chances" in the final stages and "On Parole" in first rough assemblage of the recently completed film. Clifford Smith, director of both of these productions, rushed from the first one to the second wth only two days between, owing to the necessity of getting into the Sam Jacinto mountain country near Tauquitz Peak before the summer rush of tourists and vacationists.

Warners Finishing 18

"The Tenth Woman," the last of the Warner Bros. productions for the season 1923-24, has just been put in work at the Warner Bros. West Coast studios under the direction of James Flood. "Lovers' Lane," from the Clyde Fitch play, under the direction of Phil Rosen, will be finished some weeks in advance of "The Tenth Woman."

"Lost World" Under Way

Two thousand persons went through a most strenuous night at the United Studios this week making a scene for First National's big special, "The Lost World," from Conan Doyle's novel. Director Harry Hoyt had the help of twenty-five assistant directors, with Earl Hudson in general command. Eighteen cameras and the maximum lighting capacity of the studios, augmented by all the portable generators that could be borrowed from other producers, were called for in this night scene, which lasted from dark until daylight.

Under Long Contract

Charlotte Merriam has been placed under a long term contract by Vitagraph in recognition for her present work in "Captain Blood" and her last picture "The Code of the Wilderness." She is the daughter of Colonel Merriam, U. S. A., stationed at Fort Leavenworth, Kansas.

Mary and Doug Returning

The Pickford-Fairbanks studios learned from Mary this week that she and "Doug" will sail for home not later than July 14. In her letter to Director Ernst Lubitsch Miss Pickford said that upon returning from Europe she and Fairbanks would remain in New York probably for a few days before traveling to the Coast.

"Girl-Shy" BEATS Heat

Ten weeks after its release date Harold Lloyd's latest comedy production, "Girl Shy," continues to be the outstanding attraction of the season in all sections of the country, according to reports received at the Pathe Home Office.

Despite the handicap of summer temperatures now prevailing in the New York territory, "Girl Shy" continues to excellent business at the Cameo Theatre. The feature opened at this house on May 25th and is now in its sixth week with every assurance of holding over indefinitely.

Another indefinite run that continues with unabated box office success is the Orpheum engagement in Chicago. "Girl Shy" opened there the week of May 19th and is now in the seventh week of its showing.

"Wanderer of the Wasteland" Takes Critics by Storm!

WITHOUT a single, dissenting voice the critics have unanimously voted "Wanderer of the Wasteland" one of the greatest entertainments in picture history!

A gold-getter beyond the shadow of a doubt! It did $26,000 in one week at the Metropolitan, Los Angeles. It opened Sunday at the Rivoli, New York, and has been doing capacity business.

"Wanderer of the Wasteland" is a $2 show if there ever was one! One of the FAMOUS 40, it will be released direct to exhibitors August 11th and can be seen at all Paramount exchanges.

How often do you find critics saying things like these about a picture:

"'Wanderer of the Wasteland' is beautiful beyond anything that one can possibly conjure up in his mind's eye. You surely are going to regret it if you miss it."
—*New York Herald-Tribune.*

"It is a triumph of technique and good taste."
—*New York World.*

"The best color picture that has ever lighted on Broadway. For those who like adventurous tales, picture dash and plenty of drama, 'Wanderer of the Wasteland' fills the bill from soup to nuts."
—*New York American.*

"You'll say you never saw anything like it before in your life and be telling the truth."
—*New York Telegram-Mail.*

"A novelty of more than passing interest. Will probably stand out as a landmark in color photography."
—*New York Daily Mirror.*

"We unhesitatingly aver it is the most enjoyable screen entertainment in many moons."
—*Los Angeles Herald.*

"Like looking from a window at a beautiful, changing panorama of color and watching a play at the same time. A thing of beauty and joy."
—*Los Angeles Times.*

"Best of the Zane Grey pictures so far, and a rare combination of realism, excitement and beauty."
—*Ladies' Home Journal.*

"It is difficult to write of 'Wanderer of the Wasteland' without sounding like a press agent. It is fascinating in every way. Do not miss is whatever you do. It is in a class all by itself."
—*Movie Weekly.*

"The first thoroughly satisfactory all-color film I have ever seen. A joy to the eye. The plot is so good and the acting so excellent, the picture would be well worth seeing even in black and white. It has much of the appeal of 'The Covered Wagon.' Contains one of the biggest thrills of the season. Going to be remembered a long time. If you are careless enough to miss it, don't blame me."
—*Picturepiay Magazine.*

That's the way the critics'll talk wherever this picture is played!

Adolph Zukor and Jesse L. Lasky Present

ZANE GREY'S "WANDERER of the WASTELAND"

with

JACK HOLT
Kathlyn Williams
Noah Beery
Billie Dove

An IRVIN WILLAT Production

Screen play by
George C. Hull and Victor Irvin

Produced by
Famous Players-Lasky Corporation

A Paramount Picture

Laemmle Sails; Announces Twelve Jewels for Spring

CARL LAEMMLE, president of the Universal Pictures Corporation, sailed July 5 aboard the Leviathan for a three months' stay in Europe. On the eve of his departure he announced Universal's schedule of big pictures for next spring and summer. The list includes twelve Jewels, one super-production and a series of high-class western features, in addition to a short subjects output.

The first will be "Smouldering Fires," a story by Sada Cowan and Howard, to be made as a Clarence Brown production. Pauline Frederick will play the feminine lead.

The second Jewel will be a Virginia Valli picture. It is "Clinging Fingers," adapted from "The Price of a Good Time," by Marion Orth and "The Aforementioned Infant" by Elizabeth Saxany Holding. Edward Sloman is directing it, with a strong supporting cast including Norman Kerry, Louise Fazenda, ZaSu Pitts, T. Roy Barnes, Ward Crane and Kate Lester.

The third will be "The Husbands of Edith," from the story by George Barr McCutcheon. Reginald Denny will be starred with Laura La Plante and the direction done by William Seiter. Others in the cast are Ethel Grey Terry, Muriel Frances Dana and Lee Moran.

The fourth Jewel scheduled is "Oh, Doctor," another Reginald Denny picture. It will be a Harry Pollard production, from the story by Harry Leon Wilson.

The fifth picture in line is "The Best in Life," from the story by Muriel Kine. Mary Philbin is the star. It will be directed by Sven Gade.

The sixth is to be "The Nightcap," from the stage play of that name by Guy Bolton and Max Marcin. Herbert Black will direct it with an all-star cast featuring Madge Bellamy and James Kirkwood. Others in the cast will be Rosemary Theby, ZaSu Pitts and Tom Wilson.

The seventh is "The Flower of Napoli," by Gerald Beaumont. Herbert Rawlinson and Madge Bellamy are co-featured in this production, which is being directed by Edward Laemmle. The cast also includes Cesare Gravina, Nick de Ruiz, Andre de Barange, Harry Mann, Jackie Morgan and Dorothy Brock.

The eighth will be "Here's How," by the ex-ambassador Richard Washbury Child. Seiter will direct it with an all-star cast.

The ninth will be "Up the Ladder," from a stage play of that name by Owen Davis. Virginia Valli will be the star.

The tenth, eleventh and twelfth of the Jewel series will be three of the following four: "Christmas Eve," "Another Woman's Life," starring Mary Philbin; "Miracle," an all-star production, or "Siege," starring Virginia Valli.

The super-feature is "The Phantom of the Opera," Gaston LeRoux's mystery story. Lon Chaney is the star. Rupert Julian is making it.

Closes Long Run

"The Ten Commandments" Enjoyed 31 Weeks of Big Business at the Grauman

Cecil B. DeMille's Paramount production, "The Ten Commandments," closed its long engagement at Grauman's Egyptian Theatre, Hollywood, July 5 in a blaze of glory, the attendance and receipts for the final week breaking all previous records for the house. The receipts, it is stated at the Paramount office, exceeded those for the final week of "The Covered Wagon" engagement, which had previously held the house record, by several thousand dollars.

"The Ten Commandments" run at the Egyptian was the longest, with one exception, in the history of the West Coast, the picture running thirty-one weeks, as against thirty-four for "The Covered Wagon." A significant feature of the run of each picture was the fact that it closed on the highest week's business of the entire engagement.

Standing on the table is Baby Peggy in whose honor Principal Pictures recently gave a luncheon in New York City. The event was marked by a private showing of her latest feature, "Captain January."

Weiss Westerns Ready

Third of Buddy Roosevelts and First of Buffalo Bill Jrs. to Market

A wire from Lester F. Scott, Jr., executive head of Approved Pictures Corporation, to Weiss Brothers' Artclass Pictures Corporation says that the third of the Buddy Roosevelt western series has been completed.

The first two carry the titles of "Rough Ridin'" and "Battling Buddy," respectively. The third has not been titled as yet. The Buddy Roosevelt series, which includes eight productions, is being filmed in Hollywood.

The wire also stated the first of the Buffalo Bill, Jr., series of eight westerns, which Action Pictures is making for distribution through Weiss Brothers' Artclass Pictures Corporation, has been finished. This is captioned "Rarin' to Go," and introduces a new cowboy star in the person of Buffalo Bill, Jr.

Four for August

Century Announces List of Snappy Summer Funsters

Abe Stern, vice-president of Century Comedies, on the eve of his departure for an extended vacation in Europe, announced that his company would release four two-reel comedies for August through Universal.

The list is headed by "Her Fortunate Face," the first of the new series starring Wanda Wiley, the sensational "find" made by the Stern brothers. This picture has been shown to the trade and Miss Wiley's work and personality have been highly praised. In it she is supported by Harry McCoy and Hilliard Karr, both stars in Century Comedies. "Scared Stiff," with Henry Murdock and Bessie Welsh, is the second and will be followed by "The Blow Out," with Buddy Messinger and the Century Comedy Kids. "Eat and Run," the last on the list, is an unusual story for a two-reel comedy in that it carries a real plot throughout, which might easily be utilized for a feature length production. Max Davidson, the well-known Jewish character actor, is featured with Harry McCoy and Al Alt. Bessie Welsh plays the feminine lead.

Young a Playwright

Howard Irving Young, well-known scenarist, has turned his talents to the spoken drama. His first play, "March On," has just had its premiere in Nashville, Tenn., at the Orpheum Theatre, and according to newspaper reports has scored a big success.

After its Nashville engagement "March On" will be sent on tour later in the season and will be brought to Broadway early this fall.

Howard Young, who served overseas with the 27th Division, is well known in the film industry, his scenario activities dating from the old Kalem days. He served on the writing staffs of Famous Players, Fox and other leading companies and for a time was in charge of the scenario department at Cosmopolitan. For the past year he has been associated with J. R. Bray, as editor of the Brayco Library, a condensed edition of Bray films used on the miniature still picture projector, which Mr. Bray is manufacturing.

"March On" is Young's first venture into the field of the spoken drama.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Power Shortage Brings Demand for Daylight Saving on Coast

A daylight saving measure for California as a means of conserving electric power is being urged by the State Railroad Commission and the plan has already been adopted in several communities. Central and Northern California are not in danger of a power shortage, but the southern part of the state is in a bad way and many industries are being curtailed. Electric street car service is being restricted and in many places theatre owners are being compelled to dispense with electric signs. Santa Barbara has adopted a daylight saving plan, but this is not working out very satisfactorily as theatres and many business houses continue on standard time. Daylight saving has been endorsed by the Stockton City Council upon the recommendation of City Manager C. E. Ashburner, who returned recently from a trip to the southern part of the state. The plan will be placed in effect there in case the recommendations of the State Railroad Commission are carried out. Governor Friend W. Richardson is considering the issuance of a proclamation to make the plan effective throughout the state.

The new China Theatre on Grant avenue, between Jackson and Pacific streets, San Francisco, was dedicated late in June. The building represents an investment of almost a half a million dollars.

Max Dolin, leader of the California Theatre orchestra, San Francisco, was recently accorded the honor of making the first two records for the Victor Talking Machine Company in its new local plant. The compositions recorded were "When the Shadows Fall," by Max Dolin, and "Longing," by Josephine Crew Aylwyn, both of which were heard for the first time in the California Theatre.

T. A. Turner, part owner and manager of the T. & D. Theatre at Salinas, Cal., has learned that it is one thing to speed a film through a projection machine and another to exceed the legal speed limit in an automobile. The distinction was made apparent when he was compelled to appear recently in the Justice's Court at San Leandro, Cal.

Race distinctions are not permissible in theatres, public conveyances or restaurants in California, according to a decision recently handed down in the Superior Court at Los Angeles, by Judge E. P. Shortall, of San Francisco. Judge Shortall awarded damages in the sum of $200 each to three negroes who complained that they had been compelled to take back seats in a Los Angeles theatre conducted by Gore Bros., Inc., despite the fact that they held tickets entitling them to any vacant seat in the house.

What is believed to have been an attempt to rob the Strand Theatre, Berkeley, Cal., was discovered recently by a member of the police force who found the glass in one of the front doors smashed, apparently from the inside. It is believed that the would-be robber hid in the theatre until the place was closed for the night and abandoned his plans upon finding that the money had been placed in a vault.

J. A. Partington, managing director of the Granada Theatre, San Francisco, announced that he has signed Paul Ash as musical director for a long term.

Nat Holt, manager of the California Theatre, San Francisco, presented a stage attraction during Fourth of July week, the act being entitled "A Day in the Navy." It was dedicated to the boys who so gallantly gave up their lives on the Mississippi and was offered with a full color guard furnished by the navy. The presence of the Pacific fleet in port made the attraction appropriate.

Walter L. McGin, well known moving picture man of Sacramento, Cal., has announced his candidacy for the office of Supervisor.

Plans have been completed for the erection of a moving picture theatre at Roseville, Cal., for F. L. Farlow and Ira Gordon. The house will face Vernon street, will have a seating capacity of about 1,200, and will cost $35,000.

The Livermore Theatre at Livermore, Cal., has been reopened by O. B. Atkisson; after having been closed for some time for remodeling work. The seating capacity has been greatly increased and new equipment installed throughout.

O. Gonella has opened a moving picture theatre at Camp Meeker, Cal., for the sum-

The Flag Theatre, San Francisco, one of the oldest houses in the North Beach District, has been closed and the equipment disposed of to Walter Preddey.

Louisville Strand Changes to All-Picture Policy for Summer

Announcement was today made by Fred J. Dolle, head of the Strand Theatre, that the summer combined picture and vaudeville bills at that house would close on July 12, due to the fact that vaudeville doesn't take so well in hot weather, with open air amusements running. The company has been presenting Pantages vaudeville since April 20. The company will continue operating the theatre as a picture house over the summer period, and plans to return to combination shows about August 24 or 31.

The Mary Anderson Theatre, operated by the Keith interests, and the National Theatre, operated by the same interests, are using combination bills and plan to continue their shows over the entire summer.

A permit was issued by the City Building Inspector's department on June 19 for remodeling the Rialto Theatre's stage, at a cost of $50,000, thus fitting the house for big vaudeville performances, the Keith interests planning to use that theatre as its leading vaudeville house, and returning the Mary Anderson to pictures, or pictures and vaudeville as it is now running. The Rialto is the largest and finest theatre in the city, but was equipped with only a small stage when completed some three years ago. A false screen will be installed while the stage work is being done, so as not to interfere with the present picture program.

In remodeling the Rialto some changes will be made in the entrance, including a tremendous marquise, supporting an elaborate electric sign arrangement. There will be a bronze and marble box office and new entrance doors will give a better view of the handsome marble stairway. Six boxes are to be installed and the first thirteen rows on the ground floor will be elevated at a different angle. Four floors of dressing rooms, with electrical elevator service, showers, etc., will be installed, while there will be a laundry department, billiard room, children's playroom, animal room, etc.

Work has started on excavations for the new Brown Theatre and office building on Broadway, adjoining the Brown Hotel building. The theatre will seat 2,000 people. The building will be owned by J. G. Brown, head of W. P. Brown & Sons Lumber Company, Louisville, and the Brown Hotel Company, Louisville.

For Release in August—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The LEGEND of HOLLYWOOD"
with PERCY MARMONT and ZASU PITTS
ADAPTED BY AL COHN
from the PHOTOPLAY MAGAZINE story by FRANK CONDON
DIRECTED and PRODUCED BY RENAUD HOFFMAN

Separate Contract for Each Theatre Required in Albany

Albany, July 7.—The four hundred or more exhibitors supplied by Albany exchanges will no longer be permitted to book pictures for two theatres on one contract. For some time past there has been a gradually growing practice of booking two or more houses on a single contract, and frequently resulting in more or less confusion. From now on it is an individual contract for every theatre and every run. This should work out advantageously to both the exhibitor and the exchange, for there have been occasions where an owner of two houses booked pictures for both on one contract and later on one of the houses closed. Under the terms of the contract, the exhibitor has been compelled to pay the entire amount of the rental, or a rental which was supposed to have covered the two theatres. It is also said that some exhibitors have quietly furnished films in towns for which they have no contract, in other words, "bicycling." The new ruling will put a stop to this.

The Hudson Theatre in Albany, after a most successful winter and spring, closed July 5. The house will be redecorated and a new organ installed.

Estelle Bell will no longer be seen behind the wicket at the Lincoln Theatre in Troy. Her health has been so impaired that she has been obliged to relinquish the position, and Mary Graber has succeeded her.

Many exhibitors in this section of the state will attend the convention at Buffalo. Benjamin Apple and Jacob Rosenthal will represent Troy, William Shirley will represent Schenectady, while the Gloversville crowd will include the two Schine boys, Benjamin Davis and Peter Dana. George Roberts, Samuel Suckno and Harry Hellman will be up from Albany, while Mike and Joe Kallet will speak for Rome and Oneida.

Although Julius Berinstein, of the Palace in Troy, is an ardent motorist, he is also fond of horseback riding. This cropped out following his return from a brief vacation spent in the vicinity of Elmira, where Julius donned his riding togs for a canter each morning.

The next time C. F. Aldrich, a well known exhibitor of St. Regis Falls—that is, if there ever comes a next time—takes unto himself a bride he will probably do it quietly. Mr. Aldrich was married the other day, and his friends were unkind enough to steal his bride for a few hours just when they were about to leave on their honeymoon.

Tupper Lake is to have a new motion picture theatre. The foundation has already been started.

Louis Buettner, of Cohoes, and L. L. Connors, of Cambridge, a couple of live wire members of the Elks Lodge, will attend the national gathering in Boston this month.

William Berinstein, owner of theatres in Albany, Troy, Schenectady and Elmira, who has been seriously ill in New York City, is able to be up and around again.

There must be money in raising ferrets. Al Bothner, owner of the Capitol Theatre in Troy, started keeping these animals as a side issue and now, lo and behold, Mr. Bothner appears in silk shirts and a different suit of clothes for every day in the week. There is still hope that he may acquire a new car.

Nate Robbins, of Utica, head of one of the big chains in this state, has moved his offices from the Avon Theatre in Utica to the Colonial Building in the same city, taking over the entire second floor.

William Shirley, of Schenectady, head of Farash Theatres, Inc., is a bit chesty these days. But he has a good reason in the shape of a Maxwell sedan. Shirley has been a lucky individual during the past few months, as exhibitors and film boys will testify.

Oscar Perrin, of the Leland and the Clinton Square theatres in Albany, is back from a motor trip to New Haven, not forgetting to include a shore dinner in which it is said that Mr. Perrin laid away some two dozen or more clams. Mrs. Perrin drove the car from Albany to the college town, and the children were taken along.

The Park Board of Schenectady is negotiating for film which will be shown free to the public of that city on certain nights in some one of the three parks.

Charles Sesonske, of Johnstown, in Albany the past week, said that he was figuring on closing in the near future in order to redecorate his house.

L. L. Connors, of Cambridge, turned a good deal last week when he acquired the Star, of Salem. This now gives him three villages in a row, including the Pember of Granville and the Victory of Cambridge.

The lights have been doused at the Columbia in Rensselaer, but Elmer Griffin is keeping busy with his other house in Kinderhook.

Last Tuesday night's rain certainly put a crimp in business at the theatres in Albany and Troy. It started in just about the time the first show opened, then let up, but came down in bucketfuls before the second show.

Harry Symansky, of the Lincoln, and Ben Apple, of the American in Troy, have been as busy as the proverbial bee during the last few days in helping put over Troy's newest hotel. Both attended the booster dinner the other night.

The Albany Film Board of Trade has appointed an inspector to look over the motion picture machines in this territory with a view of stopping the return of badly damaged film. Exhibitors discovered with machines in poor condition are being notified to make necessary repairs or risk refusal on the part of exchanges to supply them with pictures.

Jake Rosenthal's theatre in Troy, known as The Rose, resembles a fruit store one or two nights a week. Jake is attracting plenty of patronage these days by giving away a watermelon to holders of lucky coupons.

J. S. Burnham, of Cortland, has leased the theatre in Ogdensburg and will take immediate possession, planning to reopen about August 18. The house will have its seating capacity increased. Mr. Burnham was one of the first in northern New York to conduct a motion picture theatre. He originally came from Gouverneur and now owns two houses in Cortland.

Edgar Weil, recently appointed manager of the Rialto in Glens Falls, has changed his policy and in addition to pictures is giving one act of vaudeville each week.

The Avon, in Watertown, managed by Dr. J. Victor Wilson, and one of the Robbins houses, has gone over to summer stock.

Alex Papayanakos, of Canton, recently operated upon at the Hepburn Hospital in Ogdensburg, is on the road to recovery. Mr. Papayanakos runs the American Theatre in Canton and was formerly a resident of Watertown.

The Hippodrome, of Gloversville, one of the Schine houses, is scheduled to reopen August 15.

Lew Fisher, running houses in Fort Edward, Ticonderoga and Port Henry, has one of the finest German police dogs in the state. According to Mr. Fisher, the dog has been so trained that it can spot a film salesman a mile away, and saves him a lot of useless arguments.

Nate Robbins and Arthur Whyte are now booking for the early fall and are much sought after by the film exchanges.

Oscar Perrin of Albany advertised the admission tax would be eliminated at his two houses. Some of the other exhibitors were inclined to protest but finally fell in line.

The Strand Theatre in Ogdensburg closed Saturday and will remain so for the next two months, during which the building will be remodeled. The lobby is to be finished in marble and the seating arrangement will be changed. The improvements will entail an expediture of about $20,000.

The Milk Fund fight pictures, booked for the entire week at the American in Troy, attracted good sized audiences.

Mrs. Ida Grant, of Hobart, owner of Grant's Theatre, is on the road to recovery from an attack of neuritis.

Summer towns throughout the Catskills opened up to good business during the past week. The Community Theatre in Catskill is now putting on a change daily. Mr. Soper, of the Pines Hotel in Windham, is preparing to furnish free movies for his guests. W. W. Mace, of Prattsville, reports business as good and is talking of remodeling his house. There is a new house in Roxbury, owned by former Postmaster Fanning and scheduled to open in the near future. Raymond Cronk, of Roxbury, is planning to meet opposition from the new house by installing new seats and a new projection machine. Sinclair Snyder, of South Kortright, a place having 110 population, has decided to open his house after it has been closed for two years. B. I. Taimudge, booking pictures for Windham, is back home from a two weeks' trip to Denver.

For Release in August—Now Booking

Massachusetts Houses Pass Tax Reduction on to Patrons

Massachusetts managers have revised their prices as a result of the taking effect of the new federal tax law. The 18 theatres of the Goldstein Brothers Amusement Company of Springfield have made equitable arrangements so as to carry out the spirit of the bill, Nathan Goldstein announced. The Broadway Theatre, Springfield, adopted 100 per cent tax reductions. Adjustments of the admissions in other houses of the circuit have been made to conform with conditions in the various cities where the theatres are located. Houses where the prices included the tax continue that way.

With the change in the prices of Poli's Palace Theatre in Springfield, Manager Gordon Wrighter announced that in some cases the public benefits more than the amount of the tax.

Although most of the changes have been made with a view to eliminating the pennies in the admission prices, J. Joseph Cahill, general manager of the Gordon theatres in Brockton, has revised the prices as follows: Gordon's Theatre, 36 cents, 27 cents, 22 cents and ten cents; Rialto, 18 and 22 cents. The tax also was withdrawn from the prices at the Colonial Theatre, Brockton.

In New Bedford, the tendency has been to remove the pennies and changes in prices were made by all but three theatres. There are 14 in the city. One is closed for the summer. The Olympia and Empire Theatres have reduced the prices beyond the war tax.

Apparently it is the plan of many exhibitors in cutting their prices at this time even more than the amount of the tax to make what usually is called "lower prices for the summer." Then at the start of the fall and winter season tilt the prices to the scale that prevailed under the war tax or a sum thereabouts.

Robert G. Sparks, resident manager of the St. James Theatre, Boston, is having his vacation at Lakewood Park, Skowhegan, Me. Ralph L. Ripley, general manager, is taking Mr. Sparks' place during the latter's absence.

A back-draft from a furnace filled the Rialto Theatre in Westfield with smoke, necessitating the calling of firemen. There was no damage, however.

The Fadette Ladies Orchestra is playing at the Park Theatre in Boston where "Secrets" opened an engagement on Monday, June 30. A prologue is another feature of the presentation.

Worcester exhibitors haven't enough to worry about what with the usual summer depression so that Y. M. C. A. will provide free film shows in four of the city's parks for a period of seven weeks starting July 21.

George A. Markell, manager of the Strand Theatre, Pittsfield film house, is conducting negotiations for the purchase of the Strand property and that adjoining on the main street of the city. It is reported that in the event the deal is consummated with William T. Butler, owner of the property, Mr. Markell will raze the theatre building and erect a store and business block. The Strand was made over from the Unitarian Church several years. Mr. Markell has had the theatre for about four years.

Friday, June 27, will go down as a memorable day for the Allied Theatre Managers of Boston on which date about 50 members of the organization and other managers, non-members, were the guests of Nathan H. Gordon at his camp at Massapee on Cape Cod. Mr. Gordon is the president of the extensive New England circuit of Gordon Olympia Theatres, Inc. Even his camp has been named Olympia Camp. The gathering enjoyed an old-fashioned clambake with all the fixin's including lobster and chicken. Harry Morrissey, stage manager of Gordon's Olympia Theatre in New Bedford, served the refreshments. No business whatever was talked as Mr. Gordon said his guests were "a bunch of good fellows on a good time." An eloquent tribute to Mr. Gordon was paid by Judge Brackett, one of the special guests.

Each man present received a deed to all the grounds, buildings, furnishings and refreshments at the camp. They were drawn in strictly legal form and signed by Mr. Gordon. They were witnessed by John Casey, city theatrical censor of Boston.

Henry Levy, for some time connected with the Gordon Olympia circuit, has succeeded Mrs. Gertrude Mansfield as assistant manager of the Gordon Theatre in Brockton. He is a graduate of Harvard.

William P. Gray, president and general manager of the Maine and New Hampshire Theatres Corporation, announced Wednesday, July 2, that the company had taken over three theatres in Fitchburg, Mass. The announcement was made at the headquarters of the corporation in Lewiston, Me. The houses are the Lyric, Cummings and Universal. The policies of them have been exclusive films, road shows and vaudeville. The theatres formerly were operated by the Bijou Amusement Company. These additions to the Gray circuit bring the total of its houses up to approximately 70.

Reginald V. Tribe has adopted a pleasing lighting system for the summer months at the Empire Theatre in New Bedford, Mass. For the lights that are on during the presentation of the shows green is the color. At the intermission when lighting effects are played on the stage the effects are brought to a conclusion with the stage bathed in a flood of green from the footlights, which gradually are dimmed as the picture starts and the curtain is drawn from in front of the screen. Manager Tribe has received many compliments on the change.

Free motion picture shows provided by the Community Service are to provide summer-time opposition for the exhibitors of Lawrence. They will be given in various parts of the city.

The week-end business in Boston film theatres has undergone a decline since the advent of the warmer weather than that which prevailed through most of the month of June.

The Starlight Promenade is scoring a big hit with patrons of Gordon's Capitol Theatre in Boston. This innovation is an outdoor area where patrons may enjoy themselves during intermission periods.

At the rear of one side of Gordon's Fields Corner Theatre in Dorchester is parking space for the automobiles of patrons. But what still is of greater convenience for the motorist-patron is a special entrance at the rear of the theatre. Thus they are not obliged to walk around a block to reach the lobby entrance.

John B. Mack now is the sole owner of the Auditorium Theatre in Lynn. The house is closed for the summer. George E. Clark is slated to return to his post next season, which will be his third at the Auditorium.

The Canobie Lake Theatre at Canobie Lake Park, Lawrence, was opened July 7 under the management of Carl Cookson, of Lawrence.

Laurence Stewart, managing director of the Fenway Theatre in Boston is doing a lot of bragging about the theatre's new cooling and ventilating plant, which is reported to have cost $20,000. There are two ten-foot fans to bring in the fresh air off the roof of the theatre, one five-foot fan to churn it and two seven-foot fans to take out this air.

John Luce, well known in the Boston theatrical realm, spent one week of what is to be his vacation traveling in his automobile.

Manager Earle D. Wilson of Gordon's Olympia Theatre in New Bedford made a successful tie-up with two of the city's newspapers in connection with children's show on a recent Saturday morning. He got the papers to print a coupon admitting two children for the price of one. An accompanying item stated that the child that was admitted free was the guest of the newspapers and the theatre. Mr. Wilson says the attendance was increased greatly while the receipts also were above previous takings for such shows. He got much publicity.

Rhode Island

Owen B. Thornton, owner and manager of Thornton's Theatre at Riverpoint, has discontinued the Sunday concerts for the remainder of the summer.

Ten features were used for the "revival week" program at the Modern Theatre in Providence the week of June 29. They were: "Thy Name Is Woman," "Flaming Youth," "The Abysmal Brute," "The Man Life Passed By," "Divorce Coupons," "Woman to Woman," "East Side, West Side," "Monte Cristo," "Conductor 1492" and "The Westerners."

For Release in August—Now Booking

Strand in Waterbury Added to Hoffman Brothers' Chain

Hoffman Brothers, operators of the Strand and Princess, first run film theatres in Hartford, have leased the Strand Theatre in Waterbury for ten years and will reopen it in September with a high-class film policy like that in the Hartford houses. The Strand has been under the management of S. Z. Poli. It was closed Saturday, June 27. It is stated that Messrs. Hoffman will expend more than $50,000 on alterations.

The acquisition of the Waterbury Strand brings increased duties to Henry B. Needles, now the general manager of the Strand and Princess in Hartford. A few months ago the Strand, Hartford, which long had been operated by W. A. True, was taken over by the Messrs. Hoffman, who remodeled it extensively.

With the transfer of the building which includes the Middlesex Theatre in Middletown, there was recorded one of the largest real estate transactions in that city. The Middlesex Mutual Assurance company sold the building to the D. & G. Corporation and the stamps affixed to the deeds indicated a consideration of $150,000. The members of the D. & G. Corporation, recently granted a certificate of incorporation, are William and Abraham Deitch and Max Goldberg. The certificate stated that the corporation was to operate the Grand Theatre in Middletown. The capital was given as $18,000.

Henry Engel, now the manager of the Middlesex Theatre, has no lease on the house and his plans for the future are uncertain. The Messrs. Deitch, now interested in the Grand Theatre, probably will take over the operation of the Middlesex.

The usual summer slump having started for the exhibitors of Hartford there will be more than the usual opposition. The Hartford municipal committee on playgrounds will conduct film shows nightly except on Wednesday and Sunday, at the municipal public market beginning July 4. An admission fee of five cents will be charged. Shows will be started at 8:30 p. m. and last until 10 p. m. The programs will consist of a feature, comedy and news reel. The playground committee announced that the main purpose of the shows is for providing entertainment for mothers and children of the east side of the city.

The campaign against vaccination in Connecticut has resulted in the charge that state and city laws were flagrantly violated, when a motion picture was exhibited recently in the Palace Theatre in Bristol under the auspices of the board of health. The film urged people to be vaccinated. Willard A. Hunt, organizer of the Connecticut Medical Liberty League, opposing vaccination, said that "When the film was shown there were hundreds of children in the theatre with the aisles packed solidly with them and with the back of the theatre crowded with more. Not a person could move through the aisles because of the congestion and there wasn't a policeman in sight. The city board (of health) had made no provision for either police or fire protection and with every seat taken by one or two children and with scores of them in the aisles the worst calamity in the history of New England would have resulted in case of fire or panic. And the idea of the film was to give protection to the school children while the city board openly violated the state and city laws regarding the overcrowding of the theatre."

An inquiry disclosed that police or fire protection had not been requested. Other persons present in the theatre at the time were said to have corroborated Mr. Hunt's assertion.

Downtown Houses in Detroit See No Sign of Summer Slump

Where is the midsummer business slump? That is the question Detroit first-run exhibitors in the downtown section are asking one another these days. Heretofore business in the first-run theatres has taken a fearful blow along about June 1, from which it usually never recovered until late in August, but this year seems to be the exception. True, business is slightly off over the usual run of receipts, but it in no manner compares with the poor business transacted in previous years.

The Fourth of July having passed, exhibitors are preparing for a slight slump, but most of them in this section are enthused over the prospect of the slump being very short-lived. Fortunately, good attractions were available during the warm spell, and the first-run managers all took advantage of the opportunity to book strong pictures. This, together with the absence of real torrid weather, is believed accountable for the exceptional run of business.

Teh Broadway Strand, which was to have closed last Sunday for four weeks of redecorating, found business so good that the management decided to stay open at least another week and as a result "The Chechahcos" was hurried into the breach for a week's engagement.

John H. Kunsky is hurrying his force of contractors working on the Adams so he may be able to open the house two weeks earlier than originally planned. This is another good sign of excellent business. The Adams is going to start the ball rolling again on July 12 with "The Covered Wagon," which is scheduled for a month's run. It will be followed by "Monsieur Beaucaire."

Most of the outskirt managers report, too, that their business has not been nearly so poor as has been experienced in other years.

Phil Gleichman, formerly interested in the Broadway Strand, has moved his offices to the Dime Bank Building. Mr. Gleichman is still actively engaged in the operation of the erry Field and is promoting the erecting of a new 3,000 seat house in the lowntown section.

The Holland Theatre, Holland, Mich., has been closed for several weeks, but has now reopened under the management of James Dwan, who formerly managed one of the Fitzpatrick-McElroy houses in Benton Harbor. The theatre has been improved in many ways.

The Empress Theatre, Grand Rapids, one of the largest houses in the Furniture City, has been closed for the summer. Thomas Ealand, manager of the Regent, the competing first run house, announces he will stay open.

Grobaski Brothers opened a new theatre in L'Anse, Mich., on July 1. It seats about 800 and is one of the finest equipped houses in northern Michigan. It will be called the New Mazda Theatre.

E. T. Royan, Jr., manager of the W. S. Butterfield office in Detroit, is on a two weeks' motor trip, which will take him through Buffalo, Montreal, Quebec, Washington and southern points.

Fred Clark, former manager of the Consolidated Theatres in Grand Rapids, passed through Detroit on his way to Grand Rapids last week. He will remain there for the summer. Mr. Clark's permanent residence now is in Los Angeles.

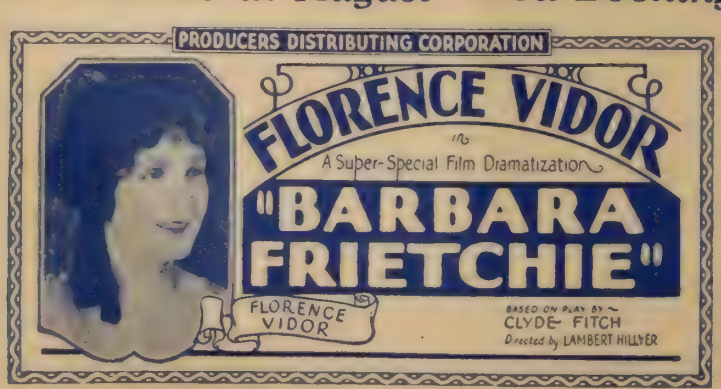
Minnesota

The work of rebuilding the old Auditorium is being rushed and Clinton & Meyers expect to have the house in shape for opening as a picture theatre by September 1. Approximately $400,000 is being spent in converting the place into a theatre and office building. It will seat 2,500 persons when completed and will be named the Lyceum. Opening of this theatre, it is said, will mark the first real competition that Finkelstein & Ruben have ever had in Minneapolis.

Mrs. William Cameron, wife of the owner of the Summit Theatre, St. Paul, died in a St. Paul hospital last week from wounds received when attacked by a gunman. Mrs. Cameron was shot while accompanying her husband from the theatre.

Minnesota summer resorts which would entertain their guests with motion pictures are out of luck. Many Minneapolis exchangemen have refused to serve the resort proprietors who are competing with legitimate exhibitors in lake resort towns.

For Release in August—Now Booking



Demand for Sunday Closing Refused by Hamilton Mayor

The Sunday closing movement in Ohio, which had its inception in the northern part of the state, is gradually moving southward, Hamilton being the latest city to receive attention from the ministers. Frank J. Niles, said to be a high official of the Lord's Day Alliance, accompanied by a local representative of the Ministerial Association, presented a formal demand to Mayor Kelly to close the motion picture theatres on Sunday, supplementing their demand with a threat to start impeachment proceedings in case His Honor refused to take action. The city's chief executive, however, has turned a deaf ear to the proposition and has issued a statement that the movies will operate on Sunday, unless the majority of the people petition him otherwise. Nothing further has been heard as to the threatened impeachment.

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, who with his better half attended the meeting of the Ohio Automobile Convention at Cedar Point, was at that resort when the tornado struck the Cedar Point district. Mrs. Meyer was in Sandusky at the time and narrowly escaped injury. Fred, however, was unable to get into communication with his wife and suffered mental torture for several hours, until he was advised of her safety. Meyer fortunately was not injured.

The Ben Strasser Production Company, a local Cincinnati organization, which has been shooting pictures for some time past, held a private preview recently, showing six juvenile comedies, the players in which were children who attend Cincinnati dramatic schools, except Wanda Garbett, Strasser's wife, who plays ingenue parts. The pictures will be released through W. A. Kaiser Enterprises, a small Cincinnati independent exchange.

Ten cents on every full paid admission to the Monday and Tuesday matinee at the Lyric Theatre, Lima, Ohio, will be donated by the management to the Lima Playground Association and the Allen County Child Welfare Association. The benefit performances will continue for ten weeks.

The Falls Theatre, at Cuyahoga Falls, has passed into possession of M. B. Horwitz, Cleveland, who will practically rebuild the house. Horwitz plans to reopen the theatre about August 15.

Among other changes noted throughout the state is the sale of the Sixth Street Theatre, Coshocton, to Williams and Hanley, while at Jackson Tom Rogers, credited as being one of the oldest exhibitors in the state, has taken over the management of the Grand Theatre.

Pittsburgh

A. Notopoulos reopened the Olympic Theatre at Altoona Saturday, June 28, to capacity audiences after the house had been closed for twelve weeks. The Olympic opened completely new from top to bottom, new seats, new ceilings, floors and stage. The cost of remodeling was $75,000, according to Milton H. Russell, director of theatres for Notopoulos.

The new Nadene Theatre has been opened at Middlebourne, W. Va., by Homer Wigner and wife, who came from Athens, Ohio. They purchased a lot on Main street and erected a splendid new theatre building. The structure is of tile and stucco, large and well ventilated.

The partnership of Crangi and Pireolla, owners of the Koppel Theatre at Koppel, Pa., has been dissolved and the entire interest in the theatre and the building has been taken over by Mr. Crangi.

Latest reports emanating from the offices of the Western Pennsylvania Amusement Company on Film Row are to the effect that their new 300-seat Diamond Theatre in downtown Pittsburgh will be thrown open to the public on Monday, July 14.

J. P. Melvin, owner of the Lyceum and Grand theatres, Bradford, and R. T. Jennings, of the Grand, Greensburg, were recent Film Row visitors.

Stuckey Brothers are sure getting the business in Everett, Pa., where they have one of the prettiest theatres in the Allegheny Mountain district. Business used to trickle over to Bedford, eight miles away, but since Ace and John Stuckey built their place of amusement last year Everett people have no incentive for going out of town for their amusement.

Maine

Samuel and Nathan Goldstein, of Springfield, Mass., heads of the Goldstein Brothers Amusement Company, rapidly growing New England theatre circuit, are understood to be investigating several parcels of real estate in Portland, in central locations, with a view to buying and building.

If the Goldsteins should decide to establish a theatre in Portland they will have as opposition the same exhibitor that is located in their headquarters city, Springfield, Abraham Goodside, who operates the Strand and Empire theatres in Portland and has a lease on the Jefferson Theatre. In Springfield Mr. Goodside has the Capitol and Bijou theatres.

The interior of the Rex Theatre in Norway is being redecorated. New draperies and stage embellishments will be installed. Shows will be given at night as usual, but the matinees may be suspended for a short time.

The warning of Manager George P. Gordon of the New Portland Theatre in Portland that there was no danger from the ammonia fumes that were creeping into the theatre and the request that the audience leave by the side exits quietly were ignored, with the result that one man was injured and a woman partially overcome. An ammonia tank in the basement of a store in the theatre building broke and the fumes spread quickly to the theatre. Several hundred persons comprised the audience at the time. The injured man suffered a badly wrenched ankle when he either fell or was pushed off a fire escape by the rushing crowd. The fumes were so strong that several hours elapsed before it was possible for anyone to return to the theatre.

J. Warren Kerrigan as the nonchalant "Captain Blood" in the Vitagraph production of that title.

Herbert Hutchinson, manager of the Music Hall in Lewiston, is presenting a dramatic stock company for the summer. David Dow, a division manager for the Maine and New Hampshire Theatres, assisted in the preparations for the opening.

Harlan J. Boucher, manager of Abraham Goodside's Empire Theatre in Portland, is enjoying his first real vacation in a number of years. The Empire is closed to permit remodeling—that's how he's getting a rest. Changes that Mr. Goodside will make in the Empire will include making it the theatre with the largest floor capacity in Portland. An organ will be installed and the stage made large enough to accommodate any sort of an attraction. The latest type of chairs will be used.

Mrs. Sadie Tanner temporarily is in charge of the Empire Theatre in Lewiston, taking over the duties of Manager Mack, resigned. Mrs. Paul Blouin is in the box office.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"WELCOME STRANGER"
FROM THE GREAT BROADWAY PLAY BY
AARON HOFFMAN
ADAPTED BY JAMES YOUNG AND WILLARD MACK
A BELASCO PRODUCTION
WITH
FLORENCE VIDOR, DORE DAVIDSON, VIRGINIA BROWN FAIRE, NOAH BEERY, LLOYD HUGHES, ROBERT EDESON, WILLIAM V. MONG, and OTIS HARLAN
DIRECTED BY JAMES YOUNG

Jake Wells Against Policy of Exchanges Forcing Long Runs

Jake Wells, of Richmond, Va., the southern movie magnate who is again expanding his circuit rapidly, declares a condition has been reached that makes the average big production unprofitable in the smaller cities.

Wells, in an open letter to all exchange managers in his territory, declares Richmond is not a week-stand for the average picture, although admitting that some few deserve a week run. He declares the average picture which he is forced to play for a week at his Colonial Theatre in Richmond, would get fully 90 per cent of the business in three days; that this enforced longer run tacks three extra days overhead onto his expenses and keeps him from making any profit.

"I repeat," declares Wells, "that it is utterly impossible for the big modern theatres with large orchestras, enormous rents and other correspondingly high operating expenses 'to carry on' if they are forced to play a picture for an entire week when they would get fully ninety per cent of the week's business in a three-day run."

"To my mind it is one of the most serious, if not vital, conditions confronting the exhibitors, and the boiled-down question that presents itself is, 'why should the exhibitor be put to the expense of two days' operation to get an amount of business he could get in one day?' "

Wells calls attention to the fact that the National, the finest theatre in Richmond, has announced change to two-pictures-a-week policy for the summer.

Mrs. Willard C. Patterson, publisher of the Weekly Film Review of Atlanta, has gone to Chicago to direct publicity on behalf of the Georgia Federation of Women's Clubs for the benefit performance of "Sun Up" to be given at the Great Northern Theatre on the evening of July 8. Mrs. Patterson's services in this connection is in the nature of a contribution to a great educational work in which she has long taken an active interest.

The Atlanta Theatre, Atlanta, announces an indefinite engagement of "The Sea Hawk," which will formally open the new season at that theatre beginning September 15, at $1.50 top.

Work is progressing rapidly on the new theatre which E. J. Sparks and B. B. Garner, operating under the name of Lakeland Amusement Company, are constructing in Lakeland, Florida. Mr. Sparks has left the actual supervision to Mr. Garner and started on a long vacation with Mrs. Sparks, going by auto to Seattle, thence by steamer to Honolulu, where they will remain several weeks. They will return to Florida in time for the opening of the new Lakeland house, possibly on Thanksgiving Day.

The Lee Enterprises, operating the Rivoli Theatre at Hickory, N. C., has taken over the Capitol Theatre at Lincolnton. Claude Lee, who is president, was formerly with Southern Enterprises and is personally directing both theatres.

C. A. Goebel is constructing a beautiful new house in Bristol, Tenn. It is to be called the Tivoli and will be modern in every particular. It will be opened during the late fall.

The Rex and Strand theatres at Valdosta, Ga., will hereafter be operated by W. F. Howell, who was formerly connected with the R. B. Wilby interests in Tuscaloosa. Mr. Howell took over these theatres from E. A. Johnson, who has been operating them for some years.

A match, said to have been struck by a careless operator to light a cigarette, ignited film and put the Lyric Theatre, Gordon, Ga., out of commission for several weeks by almost completely destroying that end of the building. J. G. Grimes, owner and manager, will rebuild immediately and hopes to be open within two months.

E. J. Sparks' Florida Enterprises announce that the new house they are building in Bradentown, Fla., will open for early August. It is an attractive house and will seat one thousand.

R. H. Hightower has sold the Crystal Theatre, Dublin, Ga., to B. L. Hall, formerly operating the Athens, Deland, Fla. He was in Atlanta the past week.

C. A. Hughes, new manager of the Peoples Theatre, Lenoir City, Tenn., is installing a new cooling system.

Claude F. Lee of the Lee Enterprises, Hickory, N. C., is arranging for a personal appearance of Alice Lake at his theatre when she visits her husband's family there within a few weeks.

James B. Buchanan, Howard P. Kingsmore and Marty Semon, Pathe cameraman, manager of the Howard Theatre and manager of the Forsyth Thetre, Atlanta, respectively, are back in Atlanta after vacationing for two weeks at Asheville, N. C.

M. Roberts, who operates the "81," a neighborhood theatre in Atlanta, has opened a tent show in Bellewood suburb.

Among the film and theatre men in Atlanta the past week were the following: Colonel H. A. Cole, president of the Texas M. P. T. O., Marshall, Texas; T. L. Thompson, Palace Theatre, Cedartown, Ga.; John Merritt, Southern States Film Company; J. J. Durfield, Florida representative for Metro; Hugh Martin and E. W. Tolbert, Lyric Theatre, Columbus, Ga.

G. L. Price has purchased the Orpheum Theatre, Madison, N. C., and after giving the house a thorough renovation will reopen it the second week in July. Mr. Price formerly operated a theatre at Madison, Fla.

Admissions at Kansas City Theatres Lowered on July 3

Practically all of the theatres in Kansas City lowered admission prices July 3, following the repeal of the admission tax. In the majority of cases prices were cut the amount of the tax. While a few of the theatres are maintaining their old admission schedule, managers of the larger downtown houses saw no reason why the public should not be given the benefit of the lowered operating expense.

M. W. Jenks and G. L. Hooper of the Orpheum and Novelty theatres, Topeka, Kans., were looking over some of the new releases on their last trip to town.

Mrs. Hazel Brinkley, one of the few women exhibitors in this territory and who has the Grand Theatre at Lexington, Mo., visited Kansas City recently in order to do her fall booking.

Clair M. Patee, the oldest exhibitor in this territory and one of the first in the country, and now owner of the Patee Theatre at Lawrence, Kans., has been selected a member of the national executive committee of the Motion Picture Theatre Owners of America. Mr. Patee will be the definite point of contact for this territory with the Nation Exhibitors office on all organization matters.

The Alamo Theatre, Thirty-fourth and Main streets, Kansas City, one of the best suburban houses in the city, reopened recently with an entirely new decorative scheme. The projection room has also been equipped with the latest machines, according to K. L. Darnall, manager.

Four local bathing beauties were used by Lee D. Balsly, manager of the Liberty Theatre of Kansas City during the run of "Miami," with Betty Compson. The bathing girls, when not making appearances at the theatre, were conveyed around town, advertised as Jack Dempsey's Athletic Girls. This stunt not only helped to boost "Miami" but helped to advertise Jack Dempsey, whose first picture was shown the same week.

Word has been received here that Stanley Swan, formerly manager of the Strand Theatre at Salina, Kans., has gone into the employ of the St. Louis Vitagraph offices as salesman.

The Wichita Theatre at Wichita, Kans., has been closed for the summer by Stanley Chambers, manager. Plans are under way for several alterations in the house.

For Release in September—Now Booking

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

F. B. O.

MYSTERIOUS WITNESS. Star cast. This is a good picture. Photography good as usual with F. B. O. Price reasonable. Good attendance. Tone good. Cotton mill people, town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. One of the very best westerns on the market. The horse "Silver King" does more stunts in this than Tony does in several Mix pictures combined. Thomson great. Tone good. Sunday, yes. Attendance good.

PHANTOM JUSTICE. (6,238 feet). Star cast. A very good program picture. Poor attendance. Mixed class, town of 2,000. Admission 10-25. J. H. Watts, Scotland Theatre (500 seats), Laurinburg, North Carolina.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. Not a special by any means. One should not follow the dope sheet. Will not stand exploiting because it won't stand up. It's light. Johnson seems to be done. Tone fair. Sunday, yes. Attendance light. Best class, city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Mary Carr. Would have been a big hit in 1914. The same old war stuff. All hokum. If you like the title from a box office standpoint you'll like this one. Appeals to the lower classes only. Tone good. Fair attendance. High class, city of 53,000. Frank Vesley, National Theatre (900 seats), Stockton, California.

THELMA. (6 reels). Star cast. Although a repeat showing, it drew much better than the majority of the newer releases and first run. Don't overlook this one. Tone good. Sunday, yes. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Very good picture of its kind, but why do producers make pictures of low life and drunken scenes? People go to the theatre to be amused. Cut this low-brow stuff out, and the quicker the better. Tone not good. Sunday, no. Very poor attendance. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A real good comedy that will please if feature is run with it. It is too short. Attendance fair. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Fair picture, only was rather short. Will please. Fair attendance. Mixed class, town of 2,000. Admission 10-25. J. H. Watts, Scotland Theatre (500 seats), Laurinburg, North Carolina.

BITS OF LIFE. (6 reels). Star cast. An old release that we missed out on long time ago due to bad train service, and if we had had a chance to see the picture in advance would have been satisfied to have missed it this time. Good acting, but not the kind of story that pleases here. It might be fine for some places, as it is well produced. Tone fair. Suitable for Sunday in some places. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

BRAWN OF THE NORTH. (7,650 feet). Star, "Strongheart." This is an exceptionally good picture. Strongheart certainly takes here. Pleased 'em all. Tone, good. Large attendance. Farming community town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. The kind that will please a few, but such a few that it will not pay you to show it. About one costume picture a year is enough for any average American show. The people that like this class of picture don't attend often enough to know anything about other pictures. Barthelmess does wonderful acting, but where there is good acting and nothing else there is a picture that will not please. Tone very good. Sunday, yes. Will not draw the second night. Neighborhood class, town of 1,200. Admission 10-25. Brown's Theatre, Lecompte, Louisiana.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Mighty good picture, but failed to please here. Don't know why, but guess they are fed up on costume pictures. I've had enough. Tone okay. Sunday, yes. Attendance not good. Rural class, town of 900. Admission 10-25. W. F. Haycock, Star Theatre (250 seats), Callaway, Nebraska.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. While I played this against a very strong counter-attraction, it brought fair attendance and also a number of pleasing comments. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

CHILDREN OF THE DUST. (6,228 feet). Star cast. Just a sugary, sentimental and rather tedious program picture with a religious angle. No suspense, no punch, no pulling power. Just another picture. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CHILDREN OF THE DUST. (6,228 feet). Star cast. One of those human stories that ordinary folks understand and like. Pleased. Tone, fine. Sunday, yes. Poor attendance. Small town class in town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. Not very well liked. Tone, good. Sunday, no. Fair attendance. Laboring class city of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (312 seats), Grand Island, Nebraska.

DULCY. (6,859). Star, Constance Talmadge. Very good picture. Pleased all. Attendance, poor owing to weather conditions. Tone, good. Sunday, yes. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

ETERNAL CITY. (7,800 feet). Star, Barbara LaMarr. An excellent picture. Well acted and directed, but for some reason it failed to draw here. The title for one thing does not appeal. Bad attendance. All classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

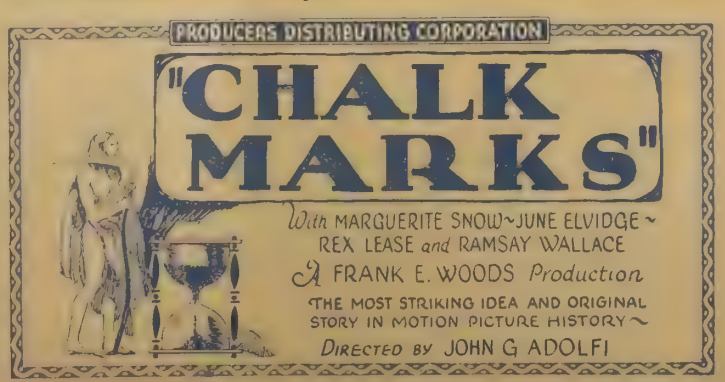
ETERNAL CITY. (7,800 feet). Star, Bert Lytell. This gets off to a draggy start but ends up with a bang. Excellent cast. Beautiful backgrounds. Some "black shirt" propaganda. Our crowd didn't kick on this. Fair tone. Sunday, hardly. Good attendance, college students, town 6,000. Admission 10 to 35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. A very good story and well acted, but it failed to register at the box office in our locality; she does not have the drawing power of the old days. When patrons have a chance to see her in a good picture every six to eight weeks they get weaned away, it seems. Tone good. Sunday, yes. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre, Lead, South Dakota.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. A mighty good picture but entirely too long. Also did not draw up to the Barthelmess standard. Don't know whether this is from type of picture or general depression. Tone, okay. Fair program. Small town class in town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

FLAMING YOUTH. (8,434 feet). Star cast. Good enough society picture, but my crowd couldn't give it much. Film rental twice

For Release in September—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"CHALK MARKS"
With MARGUERITE SNOW ~ JUNE ELVIDGE ~
REX LEASE and RAMSAY WALLACE
A FRANK E. WOODS Production
THE MOST STRIKING IDEA AND ORIGINAL STORY IN MOTION PICTURE HISTORY ~
DIRECTED BY JOHN G ADOLFI

too much. Will go over good in a city. Tone fair. Sunday, perhaps. Good attendance. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

FURY. (8,709 feet). Star, Richard Barthelmess. A very good sea story. This is as good as any Barthelmess picture we have used. Only objection to it is its length, nine reels. Tone, okay. Sunday, yes. Fair attendance. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

HER REPUTATION. (7 reels). Star, May McAvoy. Here is a picture that has a touch of everything and one that pleased my patrons. Lloyd Hughes and May are both good bets. Tone good. Sunday, yes. Rural class, town of 900. Admission 10-25. W. F. Haycock, Star Theatre (250 seats), Callaway, Nebraska.

HOTTENTOT. (5,953 feet). Star cast. This was well liked and drew fairly good business. Good comedies of this type will build business for the small town where too much of the new sex stuff will close us up in a very short time. Tone good. Hardly suitable for Sunday. Attendance good. General class, town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Just a program picture, not a feature. Paid for two days and played it one day. Hereafter when booking again I will insist on one day bookings instead of two or else leave it alone. Tone good. Sunday, good. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. This was a good picture. Will please any audience. Good attendance. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

JEALOUS HUSBANDS. (6,500 feet). Star, Earle Williams. Fairly good story. Tone good. Sunday, any time. Had poor attendance. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

KINDRED OF THE DUST. (8,500 feet). Star cast. A great show. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

KINDRED OF THE DUST. (8,500 feet). Star cast. This is a real picture for it pleased all who saw it. Didn't do much with this on account Carnival in town this week. Tone, good. Sunday, yes. Fair attendance. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

LOVE MASTER. (6,779 feet). Star, Strongheart (Dog). Like all Strongheart's pictures it is far above the average. It is an ideal hot weather picture for it is laid in the snow country. The only fault I could find with it is that there are entirely too many subtitles. Everyone liked it here. Tone, good. Sunday, yes. Extra good attendance. All classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

Between Ourselves

A get-together place where we can talk things over

A SQUARE DEAL ON PRINTS!

"Sure!" says the producer, "That's what I want to give. I don't want to nick an exhibitor by taking his money for something that will look like a bunch of cheese on the screen. I don't want to kill off the fans. I don't want to lose my hard-won prestige.

"But I can't be in every exchange and look at every print."

A SQUARE DEAL ON PRINTS!

"You bet," says the exhibitor, "I want it. I pay for it. I must get it if I am going to stick in the game.

"But I can't stand over my projectionist all the time. I can't examine every sprocket hole and see if my projection machines are doing the damage."

BUT—

The producer can instruct every exchange to keep prints in good shape and hold the managers accountable for complaints—and see that the cause is removed!

And the exhibitor can hold his projectionist accountable for damages due to carelessness—keep projection machines in good repair.

Get together!

For—

A SQUARE DEAL ON PRINTS!

VAN.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. A fine picture. Nothing extra. Poor attendance. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MINNIE. (6,000 feet). Star cast. I didn't see this but patrons did not like it. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

MINNIE. (6,696 feet). Star, Leatrice Joy. A very good picture. Patrons well pleased. Teaches a good lesson. Title did not draw. They should learn soon that the title does not make the picture. Tone, good. Fair attendance. Farming community town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. Fair program picture that seemed to please the majority. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

ONE CLEAR CALL. (7,450 feet). Star, Milton Sills. Slow, draggy, depressive. Otherwise good. Tone, okay. Sunday, yes. Poor attendance. Small town class, town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Miss Moore is better than in "Flaming Youth." Not a big special by any means, but one hundred per cent entertainment. Wish we had more like it. Tone, good. Sunday, yes. Small town class. T. W. Young, Frances Theatre, Dyersbury, Tennessee.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Best picture I've seen. Some believed it surpassed "Flaming Youth." Packed with thrills and humor. Acting wonderful. A good plot and splendid story. Sunday, yes. Rotten attendance. General class, town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. One of the tried and proved pictures. This was a second run for me. Will please any audience. A great many came back to see it the second time. Had better attendance than first run. Good tone. Sunday yes. Good attendance, college trade, town 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

PENROD AND SAM. (6,275 feet). Star cast. This all right for children but rather thin fare for grown-ups. Not much of a story to it, nor possessing much drawing power. Mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

POTASH AND PERLMUTTER. (7,700 ft.). Stars, Bernard, Carr. One of the best laugh producers that it has ever been our pleasure to run. Public satisfied a hundred per cent. Fine tone, Sunday and any other day. Had full house. Hawkins and Hudson, Victory Theatre, Brooksville, Florida.

POTASH AND PERLMUTTER. (7,700 feet). Stars, Bernard and Carr. Clever comedy drama. Everybody liked this one. Sunday, yes. Good attendance, college students, town 6,000. Admission 10 to 35. Jean Sagle, Barth Theatre (825 seats), Carbondale, Illinois.

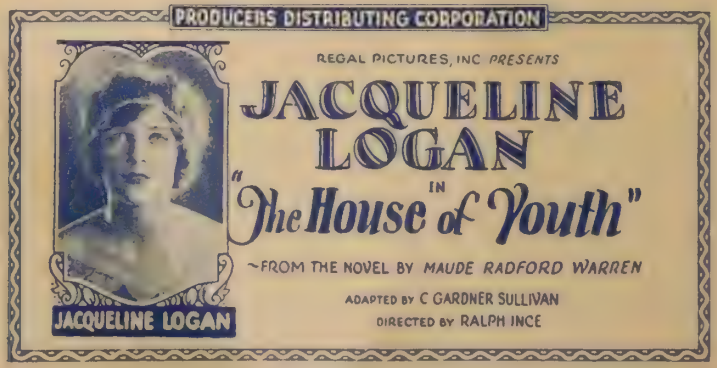
REFUGE. (6,000 feet). Star, Katherine MacDonald. A real good program picture. Will please the average audience. Attendance fair. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

RIVER'S END. Star cast. I bought this one for a second run here, having run it four years ago. This is an excellent picture and of a type that my people enjoy. Did fifteen dollars more business on it than I did four years ago. Tone good. Sunday, yes. Extra good attendance. General class, town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

SCARLET LILY. (6 reels). Star, Katherine MacDonald. About as good as any of her features, which isn't saying very much for any of them. I don't see why they think that she's an actress. If she can act, so can I. Tone, okay. Sunday, yes. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SKIN DEEP. (6,500 feet). Star, Milton Sills. This picture is old but we had seen it and knew it would go over big, and we didn't miss it. It brought $2.60 more the second night than on the first, which is very unusual. We fail to see how anyone could help being entertained by this one. To every exhibitor who hasn't played it we suggest

For Release in September—Now Booking



that you find a date for it, even if you have to cancel something. It has that patriotic flavor, too; it can be bought right. Tone, very good. P. A. Preddy, Elaine Theatre, Sinton, Texas.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Played this as an American Legion benefit; although an old release, was voiced as a most pleasing production. Have seen nothing in last year's product that could touch it. Tone the best. Sunday, yes. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Very good entertainment though few that saw it liked it, but for some reason they would not come. Used three, ones, slide, heralds. Tone good. Sunday, yes. Poor attendance. Farmers and small town class in small town. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. A little old, but a fair program picture, nothing else. Does not register strong at the box office. Played it with serial, "Way of A Man," episode seven. Just ordinary business. Good tone. Sunday yes. Draw all classes, town 3,000. Admission 10-28, 15-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

SMILIN' THRU. (8 reels). Star, Norma Talmadge. Old, but a real picture. I don't think there is a better picture made. The acting and the story are so true to life that a person couldn't help liking it. Pleased a hundred per cent. Good tone. Sunday, yes. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. The poorest Talmadge I've played. Did not draw and did not please. Tone, fair. Sunday, no. Had poor attendance. Draw small town class in town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. The best desert picture yet filmed. Excellent direction and unusually artistic shots. Action fast and filled with suspense. Well cast and, as a whole, pleased all. Tone, good. Sunday, excellent. Had good attendance. Draw best class in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. Advertised it as another "Hottentot." Nothing to it. Too short. No comedy in it and not up to Thomas H. Ince's standard. Tone okay. Sunday, yes. Fair attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Here is a knockout, so the patrons say, in fact enjoyed it much better than some of the later productions, it has punch, comedy, human interest and a good clean story. Moral tone, the best. Sunday, yes. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Very good picture. Some favorable comments. Print in good condition. Tone good. Good attendance. Farming class town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Not much to it, did not please to any extent. Not a special. Do not play it as such. A fair program picture. Tone, good. Sunday, yes. Fair attendance. Student and educated class town of 1,700. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

WANTERS. (6,871 feet). Star cast. Fine picture. Give us more. Marie Prevost is great. Will go over good where society wants it. Had good crowd on Decoration Day. Pleased ninety per cent. Tone, okay. Sunday, yes. Attendance, good. Town and rural class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Here's a picture you can afford to pay a little more for and feel safe as Harold Bell Wright's name on it makes it a sure bet, but outside of that there are a lot of pictures just as good. Agricultural class town of 1,406. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

Likes New Blank

Notice the new blanks, fellows. Audience appeal supplants attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana, says: "Your new report blank is a bear cat. Glad you left off 'attendance,' as that has nothing to do with a picture's drawing power. A good picture sometimes has a very poor attendance due to weather conditions, competition or bum title."

USE THE NEW BLANKS—SEND TIPS.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. A good picture of its kind. You can make money with it. Went over good. Attendance good. All classes in city of 25,000. Admission 10-25, 35-55. L. A. Hoover, Mission and Regent Theatres (760-800 seats), Riverside, California.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. A very good picture and pleased fair crowd. Title drew them in. Heard many favorable comments. The cast is excellent and their work was great. Tone, good. Sunday, yes. Fair attendance. Mixed class town of 8,000. Admission 10-20. A. R. Powell, Highland Theatre (425 seats), Guthrie, Oklahoma.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. A very good picture. Lewis Stone ably supported by a good card. Audience pleased. Should be a box office clean up. Appealing title. Has splendid moral. Tone, okay. Sunday, yes. Good attendance. General class town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Fox

GUN FIGHTER. (5 reels). Star, William Farnum. This is good. Saturday night picture with plenty of action but outside of that I can't say much for it. Fair attendance. C. O. Christ, Opera House, Elgin, Iowa.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. Only fair program picture. Did not do anything on this. Gilbert no draw here. Had poor attendance. Draw mixed class in town of 2,000. Admission 10-25. J. H. Watts, Scotland Theatre (500 seats), Laurinburg, North Carolina.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. The Mix fans thought this good. They always like Tom. Personally thought it very poor for Mix. He better keep to the western outdoor pictures. That's what they expect to see him in and that's what we bought. Let's have more like "The Lone Star Ranger." Fair attendance. Not suitable for Sunday. Good attendance. Mixed class town of 8,000. Admission 10-20. A. R. Powell, Highland Theatre (425 seats), Guthrie, Oklahoma.

LONE CHANCE. Star, John Gilbert. Excellent as usual with Gilbert pictures. They are all good but this one is above the average. Tone, good. Sunday, yes. Fair attendance. Rural class town of 850. Admission 10-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Boy! Here's one of the best westerns we have ever played. This is a knockout. Plenty of action. Photography good. Scenes good. Acting fine. Pleased all who saw it. Book it, play it. Don't pay too much. It's better than the specials. Attendance, excellent. Cotton mill class town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

MAN'S MATE. (6 reels). Star, John Gilbert. A good picture. Was interesting and exciting. Not suitable for Sunday. Rotten attendance. General class town of 4,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MAN'S MATE. (6 reels). Star, John Gilbert. As usual Gilbert gives a good account of himself. Gilbert is "The Snakes Corset" for looks and takes well with all of the ladies. Tone okay. Sunday, good. Had fair attendance. Draw rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Just fair. Below Mix standard. Don't advertise Tony as he does nothing whatever. Tone, good. Sunday, yes. Attendance, good. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

NET. Star, Barbara Castleton. An alluring title for some sections. Nothing much in the story. Tone, none. Sunday, no. Attendance, fair. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. First class melodrama of the days when the "Fatal Wedding" was considered a good show. Shoot 'em up Jake stuff. I think Fox is trying to finish Mix. Sunday no. Had fair attendance, elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles Jones. Not a bad picture. Did the regular Jones business but couldn't find reason for the title. Tone, good. Sunday, okay. Attendance good. Mixed classes city of 35,000. Admission 25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

PLUNDERER. (5,812 feet). Star cast. This is a good program picture but no special as

For Release in October—Now Booking

they claim. Paid too much for this one. Just double what it should have been. Pleased well as a good program picture. Tone, fair. Good attendance. Cotton mill class town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

PLUNDERER. (5 reels). Star cast. Very good mining story and interesting picture. Should please. First of Fox specials that has equalled their programs. Tone, okay. Sunday, okay. Had fair attendance. Draw railroad workers in town of 3,500. Admission 10-25, 10-40. Wilcot & Witt, Strand Theatre (455 seats), Irvine, Kentucky.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Nothing to brag about. Just a fair picture. Good attendance. Farmers town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

ST. ELMO. (6 reels). Star, John Gilbert. Very fine picture. I jammed my house for two days. Very popular book and the picture is not a disappointment. Tone, good. Sunday, yes. Good attendance. Town and rural class town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SHADOW OF THE EAST. (5,874 feet). Star cast. Very good show. Everybody liked it. We boosted Norman Kerry. Pleased four days to good business. Tone, good. Sunday, no. Attendance, good. Mixed class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SILENT COMMAND. Star cast. Very good picture of its kind. People seemed to enjoy it. Tone, good. Sunday, yes. Fair attendance. Resort class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SILVER WINGS. (8,175 feet). Star, Mary Carr. Improbable sob stuff that failed signally in getting under their skins. No one seemed to think much of it and it brought but poor attendance. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Excellent acting, thrilling, highly interesting plot. Tone, good. Sunday, yes. Attendance, fair. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (35 seats), Battle Creek, Iowa.

WOLF MAN. (5,145 feet). Star, John Gilbert. Six reels. A good picture, but did not seem to please a very large percentage of the crowd. Too many drunkard scenes to make it go. Tone fair. Sunday, yes. Attendance, good. All classes. Admission 10-30. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

WOLF MAN. (5,145 feet). Star, John Gilbert. John Gilbert sure is a good actor if given something he can play in and this is one that just suits him. Tone, good. Sunday, no. Fair attendance. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

Metro-Goldwyn

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. Another one which will not draw for us. We can't get them out to see this star. We consider this a good picture. Tone, good. Sunday, yes. Poor attendance. All classes in town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

A bad print is a pretty expensive thing for an exchange to hand out—it may lose a booking for next year's output, plus cost of salesman trying to sell to a man who won't buy.
A SQUARE DEAL ON PRINTS!

ETERNAL STRUGGLE. (7,374 feet). Star cast. Well acted and splendidly directed northwest story. Tone, okay. Sunday, okay. Had fair attendance. Railroad workers, town of 3,500. Admission 10-25, 10-40. Wilcox & Witt, Strand Theatre (455 seats), Irvine, Kentucky.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Here you have one that you can step on and hear the money tinkle at the box office. Fast action, canoe scene wonderful. Comments very favorable and will create talk in the community. Buy it right and boost it good for an extended run (if you do that). Fair tone. Sunday yes. Attendance good, all classes, town 3,000. Admission 10-28, 15-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. A rotten picture. Rod LaRoque only good actor in cast. Not suitable for Sunday. Fair attendance. General class town of 4,000. Kriegbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FOOL'S AWAKENING. (5,763 feet). Star, Enid Bennett. A fair program picture with a good cast and that's all. Tone, good. Sunday, yes. Fair attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

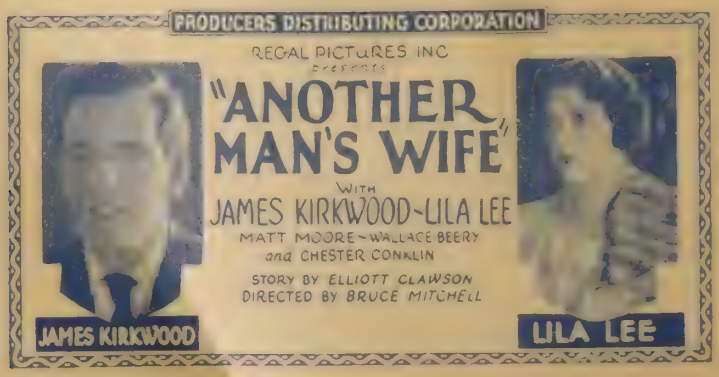
FRENCH DOLL. (7,028 feet). Star, Mae Murray. Where do they get it that this girl can act. She can't act or do anything else. Why don't she vamoose. Sunday, no. Attendance, not good. Best class city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

FASHION ROW. (7,300 feet). Star, Mae Murray. A poor picture. None of the Murray pictures have pleased (business fell way below average) on second night complete flop. Tone, good. Sunday, yes. Attendance, poor. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FASHION ROW. (7,300 feet). Star, Mae Murray. A very good picture. Was afraid of this at the time of booking by reports but it went over big for me. Many favorable comments. Tone, okay. Sunday, no. Good attendance. C. O. Christ, Opera House, Elgin, Iowa.

HER FATAL MILLIONS. (6 reels). Star, Viola Dana. Rather below Viola's usual standard. Story weak, not to use stronger terms, and the laughs few and forced. Draw

For Release in October—Now Booking



mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. One of the best Coogan pictures I have run. Ran this two nights and you wont have have room the second night. Buy this one. Tone, okay. Sunday, yes. Attendance, good. C. O. Christ, Opera House, Elgin, Iowa.

LOOK YOUR BEST. (6 reels). Star, Colleen Moore. A very good program picture, plenty of comedy and interest sustained through. Tone, good. Sunday, yes. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

LOST AND FOUND. Star, House Peters. A South Sea adventure subject with plenty of thrills. A fair program picture. Tone, good. Sunday, yes. Fair attendance. Student and educated class town of 1,700. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

LOST AND FOUND. Star, House Peters. Good show a little raw in spots but will keep them awake anyway and I think it is the kind of picture that will please the small town patrons. Tone, fair. Sunday, no. Had fair attendance. Farmers .small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. Very ordinary program picture. Tone, good. Sunday, yes. Very poor attendance. Resort class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. A picture that would probably go over strong with a high class city audience where the star is well known and popular, but it will not draw in a small town. Paid too much for it, and had very poor attendance. Sunday, yes. Admission 10-20. J. C. Borden, Palace Theatre (370 seats), Lawrenceville, Illinois.

MADAMOISELLE MIDNIGHT. (6,775 feet). Star, Mae Murray. Best Murray of the 1923-24 series. Very good and will entertain average patron. Draw railroad workers, town of 3,500. Admission 10-25, 10-40. Wilcot & Witt, Strand Theatre (455 seats), Irvine, Kentucky.

NAME THE MAN. (8 reels). Star cast. Good picture and well made but not the type of picture the average person would care for. Attendance, satisfactory. Agricultural class town of 1,406. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

PLEASURE MAD. Star cast. Bad picture. Tone, bad. Sunday, no. Better class in city of 10,000. Admission 10-25. H. C. Colrein, Alcazar Theatre (350 seats), Dothmer, Alabama.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. An old picture but cast pulled 'em in. If you haven't played it book it and boost it. Received good print. Tone, okay. Sunday, yes. Good attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

RED LIGHTS. (6,841 feet). Star, Johnnie Walker. A very good story and a very good cast. Story very well acted especially Ray Griffith. Audience held in suspense. Tone, okay. Hardly suitable for Sunday. Bad attendance. General class town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

RED LIGHTS. (6,841 feet). Star cast. We did well with this picture. Everybody pleased. It's a thriller and well acted. Ray Griffith is bidding to be a real star. Alice Lake also very good. Handled right this picture will make you money. Tone, okay. Sunday, yes. Attendance, good. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

RENO. (7 reels). Star cast. Fair comedy drama. Not half bad. Will go over if you can get them on it. It possibly may be suitable for Sunday. Fair attendance. Best class city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ROUGED LIPS. (5,150 feet). Star, Viola

Dana. Very good picture pleased everyone better than some so-called specials. Have not run a poor Metro picture yet. Tone, excellent. Sunday, yes. Attendance, fair. C. O. Christ, Opera House, Elgin, Iowa.

SCARAMOUCHE. (9,600 feet). Star cast. Fine picture. Tone, good. Sunday, yes. Attendance, delighted. Better class in city of 10,000. Admission 10-25. H. C. Colrein, Alcazar Theatre (350 seats), Dothmer, Alabama.

SCARAMOUCHE. (9,600 feet). Star, Ramon Novarro. This is unquestionably the greatest picture of its kind ever made. Some of my patrons said it was the best they ever saw. Don't pay too much for if you pay all they ask the exchange may get some of your own money. They got some of mine. Tone, excellent. Sunday, yes. Had good attendance. A. F. Schreiver, Oneida Theatre, Oneida, South Dakota.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. All right for those who like detective plays, but too long. We ran this with a comedy on Saturday. Tone, good. Sunday, yes. Fine attendance. All classes town of 1,800. Admission 15-20, 15-25. J. Meal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. Fine picture. Tone, good. Sunday, yes. Attendance, delighted. Draw better class in city of 10,000. Admission 10-25. H. C. Colrein, Alcazar Theatre (350 seats), Dothmer, Alabama.

SOCIAL CODE. (5 reels). Star, Viola Dana. A picture that failed to draw or even please those who attended. Dana has no drawing power here. Tone, good. Sunday, good. Attendance, poor. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. A good story of circus life which went over big here. Metro are not robbers and the prints are good. Tone, good. Sunday, yes. Good attendance. All classes town of 1,800. Admission 15-20-15-25. J. Meal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

STRANGER'S BANQUET. (8,531 feet). Star cast. A good picture which pleased. Goldwyn prints we receive from Des Moines branch are in good condition. Tone, good. Sunday, yes. Fine attendance. All classes in town of 1,800. Admission 15-20, 15-25. J. Meal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

TRAILING AFRICAN WILD ANIMALS. (6 reels). I broke my house record for Wednesday on this picture. I think any exhibitor can make money with this picture and at the same time it is highly entertaining as it is entirely different from the regular run of features. Sunday, yes, or any other day. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

UNSEEING EYES. (8,500 feet). Star cast. A picture of rare beauty most wonderful northern scenery and a jim dandy picture. Tone, good. Sunday, yes. Good attendance. Best class city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. Good Canadian snow picture. A little long but holds. Tone, fair. Sunday, no. Had fair attendance. Family class city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

WHITE SISTER. (10,400 feet). Star, Lilian Gish. Very, very good. Exceptional business for five days. Good in any theatre. Special prologue helped business. Attendance, good. All classes city of 25,000. Admission 10-25. 35-55. L. A. Hoover, Mission and Regent Theatres (760-800 seats), Riverside, California.

Paramount

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. This Zane Grey story is a corker. Everyone who saw it here was very enthusiastic in their praise of it. Richard Dix and Lois Wilson are both excellent. All in all a one hundred per cent. picture. Tone, okay. Sunday, yes. Attendance, large. Mixed class town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Some things that don't build patron confidence, exhibitor allegiance—Torn Sprocket Holes, Bad Patches, Missing Titles, Chopped Up Scenes.
A SQUARE DEAL ON PRINTS!

IF YOU BELIEVE IT'S SO. (5 reels). Star, Thomas Meighan. Boys! This is a real special that is not a special, only in price. Some wrong. Pleased one hundred per cent. Tone good. Fine attendance. Cotton mill class, town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

LAW OF THE LAWLESS. (6,387 feet). Star cast. Another picture worth running. Will please those that like action. Charles De Roche is good. Pleased majority. Ran Will Rogers in "Passin' Thru." No good. Tone, okay. Sunday, yes. Attendance good. Town and rural class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

LIGHT THAT FAILED. (7,013 feet). Star, Jacqueline Logan. Another Paramount special that is not a special, only in price. Some Paramount's are specials in price only. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinbury, North Carolina.

LIGHT THAT FAILED. (7,013 feet). Star cast. Fairly good picture. Sunday, yes. Fair attendance, elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

LOVES OF PHARAOH. (7,352 feet). Star cast. Eight reels of mostly nothing. Did not please over twenty-five per cent of my patrons. Draw miners in town of 1,000. Admission 15-25. John Profughi, City Theatre (250 seats), Dixonville, Pennsylvania.

LIGHT THAT FAILED. (7,013 feet). Star, Percy Marmont. A very impressive performance by Marmont makes this an exceptionally fine picture. Won undivided praise from everyone. Box office title not good, therefore business possibilities slight. Tone, good. Poor attendance. High class city of 53,000. Frank Vesley, National Theatre (900 seats), Stockton, California.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. An exceptional good picture. Pleased ninety-eight per cent. Some wonderful scenery. Print not so good. Attendance, large. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

MANHANDLED. (8 reels). Star, Gloria Swan. Something new for Gloria. Did very well, although something is lacking. Well liked by everyone. Average attendance. All classes, city of 25,000. Admission 10-25, 35-55. L. A. Hoover, Mission Theatre (760 seats), Riverdale, California.

MAN WHO SAW TOMORROW. Star, Thos. Meighan. Boys! All Meighan pictures are good. We have run all up to now and have the balance booked. They are a sure bet with us. Buy 'em right and you cannot lose. Pleased one hundred per cent. Tone, good. Fine attendance. Cotton mill class, town of 2,100. Admission 10-20, plux tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

MARRIAGE MAKER. (6,295 feet). Star cast. Terrible. Be sure and don't buy it. It's a new one, but no good. Don't take anywhere. Oh! boy, never again. A waste of film. Tone, okay. Sunday, yes. Good attendance. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

MEN. (6,564 feet). Star, Pola Negri. The best thing Pola Negri has ever done. At last she has a chance to act and be herself just as the public wants her. The story is a bit risque in spots, not enough to be objectionable. Tone, bad. Attendance, very good. High-class city of 53,000. Frank Vesley, National Theatre (900 seats), Stockton, California.

ON THE HIGH SEAS. (5,050 feet). Star cast. A good picture. A picture of land and sea that will please most any audience, as both stars, Dorothy Dalton and Jack Holt, are liked here. Tone, okay. Sunday, good. Good attendance. All classes, town of 600. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

PINK GODS. (7,062 feet). Star, Bebe Daniels. A good picture, but the name of picture is a drawback to picture, but picture has good entertainment. Tone, okay. Sunday, yes. Attendance, fair. All classes, town of 600. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

RUGGLES OF RED GAP. (7,500 feet). Star cast. A mighty good picture that does not please everyone. Some patrons told me how good it was. Some said no good. Cast good. Attendance, S. R. O. Draw small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (350 seats), Winnfield, Louisiana.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Good picture, but failed to draw. Title no good for small town, and Paramount's posters did not appeal to the average person. Tone, good. Sunday, yes. Holds the house record for poor attendance. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SALOMY JANE. (6,270 feet). Star cast. A good Saturday night picture for the summer. Good photography and scenery. Will please those who crave for action. Jacqueline Logan is a comer. Tone, okay. Sunday, yes. Attendance, good. Town and rural class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. Those who came out to see this voted it a very good western drama, but the killings and murders seem to be too many in the last two reels to keep track of them all. Will please if they are not too critical. Suitable in some theatres for Sun-

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PRODUCERS DISTRIBUTING CORPORATION
Helene Chadwick
IN
"TROUPING WITH ELLEN"
from the story by EARL DERR BIGGERS Directed by T HAYES HUNTER
SCREEN DRAMATIZATION BY GERALD C DUFFY
Produced by EASTERN PRODUCTIONS INC
HELENE CHADWICK

day. Tone, fair. Poor attendance. Draw farmers and miners, town of 600. Admission 10-28, 10-33 for big specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SINGER JIM McGEE. (7 reels). Star, William S. Hart. Nothing to the picture. Hart doesn't know how to put pep into his pictures anymore. Tone, nothing to it. Sunday, it will do. Better class in city of 10,000. Admission 10-25. H. C. Colrein, Alcazar Theatre (350 seats), Dothmer, Alabama.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. In comparision with Rosita, which is the same story, the plot is handled in an inferior manner, but Pola Negri is a better gypsy than Mary Pickford. A very good play, however, and should please most audiences. City and country class, town of 3,000. Admission 10-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Best gypsy picture since "Law of the Lawless." Wonderful acting and a wonderful cast. Audience very well pleased. A wonderful costume show. Tone, okay. Sunday, yes. Fair attendance. General class, town of 4,000. Kreighbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

SPEED GIRL. (5 reels). Star, Bebe Daniels. An old one for us, but pleased almost everybody. The print was not in very good shape. We had a High School festival for opposition and our attendance was cut down thereby. Fair attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

STRANGER. (6,660 feet). Star, Richard Dix. Story not very interesting. Cast includes Lewis Stone and Betty Compson and could not be beaten. Mostly unfavorable comments on show. Did not like show myself. Did not end right. Unlike any other Richard Dix picture. Not much action or thrill to it. Sunday, yes. Rotten attendance. General class, town of 4,000. Admisison 10-30. Krieghbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Some of our people were disappointed in this one, but more were greatly pleased. Not as good as some Reid pictures. Tone, good. Sunday, yes. Fine attendance. All classes in town of 1,800. Admission 15-20, 15-25. J. Meal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

TO HAVE AND TO HOLD. Star cast. This is a dandy picture and pleased them. Tone, good. Sunday, yes. Had fair attendance. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. Here is one that should be seen by all. Not much to it, but you'll like it, a very good clean comedy drama. The industry needs more. A lot more of this type. Sunday, yes. Had fair attendance. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. A splendid

Miss Jean Paige as Arabella Bishop in Vitagraph's "Captain Blood."

picture for the price. Not a special, but a good program picture. Tone, good. Sunday, yes. Town and country class, town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

TRIUMPH. (8,292 feet). Star, Leatrice Joy. Usual De Mille production. Well liked by everyone, although nothing to brag about. Tone, good. All classes, city of 25,000. Admission 10-25-35-55. L. A. Hoover, Mission and Regent Theatres (760-800 seats), Riverside, California.

WEST OF THE WATER TOWER. (7 reels). Star cast. At times you thought this show was going to be great when a slip-up would occur and you would sink back in your seat and wonder whether it would redeem itself again, which it finally did not do. While comments were fairly favorable it didn't bring them in. Mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WEST OF THE WATER TOWER. (7 reels). Star cast. Several asked me how this got by the board of reviews and I myself wonder. I saw this at the Chicago Theatre, Chicago, before I ran it, and I don't remember seeing an objectionable scene or subtitle there. However, when I ran it, when the two show girls stopped along the road and when one fellow and girl left the car and said we're going to look at the moon. Then the other show girl said to the bashful preacher's son, did you ever hear the story of Johnnie and the teacher. Such trash is thoroughly disgusting and detracts rather than adds to a picture. This surely would have been a good picture for us if it had not been ruined by a few shiny scenes and wording on the screen. No wonder some people object to pictures. However, this is the only objectionable feature I've had this winter, but make a holler boys, that's the only way we can make them stop it. J. R. Rush, Pearl City, Illinois.

WHITE OAK. (6,208 feet). Star, William S. Hart. Hart is a goner. I have been unable to break even on his pictures lately, when his pictures a few years ago would necessitate the S. R. O. sign. Just a fair western. Tone, good. Sunday, no. Fair attendance. General class town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. A dandy good story and picture pleased a fine Friday-Saturday crowd. Have read many criticisms on this picture and I did find some faults, but it pleased fine and drew well. What more do you want. Hart is getting pretty old and shows it. Tone, good. Sunday, no. Good attendance. Mixed class, town of 8,000. Admission 10-20. A. R. Powell, Highland Theatre (425 seats), Guthrie, Oklahoma.

WOMAN PROOF. (7,687 feet). Star, Thos. Meighan. Meighan always pleased. Not up to his standard, although all enjoyed it. Meighan draws them. Rental more than "Back Home and Broke." Isn't worth it. Town and rural class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

WOMAN PROOF. (7,687 feet). Star, Thos. Meighan. This is a very good picture, with more comedy in it than is usually found in Tom Meighan's pictures, it pleased the majority of my audience. Tone, fine. Sunday, yes. Had fair attendance. Farmers and miners, town of 600. Admission 10-28, 10-33 for big specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ZAZA. (7,076 feet). Star, Gloria Swanson. One of Gloria's best pictures. Romantic and bizarre, the star is irresistible and the plot will appeal to the lovers of real art. An enjoyable photoplay. City and country class in town of 3,000. Admission 10-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

Prod. Dist. Corp. Hodkinson

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Fine. Well liked by everyone. We need more like. F. F. Vincent, Rialto Theatre, Harlinger, Texas.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. Very good picture which pleased a small audience. Struck a rainy night. Good for two or three days run. C. H. Lawrence, Plaza Theatre, Dundee, Iowa.

MIAMI. (6,317 feet). Star, Betty Compson. A nifty light society drama. Seemed to please our audiences. Family class, city of 300,000. Admission 13-35-50. Lee D. Balsly, ILiberty Theatre (1,014 seats), Kansas City, Missouri.

Preferred

MAYTIME. (7,500 feet). Star cast. A wonderfully clever production. A little slow in getting started. Ends in a whirlwind. Setting great. Acting the best, costumes the best. Last reel in natural colors. Tone, the best. Sunday, yes. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

MAYTIME. (7,500 feet). Star cast. A very slow start, but as a whole a beautiful thing. Patrons were divided in their expressions, expressions were from one extreme to the other. Should appeal to the better element if it were not so slow to start with. Tone, good. Attendance, good. High class city of 53,000. Frank Vesley, National Theatre (900 seats), Stockton, California.

MOTHERS-IN-LAW. (6,725 feet). Star cast. A great many said much better than "Old Nest" or "Over the Hills," at any rate is a dandy production and worthy of showing in any town or theatre. The human interest is wonderful. Tone, the best. Sunday, good. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

POISONED PARADISE. (6,800 feet). Star, Kenneth Harlan. A fairly interesting story of Monte Carlo which will not create any great impression, but will manage to get by

For Release in November—Now Booking

anywhere. Tone, okay. Sunday, yes. Attendance, fair. Mixed class, town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. A good picture worth seeing. Think it will please anywhere. Tone, good. Sunday, good. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. In the way of big pictures have played nothing in four years that pleased as this one did. Some said better and others not as good as the old version, but they came to see it, and went away pleased. Give us more like this. Tone, good. Suitable for Sunday in some places. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

Selznick

COMMON LAW. (8 reels). Star cast. A mighty fine picture. Ran it three days and attendance improved each day. Rent it on a per cent, and made some money, but had I paid high rental salesman demanded would have come out in the hole. A spicy picture that semed to please. Admission 10-20. J. C. Borden, Palace Theatre (370 seats), Lawrenceville, Ill.

LOVE IS AN AWFUL THING. (6,500 feet). Star cast. This proved to be an excellent comedy feature for our audience. Everybody seemed satisfied. This was the second poor print received from Selznick. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MODERN MATRIMONY. (5 reels). Star, Owen Moore. Too short. Story not very good. Good cast. Not suitable for Sunday. Fair attendance. General class, town of 4,000. Kreighbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

MONKEY'S PAW. Star cast. Better look before you book. Foreign cast and settings. Received good print. Sunday, not good. Fair attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TOILERS OF THE SEA. (6 reels). Star, Lucy Fox. Another foreign piece of junk. Lay off this one. Nothing to it. Received fair print. Business rotten and very glad of it with such a picture as this. Sunday, no. All classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

United Artists

BIRTH OF A NATION. Star cast. We can only agree with all the other reports, this is still the greatest thing ever screened. We put this on with a special orchestra and it went over big, but the exchange got most of the money and we done the work. Tone, fine. Suitable for any day. Attendance, good. Farmers and miners, town of 600. Admission 10-28, 10-33 for big specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

DREAM STREET. (11,000 feet). Star cast. D. W. Griffith made a lemon. I purchased this on the reputation of Mr. Griffith. The picture is very poor. We have had three good ones and three bad ones from United Artists. Tone, questionable. Sunday, no. Average attendance. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

IRON TRAIL. (7 reels). Star cast. This is an old picture, but the print was fine and the picture will please almost anywhere. The price is right and any exhibitor should make good money on it. Lots of action in parts, but it could end better and therefore make it a much better picture. Sunday, yes. All classes town of 1,200. Admission 10-25. Brown's Theatre, Lecompte, Louisiana.

TAILOR MADE MAN. (8,648 feet). Star, Charles Ray. A good program show, but why, oh! why do they make them so long for? If it would have been in six reels instead of nine it would have been excellent. Summer slump is coming here. Tone, good. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Perfect equilibrium in "Turn About," an Educational-Cameo comedy.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. A fine picture that pleased all, played this late but print was in pretty good condition. Tone, good. Sunday, yes. Attendance good. Student and educated class town of 1,700. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

THROUGH THE BACK DOOR. Star, Mary Pickford. A repeat showing that pleased and scored again. Played under auspices of Boy Scouts for a benefit fund, just the kind of a picture for such work. Tone, the very best. Sunday, yes. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre, 800 seats), Lead, South Dakota.

Universal

BLINKY. (5,740 feet). Star, Hoot Gibson. Ran this with vaudeville two days. Fair picture. Gibson is practically unknown here. Tone, good. Sunday, yes. Had good attendance. Raymond Theatre, Pasadena, California.

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. A pleasing crook comedy drama made a very good Saturday business. Print good. Tone, good. Sunday, yes. Good attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CROOKED ALLEY. (4,900 feet). Star cast. A dandy program picture. A detective crook story that will please as all stars play their parts well and a good plot to play. Tone, okay. Sunday, no. Attendance, fair. All classes, town of 600. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DANCING CHEAT. (5 reels). Star, Herbert Rawlinson. A good Saturday night picture or to be used with a serial where the latter has the drawing power. Tone, fair. Sunday, yes. T. W. Young, Princess Theatre, Dyersburg, Tennessee.

DANCING CHEAT. (5 reels). Star, Herbert Rawlinson. While we have had better ones with this star, still in all it's not bad. Sunday, no. Poor attendance, elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

DANGEROUS BLONDE. (4,919 feet). Star, Laura LaPlante. This is another good feature comedy of this beautiful new star and she is going strong. More luck to her and we hope we get more of the same type. Rain spoiled our Saturday crowd. Tone, good. Sunday, good. Attendance, fair. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. A good western picture. Gibson goes well here. This is a fine Saturday night picture. Tone, good. Sunday, yes. All classes. Admission 10-30. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

HIGH SPEED. Star, Herbert Rawlinson. Another one of those crook stories and good one. Sunday, yes. Attendance, good. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. A good program picture with lots of comedy. Print good. Tone, okay. Sunday, yes. Good attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. A good attraction but not equal of "Ramblin Kid" by any means. Hoot is a good bet in almost anything. Tone, okay. Sunday, good. Had fair attendance. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (35 seats), Battle Creek, Iowa.

HUNTING BIG GAME IN AFRICA. (8 reels). Best of its kind. Should be a heritage. Sunday, yes. Good attendance. Neighborhood class town of 1,200. Admission 10-20. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. About as good as can be expected from Hoxie. Pleased all western fans, lots of action about one third more attendance with Hoxie than other stars. Tone, good. Sunday, no. Attendance, best in six months. Miners' town of 1,000. Admission 15-25. John Profughi, City Theatre (250 seats), Dixonville, Pennsylvania.

MERRY-GO-ROUND. (9,178 feet). Star,

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Mary Philbin. A very good picture but advise all small town theatres to lay off as the small towns do not fall for those kind of pictures. Tone, fair. Sunday, yes. Good attendance. Farmers town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. Having previously seen this picture, I booked it with the expectation of giving my patrons a first class entertainment. I advertised it big and drew a good crowd. I was sorry that anyone came, as the film was so absolutely worthless that it nearly blinded one to watch it hop around the screen, not to mention the tiresome waits while the distracted operator made what repairs were possible. After working six hours on this film it was still a dangerous thing to put it through a projector, the operator not being constructed of asbestos, nor too green to burn. If the print had been satisfactory the picture would have gone over, but as it was people were too disgusted to enjoy it. Say, brother exhibitors, you know the habit some of the salesmen have, of carefully preserving nice reports on their pictures? Well, I'll bet this one won't who sold me this picture, promising me good prints, will read this, as it will save him shoeleather in coming to my town again. I am absolutely done with such pictures. Used slide, ones, threes, window cards and mailing list to draw good attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Just another Gibson which did little more than "Hook and Ladder." Business, however, satisfactory and we can always depend on this star. Mixed class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

RIDGEWAY OF MONTANA. (4,843 feet). Star, Jack Hoxie. This is a fair picture but no better than some of the other pictures Jack has appeared in possibly appealed a little more to the ladies. Jack has gone about as far as he can go. The big holler about the ranch riders means I pay more money for Hoxie. See no difference between these and any other western riders. Sunday, yes. Attendance, fair. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

SHOCK. (8,758 feet). Star, Lon Chaney. Fine picture. Lon Chaney can't be beaten when it comes to acting; everybody well pleased. If you haven't booked it get busy. Tone good. Sunday, yes. Good attendance. Farmers town of 150. Admission 10-25. Jack Snyder, Casino Theatre (130 seats), Richmond, Iowa.

TRIFLING WITH HONOR. (7,785 feet). Star cast. Good picture. Sunday, yes. Attendance, very good. Neighborhood class town of 1,200. Admission 10-20. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

WHERE IS THIS WEST. (4,532 feet). Star, Jack Hoxie. A dandy western picture that will please and will make you money as it has drawing power. Tone, fair. Sunday, no. Attendance good. All classes town of 600. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Give and take is only fair. If an exchange gets hashed-up prints from exhibitors it's hard to figure that as a fair deal. So do your part toward giving
A SQUARE DEAL ON PRINTS!

WHISPERED NAME. Star cast. The film used for this picture is worth more than the story. The cast must have been picked with a view of producing as badly as possible. We sent personal apologies to all our patrons for having shown such a rotten picture. The direction was worse than a decayed Grapefruit smells. Theme of the story poorly handled. This film should be buried and allowed to remain so for five thousand years, unearthed, given the publicity King Tut has been given then some comment on it might be said that will be unusual. Attendance, disgusted. Hudson & Hawkins, Victory Theatre, Brooksville, Florida.

WHISPERED NAME. (5,196 feet). Star cast. Universal's melodramas have not shown much merit. This one no exception. Very ordinary. Tone, okay. Sunday, okay. Had poor attendance. Draw railroad workers, town of 3,500. Admission 10-35, 10-40. Wilcot & Witt, Strand Theatre (455 seats), Irvine, Kentucky.

WILD PARTY. (5,034 feet). Star, Gladys Walton. A good picture. Really entertaining. Pleased all but never saw a bad picture that Gladys played in as all of her's are good. Tone, fair. Sunday, no. Good attendance. All classes town of 600. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star, Lou Tellegan. A mighty fine production. One that you can safely recommend and advance your prices. Stood up good for us two nights. Print in perfect condition. Sunday, no. Attendance good. Neighborhood class town of 4,200 Admission 10-22. W. E. Elkin, Temple Theatre (550 seats), Aberdeen, Mississippi.

LOVE BANDIT. (6 reels). Star cast. A good picture of the lumber camps. Will please all liking outdoor pictures. Tone, good. Sunday, yes. Fair attendance, town and country class. Town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. Excellent picture to packed house. Price right, film good condition. Plenty of action. Will stand raised admission. Attendance, S. R. O. Small town class town of 2,900. Admission 10-35, 10-40. C. L. Smith, Victoria Theatre (350 seats)), Winnfield, Louisiana.

MAN NEXT DOOR. (7 reels). Star cast. Nice comedy drama. Supposed to be a western but only the first part is and then it's all eastern. Tone, okay. Attendance, good. Agricultural class town of 1,406. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

MASTER OF MEN. (6,800 feet). Star cast. One of the best pictures from every point we've shown this year. Everyone enjoyed it. Tone, good. Sunday, yes. Draw better class in city of 10,000. Admission 10-25. H. C. Colrein, Alcazar Theatre (350 seats), Dothmer, Alabama.

MASTERS OF MEN. (6,800 feet). Star, Earle Williams. Here is an old one that will stand up with the very best of the newer features. Did nine dollars more second day than on first which is very exceptional. Tone, good. A few said this was the best picture they had ever seen. They were the ones old enough to remember the Spanish-American war. All classes town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

MY MAN. (6,800 feet). Star, Dustin Farnum. Good comedy drama, well done and not a bad story. Wide appeal but owing to star most people expected a western story, therefore, those that were attracted by the star were not enthusiastic. Picture is a safe program picture. Tone good. Attendance, poor. High class city of 53,000. Frank Vesley, National Theatre (900 seats), Stockton, California.

MY WILD IRISH ROSE. (7,650 feet). Star cast. Just a program picture. Nothing to brag about. Pleased about fifty per cent. Sunday, yes. Poor attendance. Farmers town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

ONE LAW FOR THE WOMAN. (6 reels). Star, Cullen Landis. A fair program but did not draw as we thought it should. Dave Smith puts the kick in the Vitagraph productions. The Blaney productions are a little too much melodrama for the ladies. Medium attendance. William A. Clark, Sr., Castle Theatre, Havana, Illinois.

PIONEER TRAILS. (6,920 feet). Star cast. This is a fine picture, but it did not go over very strong for me. Could not see that it was better than any good western. Paid too much rental for it and just about broke even. Sunday, yes. Admission 10-20. J. C. Borden, Palace Theatre (370 seats), Lawrenceville, Illinois.

PIONEER TRAILS. (6,920 feet). Star cast. A really big special that should please one hundred per cent. Big sets and excellent. Tone, okay. Sunday, yes. Had good attendance. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

TOO MUCH BUSINESS. (6,100 feet). Star cast. Not as good as they said it was. Pleased about fifty per cent. Sunday, yes. Poor attendance. Farmers town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

VIRTUOUS LIARS. (5,650 feet). Star cast. Nothing to shout about. First picture in a long time that I've had people walk out on. Good acting but nothing to the picture. Tone, questionable. Sunday, no. Average attendance. Residential class, town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

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Warner Bros.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. Somehow this brought them in. While I would term it a fair production I couldn't find anything in it to rave about as some of my patrons did. But my patrons are always right excepting when they fail to show up. Mixed class of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A good clean comedy that pleased everyone. The race horse scene exceptionally good. Tone, good. Sunday, yes. Attendance, fair. All classes. Admission 10-30. L. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Pleased about fifty per cent. Wesley is very good here, but this is a very poor vehicle for him. Hope it does not hurt him

for the newer releases. Tone, good. Sunday, yes. Mixed class, in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

TIGER ROSE. (8,000 feet). Star cast. An exceptional good picture not a poor one out of fifteen from Warner's and prices are right. No hold up with them. J. B. Sparks, Lyric Theatre, Pruneville, Oregon.

Comedies

BLACK AND BLUE. (Christie). Star, Jimmie Adams. Another excellent Christie comedy. Educational certainly has good clean snappy comedies this year. This one brought laughs and laughs. Better class town of 4,500. Admission 10-15. C. A. Angelmire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BOAT. (First National). Star, Buster Keaton. Buster better stay in two reelers he is far better off. The above comedy was good. His features are not liked up here. Tone, good. Sunday, yes. Farmers, merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CALL THE WAGON. (Christie). Star, Neal Burns. An average Christie comedy. There are one or two excellent laugh makers in this comedy. Neal Burns sure cuts some capers in this one. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

CAMEO COMEDIES. (Educational). We find these one reelers very good. They just fit in with your six to eight reel shows where two reels are too much. They are really more enjoyable when used in this way and are as good as you can buy. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

CARTER DEHAVEN COMEDIES. (F. B. O.) These comedies are about as near nothing as I ever tried to run. I haven't had a laugh out of my crowd in four weeks with these. Tone, good. Poor attendance. General class town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

COPS AND HIS WIFE'S RELATIONS. (First National). Star, Buster Keaton. Both very good with plenty of laughs. Price right. Guy C. Sawyer, Town Hall, Chester, Vermont.

DON'T HESITATE. (Educational). Star, Cliff Bowes. This is not as good as the other Cameo's we have had recently. There are only one or two good laugh producers in it. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

FEARLESS FLANNIGAN. (Hodkinson). Star, Charles Murray. A comedy which pleased all who saw it. Extremely hot weather. Print fair. Sunday, yes. Attendance, very poor. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOWN SHOP. (Vitagraph). Star, Larry Semon. A good comedy. They all like Semon. Tone, good. Sunday, good. Attendance, good. Student and educated class town of 1,700. Admission 10-25. K. F. VanNorman, Star Theatre (350 seats), Mansfield, Pennsylvania.

HANG ON. (Cameo Comedy). A fairly good one reeler. It is good enough to run along with one of these so-called super feature length specials. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HORSESHOES. (Vitagraph). Star, Larry Semon. Good as usual, Semon very popular here. Print perfect. Sunday, yes. Attendance, good. Neighborhood class town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

JUST PASSIN' THRU. (Pathe). Star, Will Rogers. I wouldn't advise anyone to book these. They're not a comedy. No laughs. Why don't they make them with a kick. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

ONE REEL LLOYD COMEDIES. (Pathe). Star, Harold Lloyd. Can't run these as they

"Ramshackle House," a Producers Distributing Picture

are way too old. Try and buy the two reel comedies. They are okay and really contain real comedy in them. They draw kids. Tone, okay, Sunday, yes. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

LONESOME. (Educational). Star, Lloyd Hamilton. Well, as usual Hamilton brought the laughs with his antics and lots of them. His comedies are usually A1, laugh makers. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MECHANIC. (Selznick). Star, Jimmy Aubrey. A good slapstick comedy. Book this series and they will sure please. Prints always good. Sunday, yes. Fair attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NO NOISE. (Pathe). Stars, "Our Gang." Boys, this is the very best Gang comedy made up to date; the kids kept them roaring from start to finish. Sunday, yes. Good attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

ONE DAY IN HOLLYWOOD. (Selznick). Just a fair comedy. Print new. Sunday, yes. Attendance poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE TERRIBLE DAY. (Pathe). Stars, "Our Gang." The above is a good one. All the kids are in this and they have some fun in this. This is much better than some I ran. Draws kids. Tone okay. Sunday, yes. Good attendance. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

PARDON MY GLOVE. (Educational). Star, Bobby Vernon. A good Christie comedy. Above the average for laughs. Boxing situations extra good. Attendance, S. R. O. Draw small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (350 seats), Winnfield, Louisiana.

PICKING PEACHES. (Mack Sennet). Star, Harry Langdon. The best comedy I have ever shown. Tone good. Sunday, yes. Attendance good. T. W. Young, Princess Theatre, Dyersburg, Tennessee.

PILGRIM. (First National). Star, Charles Chaplin. Did a nice business with this, and seemed to please the audience, many of whom were only "once-in-a-while" drawn by the name of Chaplin. Used slide, ones, threes and window cards. Guy C. Sawyer, Town Hall, Chester, Vermont.

PLEASANT JOURNEY. (Hal Roach Comedy). A real novelty comedy. "The Gang" comedy still holds the audiences in a roaring mood. "Pleasant Journey" is from a different angle, an asset to any program in any theatre. Strand Theatre, Altoona, Pennsylvania.

SHOOTING STAR. (Universal). Star, Billy Sullivan. One of the "Fast Steppers Series" and a good one. A race, a fight comedy and romance. Tone good. Sunday, okay. Had good attendance. Family class, city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

SIMPLE SADIE. (Cameo Comedy). An average Cameo one-reel comedy. It had one or two good laugh-producers in it. These one-reel Cameo comedies certainly help out with the long feature pictures. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SOILERS. (Pathe). Star, Harry Langdon. Great. One of the best two-reel comedies we have had in a long time. The fight is a knockout. Get this one by all means. Print perfect. Sunday, yes. Good attendance. Neighborhood class, town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TROUBLE BREWING. (Vitagraph). Star, Larry Semon. The usual slapstick Semon comedy that pleases everyone. Get's lots of laughs. Fast action. Attendance, S. R. O. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (350 seats), Winnfield, Louisiana.

TROUBLE TRAILERS. (Universal). Star, Buddy Messinger. This is the best one out of several mighty good ones that we have played. Hope he soon makes comedy features. Everybody liked it. Business class and farmers, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

UNDER COVER. (Educational). Star, Cliff Bowes. It brought some good laughs. It thus served the purpose for our house. What more can one want with a comedy? Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

YANKEE SPIRIT. (Educational). An extra good kid comedy. As good as the "Gang."

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
A CAFE IN CAIRO
Starring
PRISCILLA DEAN
Produced & Directed by HUNT STROMBERG
Adapted by HARVEY GATES - from the novel by IZOLA FORRESTER
PRISCILLA DEAN

Used in connection with "Heritage of the Desert." It helped please the largest crowd of the year. Attendance, S. R. O. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (350 seats), Winnfield, Louisiana.

Short Subjects

AESOP FABLES. (Pathe). This little reel is just the thing to end up a program when you have a very long feature. Then it is something of a novelty if you don't run them too often. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

FIGHTING BLOOD. (F. B. O.). Am on round six and find that they are not drawing nearly so well as did first series. Think it is too much of the same kind of stuff for the average crowd. Tone fair. Sunday, no. Fair attendance. General class, town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

LEATHER PUSHERS, FOURTH SERIES. (Universal). Star, Billy Sullivan. Boys, here's the best two-reelers I have ever played. We are on the fourth series now and only two more to go. Wish they would make some more like 'em. They are all fine. Pleased one hundred per cent with us. Tone good. Fine attendance. Cotton mill class, town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

TELEPHONE GIRL NO. 1. (F. B. O.). If the balance of this series is as good as the first, Oh, Boy! book 'em and boost 'em. You can't go wrong. Print new. Sunday, yes. Good attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TELEPHONE GIRL. (F. B. O.). Star, Alberta Vaughn. My people rave over this one and claim it's the best two-reeler they have ever seen, but it has signally failed to draw. Run one every two weeks and in between a two-reel comedy. The night I ran the "Telephone Girl" business was only a few dollars better than when I ran a regular two-reel comedy, and it costs me twice as much. Mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Serials

AROUND THE WORLD IN EIGHTEEN DAYS. (Universal). Star, William Desmond. This serial held up well and pleased above the average. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

DANIEL BOONE. (Universal). Good serial. Well liked here. Attendance very good. Neighborhood class in town of 1,200. Admission 10-20. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

FAST EXPRESS. (Universal). Have run third episode and it is a great serial. I feel it will be a winner for hot weather. Best serial I ever saw William Duncan in. "Fast Express" is a good buy. Town of 3,500. Admission 10-30. G. A. Peterson, Lyric Theatre, Sayre, Oklahoma.

A tip in time saves exhibitors' money—I Sen Tipps.

LEATHER STOCKING. (Pathe). Have had three. Should draw, but receipts are falling on this one. Neighborhood class, town of 1,200. Admission 10-20. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

WAY OF A MAN. (Pathe). Star, Allene Ray. This serial starts off like a house on fire but after the sixth chapter drags. There is not much kick in the ending. My largest house was on fourth chapter. People who patronize serials like more action than they get in this one. Tone okay. All classes, town of 2,000. Admission 10-25. P. A. Preddy, Elaine Theatre, Sinton, Texas.

Miscellaneous

BAFFLED. Star, Franklyn Farnum. Did not think much of this; not much of a plot. Had some kicks and no praise. Fair tone. Sunday, yes. Good attendance, farmers and small town. 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BLASTED HOPES. (Arrow). Star cast. A good Saturday picture, but not good for any other day. Only a shoot 'em up western. Fair attendance. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinbury, North Carolina.

BY DIVINE RIGHT. (Grand Ascher). Star cast. Unusually good program picture. A little out of the ordinary. Tone good. Sunday, yes. Good attendance. T. W. Young, Princess Theatre, Dyersburg, Tennessee.

CLEAN UP. (State Right). Star, Franklin Farnum. Not much to it. Very crude and poorly made, or else I am fed up on westerns. Tone good. Sunday, yes. Attendance fair. Farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt California.

IS MONEY EVERYTHING? (Lee-Bradford). Star, Norman Kerry. A fair program offering for places where they are not too critical. They won't know Norman Kerry. We had a church festival and a military academy commencement for opposition. You might know where we got off. Poor attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LET'S GO. (Truart). Star, Richard Talmadge. (5,798 feet). A fast-running stunt picture. Well acted and well produced and will please them. Tone good. Sunday, good. Good attendance. Best class, city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). Not much. Talmadge would be okay behind a good director. Tone okay. Attendance poor. Railroad workers, town of 3,500. Admission 10-35, 10-40. Wilcot and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). Here is one with plenty of action and lots of it. Has a little of everything in it. Sunday, yes. Attendance good. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LUCKY DAN. (State Right). Star, Richard Talmadge. Again this star registered. If you like action and thrill subjects be sure to book the Richard Talmadge releases. Tone good. Sunday, in some places. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

MILE A MINUTE MORGAN. (State Right). Star, Matty Matison. (5 reels). If you want action you need not be afraid to promise your patrons that this one is full of good action, and my people said so. Tone good. Sunday, no. Draw miners in town of 1,000. Admission 15-25. John Profughi, City Theatre (250 seats), Dixonville, Pennsylvania.

ONE THOUSAND DOLLAR REWARD. (State Right). Star, Big Boy Williams. A good western for Saturdays. Fair attendance. Mixed class, town of 2,000. Admission 10-25. J. H. Watts, Scotland Theatre (500 seats), Laurinburg, North Carolina.

PUTTING IT OVER. (Goldstein). Star, Richard Talmadge. One of the best program action, thrills and climax pictures in a long while. It was enjoyed by all. Tone good. Sunday, yes. Mixed class, town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

RESTLESS WIVES. (Enterprise). Star cast. Played for special; only a program picture. Poor attendance. Mixed class, town of 2,000. Admission 10-25. J. H. Watts, Scotland Theatre (500 seats), Laurinburg, North Carolina.

SCARRED HANDS. (State Right). Star, Eileen Sedgwick. The title was the best of the show, so further comment is unnecessary. Still the kids seemed to find something good in it, which was more than I could claim for myself. Admission 10-30. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

SHERIFF OF SUNDOG. (State Right). Good photography. Sunday, no. Poor attendance. Neighborhood class, town of 1,200. Admission 10-20. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

STING OF SCORPION. (Arrow). Star, Edmond Cobb. If you want to help this would-be star, run this picture; if not, lay off. Nothing to it but a bunch of amateurs. Print good. Sunday, no. Fair attendance. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SURE-FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). This is the stuff they enjoy. Light comedy dramas. Plenty of action and thrills. Rental reasonable and will make money. Used big heralds, one, threes, photos, slide. Tone okay. Sunday, yes. Attendance good. Town and rural class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

TRAIL OF THE NORTH. (State Right). Nothing much to this one only a lot of snow. Sunday, yes. Attendance good. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

UNKNOWN. (State Right). Star, Richard Talmadge. Many times in this production, if you did not know, you would be certain it was Douglas Fairbanks in action. Look this one over. It will please if you want fast-moving and action pictures. Tone good. Sunday, yes. Mixed class in town of 5,000. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

WANTED BY THE LAW. (Sunset). Star, J. B. Warner. This is one of Warner's best pictures. The Independents are producing very good western pictures, and if you will use their service they will do much better. Fellow exhibitors, give these boys some business. They are with you and we need them. Tone okay. Sunday, yes. Attendance fair. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

For Release in December—Now Booking

Hangs Up Another

Weiss' "After Six Days" Held Over Third Week in Detroit

"After Six Days," the Weiss Brothers' Artclass spectacle, which started the second week of its run Monday, July 9, at the Shubert Detroit Opera House, Detroit, Mich., has been held over for a third week.

The picture is doing a remarkable business at the Shubert-Detroit for this season of the year. The Detroit run marks the thirteenth extended big city engagement "After Six Days" has played in legitimate theatres.

Enterprise Purchases

Southern Territory on Buddy Roosevelts and Buffalo Bill Jr.

The Enterprise Distributing Corporation, of 108 Walton street, Atlanta, Ga., has purchased the territorial rights for the Buddy Roosevelt and Buffalo Bill Jr. series of westerns from Weiss Brothers' Artclass Pictures Corporation, covering the states of Florida, Alabama, Louisiana, Mississippi, Tennessee and North and South Carolina.

The deal for the large block of southern territory was effected this week by William Jenkins, general manager of the Enterprise Distributing Corporation. The Buddy Roosevelt series includes eight and the Buffalo Bill Jr. series a like number of productions.

Stills By Airmail

The advantages of the fast airmail service between New York and California, especially as they apply to the motion picture industry, were strikingly illustrated this week when Thomas Meighan mailed still photographs from his latest picture, "The Alaskan," to Adolph Zukor, president of Famous Players-Lasky Corporation. Mr. Meighan wanted Mr. Zukor's advice on a certain scene in the picture. It was impossible to describe the scene by letter or telegram, and mailing through the usual channels would take too long. Accordingly he sent a special messenger to San Francisco with still photographs of the scene and these were placed aboard the mail plane leaving shortly afterward for New York. Mr. Zukor had the stills and Mr. Meighan's problem before him the second following day, and was able to wire the star his advice immediately.

Universal Has Its Biggest Week for Short Subjects

THE biggest program of short subjects ever released in one week by Universal, that company announces, was put out this week by the various Universal exchanges. The schedule includes ten different subjects, totaling to seventeen reels of film. The increase is due to the simultaneous release of four special two-reel feature pictures.

The four short specials include a Jack Dempsey picture, a Gumps comedy, a Baby Peggy comedy and another of the "Fast Steppers" series. The Dempsey picture is "A Society Knockout," the second of the "Fight and Win" series, in which the ring champion is supported by Chuck Reisner, Hayden Stevenson, George Ovey and a group of pretty girls.

The Gumps comedy is "A Day of Rest," No. 8 of the Gumps series. Joe Murphy, Fay Tincher and Jackie Morgan are the principals. Baby Peggy is seen again in short reel subjects in "Jack and the Beanstalk." Jack Earle, the Century giant, plays the role of the giant, opposite Baby Peggy as Jack. "The Hot Dog Special," No. 5 of the "Fast Steppers" series, is the current release. It stars Billy Sullivan.

Two other comedies are scheduled for Universal release this week. They are "Starving Beauties," a Century, starring Wanda Wiley, and "Patching Things Up," a one-reel Universal comedy co-starring Bert Roach and Alice Howell. Also, Universal will release a two-reel western feature, "Red Raymond's Girl," starring Pete Morrison. This is a short drama.

The Universal serial release of the week is "Wings Aflame," Chapter 4 of "The Iron Man," which stars Albertini, the European daredevil, supported by Margaret Morris and Jack Dougherty.

Issues No. 57 and No. 58 of the International News Reel complete the Universal short subjects output for the week. These reels feature scenes of the Lorain storm disaster, the Democratic National Convention and the newly established coast-to-coast mail service.

Official M. P. D. A. Statement Clears Production Situation

IN order to clarify the situation and set at rest any doubts as to the business principles to be pursued by the Motion Picture Directors Association in its production plans, an official statement has been issued by the executives of the organization.

This statement in part says, "The Motion Picture Directors Association has always stood firmly upon the principle that its members are bound to carry out the letter and spirit of any contract they may enter into, and a proposal on the part of a member to disregard his contract, or any provision therein, would immediately result in his being called to account. The faithful performance of the contract will be insisted upon, both in his relations to the Association as well as to the producer.

"This being true, it is hardly necessary to state that the Holding Corporation of the Motion Picture Directors Association, which was formed to produce pictures, will adhere to this policy, and take the stand that the services of no director under contract with another producer will be available in making pictures for the association, until His contract expires, which will be within the next twelve months, in most cases."

Following this statement, it was announced that Paul Powell would direct the first of the sixteen pictures to be produced by the M. P. D. A., during the coming season. These pictures will all be released through Grand-Asher.

Preparations are well under way for this first release, and it will be ready for distribution on or about September 1st. The title and cast, together with that of three other pictures, will be announced in the near future.

Tom Mix dons the "fish and soup" for a while in "Oh, You Tony!" his latest for William Fox.

Stopping the tears in Warners' "Babbit." In the cast are Willard Louis, Mary Alden, Carmel Meyers and others.

"Wanderer of Wasteland," In Color, Takes N. Y. by Storm

ZANE GREY'S "Wanderer of the Wasteland," produced for Paramount in natural colors by Irvin Willat, seems to have captivated New York with its beauty of photographic technique and thrilling drama. Audiences at the Rivoli Theatre, where the picture opened Sunday, at each performance are giving audible expressions to their appreciation of its artistic merits, while the daily newspaper reviewers are vying with each other in their praise and in their admonition to their readers to "go and see it."

"The most perfect color film ever shown," said the *Bulletin*. "There is no 'fringing' in the picture, no truancy of vagrant colors. The picture itself is a splendid Western. No picture to miss."

"The best colored screen effort so far put forth," said the *Times*. "Mr. Holt has put his whole soul into his portrayal of the hero and his characterization is possibly the best acting he has done for the screen."

The *World* said: "I$t is the latest of a long line of experiments and the most successful that these old eyes have ever blinked at. It is a triumph of technique and good taste."

The *American* said: "'Wanderer of the Wasteland' is the best color picture that has ever lighted on Broadway. It is the best picture made from any of the Grey novels. Fills the bill from soup to nuts."

The *Daily News* said: "It is a perfect feast of color. Every scene is lavishly painted by Nature, the best of showmen. Thrilling. As for Billie Dove. I defy any one to remember anything while looking at her close-ups. She is flawlessly exquisite."

The *Daily Mirror* said: "A photoplay of rare pictorial beauty. A well-balanced tale, ably told and at a good pace. Jack Holt at once likeable and competent."

The *Herald-Tribune* said: Beautiful beyond anything that one could possibly conjure up in his mind's eye. You surely are going to regret it if you miss it."

The *Evening Post* said: "Comes under the head of especially interesting films. The story holds your attention so completely that you forget after the first reel or two that it's done entirely in colors."

Three Head Cast

Jack Holt, Lois Wilson and Noah Beery in Paramount's "North of 38"

Jack Holt, Lois Wilson and Noah Beery will head the featured cast of "North of 36," which will go into production as a Paramount picture late this month or early in August. The picture will be produced by Irvin Willat, who recently completed the filming of the Photoplay Magazine title-contest screen play, "The Story Without a Name."

"North of 36" will be filmed in the actual locale of the author's story.

Jack Holt recently completed the chief masculine role in the Victor Fleming production of "Empty Hands," while Noah Beery finished his work in Betty Compson's latest starring vehicle, "The Female," which Sam Woods produced, a few days ago.

Lois Wilson is now en route to London where she will represent Paramount Pictures at the Cinematograph Garden Party to be held in connection with the British Empire Exposition. Production work on "North of 36" will start immediately after her return.

Wells Hawks "There"

Newspaper Men Acclaim Him Prince as Entertainment Purveyor

The seven hundred newspaper men from out of town who have been covering the convention, are unstinted in their praise of Wells Hawks.

The Newspaper Club made Hawks chairman of its Theatre Committee, and upon the chairman's shoulders devolved principally the task of administering to the amusement wants of the boys writing up the somewhat extended gathering at the Garden.

Under Hawks' direction special midnight performances were arranged at different theatres numbering the Hippodrome, the Columbia and the Republic Theatres, while the Criterion played Host day and night to as many of the visiting newspaper men and their wives as could get away from the sessions.

Several trips to Coney Island were arranged, with Luna Park acting as Host to the crowd.

Commendation is heard on every hand for the splendid program engineered by Hawks.

Sawyer-Lubin Moves

To Bring All Departments into Closer Touch in New Quarters

Herbert Lubin, of Sawyer-Lubin Productions, has acquired a long lease on the suite of offices formerly occupied by Louis B. Mayer at 383 Madison avenue, New York. Occupancy of the new Sawyer-Lubin headquarters in New York will begin on the 15th of July.

The office now occupied by the film producers will be taken by Harry G. Kosch, attorney for Sawyer-Lubin.

The executives who will be housed at the Madison avenue offices include Marcus Jacobowsky, President; Herbert Lubin, Secretary; Arthur H. Sawyer, Supervising Director; Barney Lubin, Production Manager, and Stein and Bilchick, accountants for the producers.

The exploitation and advertising department in charge of Bert Ennis will be moved from the Loew's State Theatre Building, to the Madison avenue address.

In addition to the New York office of Sawyer-Lubin, headquarters for this firm on the West Coast are also maintained at 6912 Hollywood boulevard, Los Angeles, Cal.

Direct for M. P. D. A.

Wallace Worsley and James Young to Head Producing Units

According to a telegram received by Harry Asher of Grand-Asher, Wallace Worsley, will head the second producing unit of the Motion Pictures Directors Association. At present, he is engaged in cutting his latest picture, a Paramount production, and as soon as this is completed, he will start work on the M. P. D. A.'s second release.

In addition to the above announcement, Mr. Asher has also received word from George L. Sargent, Secretary of the M. P. D. A. that James Young would direct two pictures for them during the coming year. Stories for both directors have been selected, and announcement of their date of release, together with the casts will be made.

Pathe Comedies Popular

Get 100 Per Cent. Representation in Boston's Downtown First Runs

Pathe two-reel comedies achieved during the week of June 29 the remarkable record of a one-hundred per cent representation in the downtown first-run theatres of Boston, the Pathe offices announce.

Two of the comedies involved in this distinctive series of bookings enjoyed simultaneous engagements. "Heavy Seas," one of the Hal Roach group of "Spat Family" comedies for Pathe, was shown day and date at Gordon's Washington Street Olympia and at Gordon's Scollay Square Olympia. The Mack Sennett comedy, "Shanghaied Lovers," which stars Harry Langdon, was shown at the Modern and the Beacon theatres.

"Seein' Things," an "Our Gang" comedy, was presented at the Boston Theatre, while "Black Oxfords," a Mack Sennett comedy, was shown at the Loew's Orpheum.

New Tom Mix Feature

"Teeth," His Third Special, Is Under Way at Fox Coast Plant

The third of the special productions in which Tom Mix will be starred next season was started last week at the William Fox Coast Studios under the title of "Teeth." This is an adaption of the story by Clinton R. Stagg and Virginia Hudson Brightman.

In its original form "Teeth" was published as "Sonny," a novel by Virginia Hudson Brightman, a newspaper woman of New York and Chicago. It is described as a dog story, a love story and a western story.

"Duke," Tom Mix's dog, who has the title role in this story, shares the honors with the star in "Teeth." The other principals in the cast selected so far include Lucy Fox, George Bancroft, Lucien Littlefield and "Tony" the horse. J. G. Blystone is directing. Donald Lee wrote the scenario.

A Boston Merger

Certified Screen Attractions and Independent Films Combine

Certified Screen Attractions, Inc., of Boston, it is announced, has been merged with Independent Films, Inc., of Boston. Both of these organizations are Massachusetts corporations which have been distributing independent product in the New England territory for a number of years.

The merged proposition will be operated under the name of Independent Films, Inc., with the following officers and directors:

President, Joseph A. McConville; vice-president, William F. Heffron, and treasurer, A. Montague.

William H. Patten, formerly president, is retiring from active service in the corporation in order to enable him to take a much needed rest.

F. P. L. Signs Howard

William K. Howard has been signed by Paramount to direct its production of Zane Grey's story, "The Border Legion," which will be started at the West Coast studio July 21. Although only thirty-one years old, Howard has been producing motion pictures for the past six years.

Peggy's Personal Appearance A Hit As Is "Captain January"

SIGNALIZED by great enthusiasm, Baby Peggy in "Captain January," a Principal Pictures' master production, had its world's premiere showing at the Mark Strand Theatre, New York, Sunday, July 6. The opening was marked by the first personal appearance ever made by Baby Peggy, who attended with her parents, Mr. and Mrs. J. T. Montgomery, and Irving M. Lesser, vice-president of Principal Pictures Corporation.

"Captain January" was shown at the Mark Strand with the Brown Brothers and their big saxophone ensemble together with a splendid musical setting arranged by Director Carl Edouard of the Mark Strand orchestra. The general opinion of the showmen who viewed the world's premiere showing of "Captain January" was that this picture will prove a sterling box office attraction all over the world. While Mr. Plunkett would not talk for publication it is known that he was highly pleased, not only with the box office merits of "Captain January," but with the fact that it is something reflecting great credit on motion pictures—a clean, simple story, though with powerful dramatic effect and with a supporting cast that is unusually good.

In this supporting cast are Hobart Bosworth, Irene Rich, Lincoln Stedman, Harry T. Morey and Barbara Tennant. The firm bleief was that Eve Unsell did excellent work in handling the scenario and director Edward F. Cline has won new laurels for himself. Motion picture critics of the New York newspapers were lavish in their praise of "Captain January."

Quinn Martin of the New York World has this to say:

"'Captain January' is longer than any other picture Peggy has made. * * * There are moments when she is wistfully charming, and again she is a pathetic picture. There are scenes of comedy, too, and in these Peggy makes the most of matters * * * She is a natural pantomimist. Every one should go to the Strand to see her."

Louella O. Parsons in the Morning American said:

"'Captain January' is, I think, her happiest vehicle. It is a great kid story. More than that, it is a picture that will please grown-ups."

F. Mordaunt Hall in the New York Times says:

"This film is well cast and is presented under the ingratiating title of 'Captain January.' It was adapted from a story by Laura E. Richards and is a simple affair, but one which may bring many a tear from audiences at the Strand. This is a beautiful show for children and one which will be a source of pleasure to grown-ups."

Dorothy Day, the New York Morning Telegraph:

"It is easily the best thing she has done and in one scene, 'her big scene,' she does a dramatic bit that is astonishing. The laughter and sob stuff is so well mingled that you can scarcely keep track of which you are doing. A nice, good, wholesome picture is 'Captain January.'"

Robert G. Welsh in the New York Telegram and Evening Mail:

"At the Mark Strand Theatre 'Captain January' is one of those rare films which tell a simple story clearly and beautifully and awaken gentle emotions and kindly feelings. Yes, there is plenty of 'human interest' in this tale of a waif of the sea and her gruff old guardian, the keeper of the little lighthouse on the Maine coast. Baby Peggy's performance of the little captain is one of the marvels of the cinema."

The Christian Science Monitor which is usually conservative in its handling of motion pictures contains the following comment on "Captain January" in its issue of July 5:

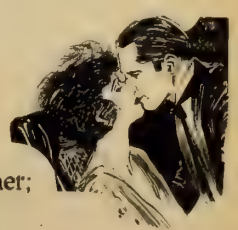
"Baby Peggy just runs away with the honors in her newest picture. For the first time she has been given the right environment for her histrionies."

Next Barthelmess Film

Inspiration Pictures has put into work its next Richard Barthelmess picture, "Classmates," which will be released by First National. John Robertson is directing and has taken the company to West Point to make the scenes of the annual entrance day. Hundreds of aspirants to the army are received at the military academy on entrance day and in "Classmates" Barthelmess is one of these. "Classmates" was written by Cecil B. De Mille. Other players engaged thus far by Director Robertson include Beache Cook and Reginald Sheffield.

Signs MacDonald

Hunt Stromberg announced this week that Wallace MacDonald has been signed for one of the principal roles in "Roaring Rails" with Harry Carey.


Beautiful, charming, only one man had ever kissed her; and she got his kiss under false pretenses!
Why? How? See
"Her Memory"
A William Nigh Miniature
Presented by
E. L. Smith
Pathépicture

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Buddy Stewart Has a Permanent Novelty in a Jazz Band with His Own House Ushers

LAWRENCE F. (BUDDY) STUART, now manager of the Fenway Theatre, Boston, a Paramount theatre, comes forward with a real novelty in the shape of an ushers' jazz band recruited from the house staff. With the exception of his secretary, Sophie J. Wolf, who is a clever solo dancer and singer as well as amanuensis, the members of the band are all workers on the floor and leave their positions only to go upon the stage.

It comes to us that there have been bands supposed to be recruited from the house staff, but generally these are "strengthened" by the addition of real musicians. Buddy has taken his boys right off the floor, and has worked them into a really creditable organization which not only gives variety to the program but which performs the almost equally important duty of getting press stories, for most of the Boston papers have commented upon their work.

Worked Two Months

It took Buddy two months, rehearsing three times a week, to lick the bunch into shape, but it was worth the trouble, for they can get up a program within a week, and they can give entire satisfaction when they are before the audience. He does not plan to use them every week, but they did hold program place for two weeks on the start and they will be worked in every now and then through the summer. Buddy figures that if he works them every week they will lose their pull, and he plans to keep them going the year around. In the fall he will probably increase their number. At present the organization consists of six boys and two girls and the instrumentation is piano, violin, cornet, saxophone and drums. The other boy has a good voice, the program girl can dance and Miss Wolf both sings and dances.

The page boy, who rejoices in the very un-African name of McIlvane, is the drummer. Probably he drifted down from the Maratime Provinces where negroes with Scotch names and even Scotch accent are not uncommon.

Plays Up the Color

Just prior to their appearance, the film announcement is made: "The management presents the Fenway Theatre Ushers Jazz Band. The only organization of its kind in the world. Composed entirely of members of the uniformed staff of the Fenway Theatre." This is followed by: "During the interval that the Fenway Ushers Jazz Band is on the stage you are kindly requested to seat yourselves." This is to give point to the fact that they really are ushers on duty and not figureheads.

At the end of the second trailer the darkey page boy runs down the aisle, calling, "Come on Gang," and the others follow with the response, "We're coming," to work up a little excitement, which gets the act off to a good start. They also exit through the house, and Buddy declares that it is not uncommon for the spectators to rise and cheer them as they pass back to their places.

Of course they have been broadcast—through WNAC, and this makes for extra business, as broadcasting always does, but Buddy writes that the best by-product is the improved morale of the staff. They feel that they are reasonably certain of their jobs during good behavior and that the management takes an interest in their work and their advancement.

He gets a good program feature, good institutional advertising and better work for a relatively small increase over the money he would have to pay for "just ushers," and this extra pay is given only when they contribute to the program.

It's a good idea, but work it Buddy's way. Make musicians out of your ushers and not ushers out of musicians. It works better.

Getting Ambitious

Oscar White, of the Rex Theatre, Sumter, S. C., has been doing mostly small stuff lately, but he felt that he could get the cost back on an airplane for Going Up. At that, he kept the cost pretty well down, since the twelve-foot plane with an eight-foot wing spread was built of old compo board. The wings were in grey, with the title painted on, and the body was black. The passengers were two dolls, one dressed as McLean and the other as a cowgirl. An electric fan served as propellor. The fan and dolls also came from the property room.

But Mr. White was not through. With the permission of the police he advertised that passes would be thrown from the roof of the tallest building and an assistant threw out 1,500 heralds, to forty of which passes were attached. Only 35 of them came back to the box office, but there was an unusually heavy play on the picture.

Riot of Colors to Sell Colored Film

Howard Price Kingsmore stressed color to advertise "Wanderer of the Wasteland," which is wholly in color. The lobby display in the Howard Theatre, Atlanta, was flooded with light from color wheels. A large book was the chief feature of this display, to emphasize the connection with the novel.

Another angle was to print a four-column cut from the press book as a herald, offering prizes to the children who did the best coloring of the black and white. Five thousand of these heralds were given out, with ticket prizes. The idea is adapted from a children's feature in many papers, and it should be possible to lay off an advertising cut to the papers using this feature by giving the tickets handed the prize winners. This would cut printing costs and at the same time give much greater value to the stunt. Where this cannot be done, a smaller cut in the theatre's own newspaper space is apt to be better than a special herald.

Should Have Been Sealed

Mr. Kingsmore also issued invitations to a special showing, but cheapened this stunt by sending them out under penny postage. The invitation itself was handsomely done, but the unsealed letters spoiled the effect and suggested a wholesale mailing and a consequent attempt to cut costs.

For the summer he is trying the experiment of permitting dancing in the foyer after the last night show, using the jazz section of the house orchestra. This has worked very well in the smaller towns and Fred V. Greene cleaned up with it in Jamaica, a suburb of New York, but how a larger city will take it remains to be seen. We would like to be advised.

We think Mr. Kingsmore miscued in his advertising by stressing the superiority of color as against black and white. He will have a long series of these "inferior" pictures to dispose of. It is better to offer the color merely as a novelty.

A PERMANENT ATTRACTION USED BY THE FENWAY, BOSTON

Buddy Stuart, manager of the handsome Paramount house, recruited this band from his staff; the only real ushers' band in the country, so far as we know. It makes a better stunt than pulling players out of the orchestra onto the stage.

Business Clubs Help Children's Matinees

Generally managers who stage special Saturday morning matinees for the children are content if they get some women's organization to stand back of the idea and help put it over with their approval and perhaps a little active work, but Roy L. Smart, of Anniston, Ala., had an idea that more could be done with the idea, and so he did it.

Anniston has the Rotary, Kiwanis, Exchange, Civitan, Axis and Business Women's clubs, and to each of these was assigned a special show, which was announced by the name of the club and for which the club stood sponsor.

Each club makes special efforts to get out a large attendance, and the spirit of friendly rivalry has resulted in a number of lively stunts. The Rotary, for example, added to the program some of the specialties from its recent minstrel show, but the Kiwanis holds the records to date.

This latter organization had the matinee announced in every class room in the public schools, they put on a country store, gave each child an iced drink and a balloon and jazzed up the program, all for a ten cent admission. The only reward is the glory of winning and an invitation to attend a night performance in a body, but a gold cup could bring out no more intensive effort.

So far the Kiwanis is ahead, but wait until the business women get busy. With their greater knowledge of child psychology, they should win in a walk.

Lem Stewart likes the idea so well that he is broadcasting it to all managers in the Theatre Department of Paramount. You will not realize how good it is until you have tried it out.

A Vitagraph Release

THE ARROW GIVES A PROPER POINTER IN HOUSTON

The photograph fades the title out a little, but it tells that Tellegen and Anna Nilsson are to be seen in Between Friends, and it points right straight to the box office, running from the curb line to the ticket line. It's a great idea.

Used Again

Reviving The Speed Girl for Summer use, C. F. Cresline, of the Rialto Theatre, Augusta, Ga., made another revival.

In the store room he came upon a property airplane used more than a year ago for another subject. This was brushed up, the metal propellor blades were burnished and hooked to a small motor, and a spot was trained on them so that they would flash properly.

Hung well up in the dome of the lobby, it worked as well for this old timer as a new stunt and it cost nothing but the labor of hanging it up.

Keeping everything you make, and remembering what you keep is a great aid in cutting exploitation costs. This airplane was originally built for the Modjeska Theatre, and was used three or four times the first couple of months, but apparently has not been shown since.

Fifty-Fifty

One of the largest department stores in Macon, Ga., was having a special sale. Thomas G. Coleman, of the Rialto, had Bluff.

He got two ones and a three into the store window with "There's no Bluff about this sale." Then he ran a slide reading "There is no Bluff about Dannenberg's Million Dollar Sale."

Films the Grads and Cans a Copy

J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., got two days of fine business through showing a film of the graduating class of the high school, the picture being made by Lloyd H. Hause, his projectionist.

After the two-day run the film was hermetically sealed and presented to the school authorities. It will be opened and run in 1924 and again in 1944. Meanwhile it will remain a reminder of the Strand, and eventually a series of these will become a part of the school life.

Such a stunt not only makes for good business at the time of showing, but it will last beyond the screening. If you try this next year, arrange to supply individual members of the class with sections of the film according to their desire, charging from ten to twenty-five cents a foot. You can more than get back the cost of the picture and make a lot of friends as well. And each time Sam or Lizzie or Gwendolyn brings out the film to show a visitor, the Strand gets a free advertisement. We wonder if Mr. Blanchard thought of that, too.

A First National Release

HERE IS A SIGN YOU SIMPLY CANNOT OVERLOOK

It was designed by the Imperial Theatre, St. John, N. B., apparently for a window in the theatre. The back is pebbled and the letters and heavily outlined frames stand out so vividly you simply cannot pass it by without getting the message.

Used Entire House for Special Show

Just before the feature went on at the last show the night before the opening of Woman to Woman, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, walked upon the stage and told how the two endings had been provided. He explained that in most cities a hand-picked jury had passed upon the picture, but that he was going to use his regular audience, or such of them as cared to remain.

Practically the entire audience voted to work overtime without double pay and sat through both versions. Previous to the showing cards had been distributed reading: "I prefer a career and social position. I prefer a home and children."

Home and children won hands down and of course Harrison rushed his press agent out to tell the newspapers. Meanwhile all of the audience was telling the rest of the world about the surprise, and that is going to help that night business for weeks.

A Paramount Release

A VERY MODERN VERSION OF THE ARCH OF TRIUMPH

Not quite as elaborate as the better known Parisian monument, but amply sufficient to get the crowds to the Fischer Theatre, Danville. The photograph is almost a libel on a fine original but it gets the idea over, and that is the chief aim.

Plenty of Stunts for Flowing Gold

Believing that the more you do, the more you get, W. O. Heckman, of the Hippodrome Theatre, York, Pa., used a lot of little stunts on Flowing Gold.

One stunt was to flood the city with cards reading "There will be Flowing Gold on Market street on Monday." Then he red inked a newspaper with the headline "Great strike of flowing gold found at No. 119 West Market street. Can be seen at 3-5-7 and 9 o'clock."

Old But Tested

Swapping a slide for a sign, he put a blanket banner over a music store and gave out hairpin cards with "You will need this to keep your hair down during the thrilling scenes in Flowing Gold." Heralds were enclosed in envelopes printed up: "Inside is your passport to wealth and enjoyment" while one chain of filling stations announced that "Ethyl Gas is flowing gold. Richard Watson Tully put Flowing Gold into a feature. Let us put flowing gold into your tank."

People somehow got the idea that there was a good show at 119 West Market street, and went over there in a body. Mostly old stuff, but all good—and profitable.

Roto Sections Pay a Handsome Profit

There is food for thought in the report of how Bud Grey, Paramounteer, handled the rotos on Triumph for J. J. Madden, of the Wells Theatre, Norfolk, Va.

Mr. Madden bought three thousand copies for $22.50 and Grey went out and sold the blank back page to a local jeweler for $70. Even after the printing of the sections the profit was in excess of fifty per cent.

Part of this was put into an air stunt with a girl pilot, who flew over the city with the underside of the plane lettered with the title of the picture. Weighted envelopes containing passes were thrown out as she covered the city. By laying off the credit for this stunt to the local paper the house received columns of publicity free, and the paper had to play up the picture to give full value to the passes it was supposed to be throwing out.

The remainder of the money was used to finance twelve window displays, so that the rotos, plus a little hustling, paid the entire cost of the campaign.

And with a Shrine Circus and the opening of a summer park to face, the theatre did double the usual volume of business the first two days of the engagement.

Had a Slicker

Just to pass The Confidence Man in Eau Claire, Wis., James M. Weist, Paramounteer, hired a slick talker to go out and try to sell a gold brick to the populace. He still had the brick when he came back to the theatre, but he had sold a lot of tickets to the Meighan play.

Just to play safe, arrangements were first made with the police, and it was promised that the brick would not be sold even if a credulous victim could be found. This is a nice working stunt requiring only some nerve, a brick and ten cents worth of gold paint.

Long Distance

The first long distance interview to be recorded in more than a year bobs up from San Antonio, where a writer on the Evening News interviewed Victor Varconi, of the Triumph cast.

Will H. Branch, press agent for the Empire Theatre, put the scheme through, getting the connection franked by the telephone company because of the advertising it received. It's worth the cost of a long distance call to have it told in a two column spread that the two thousand mile connection was perfectly made. Varconi was picked because he was a newcomer and Triumph was to open at the Empire.

The story carried a cross-page pictorial head with a four and a two column drop and ran about a column and a half of text.

Bulk Classified

Most managers using the classified ads scatter their items through the body of the ad. section, but Joel Levy, of the Capitol Theatre, Reading, Pa., kept his together to get the display value. He bought a three fives in the classified section and made it up of twenty-five or thirty small display ads, such as: "Private Instruction. Private instruction in how to be happy given each day at 2-4-6-8 and 10 P. M. at the Capitol Theatre, Showing The Eternal City." "Insurance. Positive insurance against that tired feeling after seeing Barbara La Marr in The Eternal City at the Capitol Theatre." That last is a trifle ambiguous in its suggestion that Miss La Marr might give you that tired feeling, but there is a good idea if you want a change from the scattered ads. It lifted business at the Capitol.

A Vitagraph Release

AN AMPLE PICTORIAL DISPLAY ON A VITAGRAPH FEATURE

Four banners, a pair of cutout sixes, two styles of panels and about all the stills in the catalogue were used by the Columbia Theatre, Seattle, to put over Let Not Man Put Asunder. It makes a striking display and gives stress to Tellegen.

Twenty-seven Cuts Sell This Comedy

Because of the large cast of known players in Tea With a Kick, the Casino Theatre, Spokane, put the comedy over with twenty-seven cuts of the players and one fancy figure, adding a secondary comedy in a box at the bottom. Apart from the signature there are just eighteen words in the advertisement other than the legends under the individual cuts. It made a change in appeal

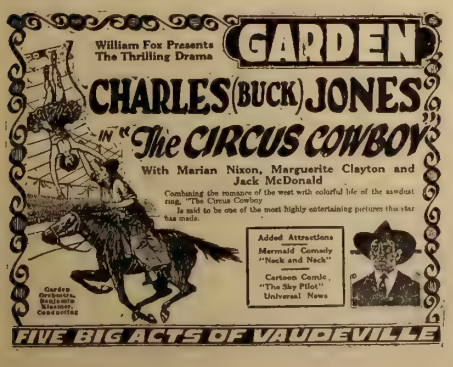
An Associated Exhibitors' Release

MOSTLY PORTRAITS

that probably sold better than a bookful of argument, occupying a four twelves. It is only occasionally that a display like this will get over, but occasionally it will sell to the limit.

This Simple Sketch Sells the Story Idea

This three fives from the Garden Theatre, Baltimore, does not waste space with a big display cut, but if you can resist the double appeal of the cowpuncher and the circus,



A Fox Release

A SUCCESSFUL CUT

you are sub-normal. The management lets it rest on that appeal, for the selling simply reads: "Combining the romance of the West with the colorful life of the sawdust ring. Is said to be one of the most highly entertaining pictures this star has made." There is not much to that, yet it covers the ground thoroughly, adding to the appeal of the spirited sketch, which could sell without any particular type support. Even the title suggests a change from the usual western and gets two magic words into a single three-word title. The small cut of Jones comes out poorly, but this may not be the fault of the cut, but rather of press work. The line cut comes out brilliantly even with poor press work. Generally the Baltimore papers can be trusted with coarse screen half tones, but even where this is true, the line cut is generally to be preferred if it is at all well drawn, and this has both good drafting and plenty of action, though no trapeze artist ever fell in that position. Still, as long as the general public does not know, it does not matter, but it surely will hand a laugh to a sawdust actor.

Well Sized Cut Is Fitted to Display

Sometimes the layouts supplied by the plan book please the artist more than they do the managers, but this three column from the First National book on The White Moth is schemed to permit display type without going outside the cut lines. The title stripped partly across the black is not as good as it might be, but a bold white outline helps to make it easy to read, and you can get it in a single glance instead of having to give several looks to puzzle over the

A First National Release

NOTCHED FOR THE TYPE

transition. The cut does not come out so well in the Baltimore Sun. Possibly we got hold of a poor copy, but none of the cuts in this particular issue show the press work which generally makes for such good results in the Sun. The type imprint is clear, but all of the cuts mud up. What we particularly like about this space is the handling of the type. Four star names are given, but a switch originally intended to set the stars above the support gives a change which makes all four names more prominent than they would have been had they all been set in the same face. A little white just above "The toast of gay Paris" gives that line double the value it would have possessed had it been permitted to lie up against the names without the spacing, and the switch to Roman just below not only gives added prominence but permits the selling argument to be read with greater ease. It is all standard setting, but the point is that few display advertisements are properly set where much type is employed. Generally the stuff is all huddled together without display. There is something more to display than just setting type. The selection of the proper faces means more than getting a face that will let in all the words. Both the Rivoli management and the compositor contribute to this good effect.

Plenty of Display for Buster Keaton

One of the best layouts this far on Sherlock Jr., comes from the New Theatre, Baltimore, where practically all of 120 by 3 is given the comedy. This is one of the few spaces we have seen to give the names of the support, and it does not detract from the star to admit that he does have a sup-

NEW
Feature Starts
10:50, 12:35, 2:28, 4:30, 6:20, 8:15 and 10:12 P. M.
TICKET OFFICE
BUSTER KEATON
IN "SHERLOCK, JR."
with KATHRYN McGUIRE
and WARD CRANE
It's so gol darned side-splitting it would ROCK GIBRALTAR!
See the Great Pool Game with One of the Balls Filled With Dynamite
Vocal Solo, Miss Josephine Cecchi, Mezzo-Soprano
New Theatre Concert Orchestra Charles Wittemann, Conducting
Metro

A Metro-Goldwyn Release

FOR SHERLOCK JR.

porting cast. Only the two panels at the bottom are devoted to other matters, one naming the soloist and the other mentioning the band. The best appeal line is "See the great pool game with one of the balls loaded with dynamite." This may kill some of the surprise, but it will sell a bunch of tickets because it gives some definite gripping point for the imagination. You presume that Keaton will be funny, but you know that a dynamite pool ball must be funny. You go to see the pool ball if nothing else. One trouble with selling comedies is that the talk is too general. It's mostly argument that it must be funny because it is a comedy. Telling one specific point gives a definite focus to the idea. It is funny because—and this suggestion persists.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Sawdust Trail"

Hoot Gibson's Newest for Universal Is Amusing and Fast-Moving Comedy Drama

Reviewed by C. S. Sewell

One of the best of the recent Hoot Gibson features is "The Sawdust Trail," his newest for Universal. The story is an interesting one, based on a modern "taming of the shrew" theme. Hoot obviously is the one who does the taming and the girl is a regular man-hater who does not allow men to have anything to do with her; she bull-dozes them all, even using a six-shooter to back up her arguments.

As suggested by the title, it is a story of the arena. However, it is a wild west show story and not a circus story. Hoot has the role of a chap who, while a regular normal, red-blooded guy, makes his father think he is a studios lad and so father and his doctor friend get Hoot a job with the show to make a man out of him. His opportunity comes when he aids the girl in a getaway after she thinks she shot a man. Using his racing car, a speed of ninety miles an hour on winding roads proves too much for the girl and she gives in to his wooing.

Edward Sedgwick has taken William Dudley Pelley's magazine story and cleverly directed it so that it holds the interest as you watch the clever and subtle schemes of the star to win the girl over, knowing that he has a real job on his hands. It is all amusingly shown, with a lot of good comedy touches that will bring laughs, and there is plenty of pep and action, including two or three scenes with thrilling auto driving.

The work of the cast assists in making this a good light entertainment that should satisfy the majority of patrons and delight the Gibson fans. Hoot, who is famous for his western characterizations, appears in the unique position of a tenderfoot in western atmosphere and gives a thoroughly human and likable performance. Josie Sedgwick in the rather thankless role of the girl is entirely satisfactory. Harry Todd is excellent in a character role and the remainder of the roles are all capably portrayed. "The Sawdust Trail" should rank as a good program attraction for the average house.

Cast

Clarence Butts ..... **Hoot Gibson**
Calamity June Webster ..... **Josie Sedgwick**
Jonathan Butts ..... **David Torrence**
McKenzie ..... **Charles K. French**
Quid Jackson ..... **Harry Todd**
Gorilla Lawson ..... **G. Raymond Nye**
Red McLaren ..... **W. T. McCulley**

Based on story by William Dudley Pelley. Scenario by E. Richard Schayer.

Directed by Edward Sedgwick. Length, 5,509 feet.

Story

Clarence Butts' wealthy father is worried because he thinks his son is too serious and studious. Clarence encourages this attitude although he is fond of jazz parties. A doctor discovers the deception and to "cure" Clarence gets him a job with a wild west show. One of the main attractions of this outfit is a girl, a regular man-hater called Calamity Jane. Despite warnings to keep away from her, Clarence persists in wooing her. His chance comes when he helps her to make a getaway in his car. Ninety miles an hour proves too much for her and she succumbs to Clarence's wooing.

"Between Worlds"

Weiss Brothers Offer Weird, Fantastic European Production Involving Theme of Reincarnation

Reviewed by C. S. Sewell

Weiss Brothers' Artclass Pictures Corporation is offering a foreign film, "Between Worlds," which is the feature attraction at the Capitol Theatre, New York, during the current week. It is a weird, fantastic, highly imaginative picture based on a story of a sweetheart who lost her fiance and in a dream was taken by a mysterious figure who showed her how in past reincarnations her selfishness always caused the sacrifice of her lover, and who finally learns the lesson that happiness comes through unselfishness.

Except for the subtitling, which is the work of Katherine Hilliker and H. H. Caldwell, the entire production, including the lo-

"Just Off Times Square"

FILMLAB Inc.

203 WEST 40TH STREET

Phone—Penn. 2373

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ART TITLES

Printed Titles & Special Effects

245 W. 55th St.
New York City
Circle 6240 - 1

RECENT PRODUCTIONS TITLED BY US

"WANDERER OF THE WASTELAND"

A ZANE GREY STORY IN TECHNICOLOR

A HODKINSON RELEASE

"ANOTHER SCANDAL"

"YOLANDA"

Use Powers Prints

POWERS FILM

"Survives The Long Run"

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They Last Longer

cale, sets, theme, acting, production details and direction, all give evidence that the picture was made in Continental Europe. The psychology is different from that of the American-made picture and most of the action is of a tragic nature as each of the episodes shows the death of the girl's sweetheart; even in the final one it is only in death that their spirits are reunited.

This picture was directed by Fritz Lang, who also wrote the story, and the principal character is portrayed by Lil Dagover, an attractive looking woman who appeared in "The Cabinet of Dr. Caligari." The other leading characters are Walter Janssen as the lover and Bernard Goetzke, who gives a striking performance as the symbolic mysterious stranger garbed in black who is probably intended to represent death.

The picture is episodic in nature, the lovers being shown as they existed in past ages in Venice, China and Bagdad, and there are several points in which there is a resemblance to Douglas Fairbanks' "The Thief of Bagdad." These include a flying carpet, a magic horse, an Arabian episode and the production of an army by means of magic.

The story is at times confusing as some of the points are not clearly brought out. The picture, however, to those who enjoy themes of this kind, tragic, mystical, fantastic and decidedly weird, will prove interesting, for the subject has been impressively handled and is well directed and acted. There are several striking sets which add to the illusion.

It would seem that this picture's greatest appeal would be to those who are looking for something entirely out of the ordinary and who will be attracted by the artistic points and are fascinated by its uncanny, tragic note. It is decidedly heavy and is anything but the type to appeal to those who go to the theatre for light or amusing entertainment.

Cast

The Girl ..... **Lil Dagover**
Her Sweetheart ..... **Walter Janssen**
Stranger ..... **Bernard Goetzke**
Girolamo ..... **Rudolf Kleine-Rogge**
Moor ..... **Lewis Brody**
Viceroy ..... **Karl Huszar**
Magician ..... **Paul Biensfield**
Caliph ..... **Edward Von Winterstein**
Apothecary ..... **Karl Platen**

Story and direction by Fritz Lang.
Length, 6,400 feet.

Story

A mysterious stranger comes to a small Alpine town and buys property joining the cemetery. Two sweethearts from a nearby village arrive in a stage coach. The stranger takes the young man away saying he has a message for him. The girl wanders around looking for him until she is exhausted, then she dreams that the Stranger takes her into a hall filled with candles, each representing a human life, and shows her the selfishness of her love through past ages. She sees herself as a noblewoman in Venice, then as the daughter of a Chinese mandarin and also as the wife of the Caliph of Bagdad and each time her actions cause the death of her lover. The Stranger tells her his only hope is to get someone to give up his life in place of hers. By saving a baby's life she loses her own but learns the lesson of unselfishness and her spirit joins that of her lost sweetheart.

"The Heart Buster"

Tom Mix's Fiftieth Feature for Fox Is Amusing and Peppy Comedy-Romance

Reviewed by C. S. Sewell

For his fiftieth production under the Fox banner, Tom Mix is appearing in "The Heart Buster," an amusing comedy-drama which is well up to the entertainment standard set by the other forty-nine and should not only prove a satisfactory attraction for this star's fans but for the great majority of patrons as well.

While the locale of the picture is in the West and Tom is cast as a typical Westerner, the picture does not follow the regular line of productions of this type. There is no cattle rustling or rascally sheriff or foreman, the action being concentrated on Tom's attempt to prevent the marriage of his sweetheart to a polished villain. In doing this several incidents are introduced which are broad farce comedy such as the "kidnapping" of all the ministers in the surrounding towns and luring the sheriff away on a wild-goose chase to prevent the wedding, and the carting away of the jail tied to a wagon, causing Tom to have to run along, too, as the jail has no floor.

There are plenty of laughs in this picture and in addition Tom does some excellent riding, including stunts such as jumping fences on horseback, grabbing a fast-moving train and jumping with his horse into a covered wagon. There is plenty of action, too, as there is something doing every minute, with no chance for the interest to lag. Altogether, it is good peppy, amusing entertainment for the average audience.

Tom does good work as usual and Esther Ralston is attractive as the girl. Tom Wilson as the star's negro servant adds to the amusement with a fine performance, and Cyril Chadwick is effective as the villain. The production details are entirely adequate and the picture has been nicely directed by Jack Conway.

Cast

Tod Walton ..... **Tom Mix**
Rose Hillyer ..... **Esther Ralston**
Edward Gordon ..... **Cyril Chadwick**
Justice of Peace ..... **William Courtwrights**
John Hillyer ..... **Frank Currier**
George ..... **Tom Wilson**

Story by George Scarborough.
Scenario by John Stone.
Directed by Jack Conway.
Length, 4,500 feet.

Story

Tod Walton and Rose Hillyer are childhood sweethearts and on Rose's return from Europe Tom prepares to continue his effort to win her but finds she is engaged to a chap who accompanies her, Edward Gordon. Believing he has seen Gordon before, Tom finally recalls the circumstances how five years before he aided him in an elopement in San Francisco. He tells Rose but she will not listen. He wires his friend in Frisco but receiving no reply he kidnaps the sheriff and all the ministers nearby to prevent the wedding and ends by getting arrested. With the aid of his negro servant he gets out of jail and arrives in time to prevent the delayed wedding by kidnapping the prospective groom. This gives time for Tod's friend to arrive with Gordon's real wife and detectives to arrest him. Rose realizing her close call is glad to marry Tod.

"Leave It to Gerry"

Billie Rhodes Has Leading Role in Pleasing Grand-Asher Program Picture

Reviewed by C. S. Sewell

Billie Rhodes is the star of "Leave It to Gerry," a Ben Wilson production distributed by Grand-Asher Distributing Corporation on the state right market. The story deals with a young girl who is a regular tomboy. She is adopted by a wealthy aunt, who sends her to a fashionable school; however, she does not become a snob. In the end she repays her aunt's kindness by saving her from a marriage to a crook who already has one wife.

There are a number of familiar twists in the story, including the scheming of the

(Continued on page 216)

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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Maud Muller"

(Pathe—Special—Two Reels)

A pictorial presentation of John Greenleaf Whittier's immortal poem "Maud Muller," this two reel Pathe novelty special is the work of Renaud Hoffman whose work in transferring poetic classics to the screen is attracting wide attention as shown by the praise given his feature made from "Not One to Spare." It is a well-made, artistic and interesting production which will appeal to the large number who are familiar with the poem and delight the highest type of patrons. At the same time its strong human interest note and the fact that the pathetic angle caused by the unhappy ending of the love affair in the original has been relieved by introducing a modern situation of a similar nature which ends happily, should make it a pleasing offering for the majority of patrons. Mr. Hoffman has shown a wealthy girl reading "Maud Muller" to her sweetheart who hesitates because he is poor. No attempt is made to picturize the entire poem, only the high lights being used. The chap takes his cue, proposes and is accepted. This picture is finely directed, the human interest and romantic angles strongly brought out and it is portrayed by an excellent cast including Marjorie Daw, Bruce Gordon, Lewic Dayton, Elinor Field and Truman Van Dyke. "Maud Muller" is a little gem of the screen.—C. S. S.

"The Cry Baby"

(Universal—Comedy—One Reel)

In this single reel Universal comedy, Slim Summerville and Bobby Dunn again appear as rivals for the love of a girl, ending in the defeat of both of them at the hands of a third chap. This familiar idea has been used simply as a basis on which to hang the kind of comedy situations for which this pair is noted, and the "plot" gets lost several times with the introduction of gags. The title refers to the fact that a crying baby is left in their care and the only way to quiet it is for Slim to keep on knocking Bobby down. Dogs chase Bobby and tear his clothes off; Slim uses shoe blacking in place of paste for his hair. He substitutes moth balls for candy and then has to eat them himself; he gets so hot the blacking runs down on his face. It is up to the standard of the majority of this series.—C. S. S.

"Our Congressman"

(Pathe—Comedy—Two Reels)

This two reel comedy is the second of a series of political satires distributed by Pathe starring Will Rogers, each complete in itself. The first "Going to Congress" showed the election of Rogers to Congress and his activities until he reached Washington. "Our Congressman" deals with the efforts of his family to get social recognition. It is filled with typical Will Rogers stuff including his inimitable subtitles. There are a number of amusing situations most of them dealing with Rogers' social errors due to his ignorance of etiquette and to the kidding of the newspaper people who make him believe he is a great man. Some of the satire is rather subtle and it is a picture that will have its greatest appeal with more intelligent patrons who should find it a delight. It is fully up to the standard of "Going to Congress" and like that picture, should prove especially timely in view of the political activities at the present time.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Beaten Gold (Fox)
Cry Baby, The (Universal)
Maud Muller (Pathe)
Our Congressman (Pathe)
Pathe Review No. 29 (Pathe)
Ten-Minute Egg, A (Pathe)
Woman's Honor, A (Pathe)

Beaten Gold

(Fox—Educational—One Reel)

A well-photographed description of the method of making gold leaf from the U. S. Government ingot to the final destination on a show window. The various processes are clearly explained in a succession of semi-humorous subtitles. Not the first filming of this industrial process, but not without interest, and of a real educational value through its handling.—E. W. S.

"A Woman's Honor"

(Pathe—Cartoon—One Reel)

As usual with Paul Terry's series of Aesop's Fable cartoons distributed by Pathe, this one is highly amusing with a number of decidedly clever and highly imaginative stunts performed by the animals, including one scene where the animal hero makes use of a rabbit which acts as an aeroplane by flopping its enormous ears. Paul Terry fans will find this well up to his best standards. —C. S. S.

"Pathe Review No. 29"

(Pathe—Magazine—One Reel)

Among the interesting items in this issue of Pathe Review are beautiful photographic shots of springtime on a farm with fruit trees in blossom, a picturesque section showing Greek monks at the monastaries high up in the mountains, an island which is the homing ground for a large colony of seals and a color section "The River's End."—C.

"A Ten-Minute Egg"

(Pathe—Comedy—One Reel)

Taking his cue from a "tough guy" who has regular cards announcing he is the bouncer at a rough-and-tumble joint, Charles Chase adopts the same scheme and it works like a charm for a few minutes until the cards give out, and he enjoys bullying everyone in sight. His real courage finally asserts itself when he finds a chap swindling his sweetheart's mother on fake oil stock. He chases him, finally licks him and gets the money back. This latter situation allows the introduction of typical chase stuff including a fight on the brink of a precipice where both fall over and Chase gets caught on a limb holding on to the crook. There are several thrills in the familiar near-falls over the edge. Altogether, while the material has been used often before, th situations are nicely worked in and the comedy should afford average amusement to the majority of patrons and please the Charles Chase fans.—C. S. S.

"Leave It to Jerry"

(Continued from page 215)

villain to get hold of property because it contains oil, the foreclosing of the mortgage, the sending of the mother to the poor house where she is a drudge, and the unmasking of the villain.

A number of good comedy situations have been introduced and there is good human interest as well as a pleasing little romance, so that the picture should rank as an average program production. While there is nothing distinctive or strikingly new, the familiar material has been nicely handled and should afford pleasing entertainment for the average patron.

Billie Rhodes gives a satisfactory performance in her leading role and is assisted by a cast of well-known players, including Claire McDowell, Joseph Girard, Kathleen Kirkham and William Collier, Jr., not forgetting a clever little dog that adds to the comedy and human interest angle. The production has been adequately directed by Arvid Gillstrom and the photography and production details are adequate.

Cast

Gerry Brent ..... **Billie Rhodes**
Mrs. Brent ..... **Claire McDowell**
Loring ..... **Wm. Collier, Jr.**
Pettijohn ..... **Joseph Girard**
Mrs. Preston ..... **Kathleen Kirkham**
Mrs. Masters ..... **Kate Lester**
Gerry's Chum ..... **Virginia Warwick**

Story by Adam Hull Shirk.
Directed by Arvid Gillstrom.
Length, Six Reels.

Story

Gerry Brent is a regular tomboy and her mother has a hard time making a living for her and Gerry who becomes very friendly with young Loring whose father is very wealthy. Gerry's rich aunt, Mrs. Preston, following her dead husband's wishes condescends to take Gerry and have her educated. Col. Pettingill, a crooked promoter, schemes with Mrs. Masters who owns the mortgage on Mrs. Brent's home to get her out as the land is believed to contain oil, and Mrs. Brent goes to the poorhouse. Loring learns of this and tells Gerry who brings her to Mrs. Preston's home just as Mrs. Preston is about to announce her engagement to Pettijohn. Gerry also with the lawyer's aid, finds that Pettijohn has a wife in an insane asylum and secures her release in time to confront him. Pettijohn is arrested, Mrs. Brent and Mrs. Preston become reconciled and Loring proposes to Gerry and is accepted.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Gambling Wives	Marjirie Daw	Mar. 22	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000

ASSOCIATED EXHIBITORS

When A Girls Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109

EDUCATIONAL FILMS CORP.

Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000

FAMOUS PLAYERS-LASKY

Singer Jim McKee	W. S. Hart	April 12	7,008
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,038
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051

FILM BOOKING OFFICE OF AMERICA

When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Glorio Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000

FIRST NATIONAL

Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	May 31	7,331
Cytherea	Rich-Stone	May 31	7,603
The Goldfish	Constance Talmadge	April 19	7,120
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakling	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,800
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000

METRO-GOLDWYN

Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod		
True As Steel	Rupert Hughes prod		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19	6,169
The Rejected Woman	Rubens-Nagel	May 3	7,762
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery		
Bread	V. Schertzinger prod		
Tess of the D'Urbervilles	Blanche Sweet		
Little Robinson Crusoe	Jackie Coogan		
Broken Barriers	Reginald Barker prod		
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752

PATHE

Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy-doo-dad"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000

(Continued from preceding page)

		Review	Footage
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PREFERRED PICTURES

Poisoned Paradise	Kenneth Harlan	Mar. 8		6,800

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10		5,844
Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,900
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Stolen Secrets	Herbert Rawlinson	Mar. 22		4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22		2,000
Tale of a Cat	Lyons-Moran reissue	June 14		2,000
Nobody to Love	Neely Edwards	Mar. 22		1,000
The Night Message	Gladys Hulette	Mar. 29		4,531
Ship Ahoy	Bobby Dunn	Mar. 29		1,000
That's Rich	Arthur Trimble	Mar. 29		2,000
The Galloping Ace	Jack Hoxie	April 5		4,561
Hit Him Hard	Jack Earle	April 5		2,000
Marry When Young	Neely Edwards	April 5		1,000
Checking Out	"Pal" the dog	April 12		2,000
Spring of 1964	Neely Edwards	April 12		1,000
Excitement	Laura LaPlante	April 19		4,913
The Storm Daughter	Priscilla Dean	April 19		5,303
The Racing Kid	Buddy Messinger	April 19		2,000
Forty Horse Hawkins	Hoot Gibson	April 26		5,149
One Wet Night	Neely Edwards	April 26		1,000
Pretty Plungers	Follies Girls	April 26		2,000
Riders Up	Creighton Hale	May 3		4,984
Politics	Slim and Bobby	May 3		1,000
Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Ridgeway of Montana	Jack Hoxie	May 10		4,843
Taxi, Taxi!	Harry McCoy	May 10		2,000
The Pigskin Hero	Lyons-Moran reissue	May 10		1,000
The Bulltosser	Pete Morrison	May 10		2,000
The Dangerous Blonde	Laura LaPlante	May 17		4,919
Fast Steppers	New Series	May 17		2 r each
Trailing Trouble	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,927
The Turmoil	Tarkington novel	June 7		7,000
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieaces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,030
The Iron Man (serial)	Albertini	June 28		
Behind the Curtain	Winifred Bryson	July 5		4,875
A Royal Pair	Century Comedy	July 5		2,000
Why Be Jealous?	Bert Roach	July 5		1,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23		6,800
Modern Banking	Urban Classic	Dec. 22		1,000
Newsprint Paper	Urban Classic	Dec. 22		1,000
Horseshoes	Larry Semon	Dec. 22		2,000
The Last Stand of Red Man	Urban classic	Dec. 29		1,000
Let Not Man Put Asunder	Feature cast	Jan. 26		8,000
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,650
Between Friends	Blackton prod.	April 26		6,900

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16		8,500
Conductor 1492	Johnny Hines	Feb. 23		6,500
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin'	Buddy Roosevelt	April 26		4,670

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2		6,000
Restless Wives	Doris Kenyon	Feb. 16		6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23		6,280

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov. 24		5,800
Forgive and Forget	Estelle Taylor	Nov. 10		5,800
The Marriage Market	Pauline Garon	Dec. 29		6,297
Innocence	Anna Q. Nilsson	Jan. 26		5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29		12,000

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1		5,000
Danger Ahead	Richard Talmadge	Dec. 29		5,800
The White Panther	Rex (Snowy) Baker	Feb. 9		4,000
Marry in Haste	William Fairbanks	Mar. 8		5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8		14,000

INDEPENDENT PICTURES CORP.

In the Spider's Web	Alice Dean	Sept. 29		

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27		5,000

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8		7,000

MONOGRAM PICTURES

The Whipping Boss	Star cast	Dec. 8		5,800

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 2		12,000

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26		4,700
Hutch of the U. S. A.	Charles Hutchison	May 31		

N. J. WINKLER

Alice's Wild West Show	Cartoon series	May 10		1,000
Alice's Day at Sea	Cartoon series	May 10		1,000

EQUIPMENT · CONSTRUCTION · MAINTENANCE

There's Sumthin' Wrong

PAID a visit to the Folks at Home over the Fourth. Great Guy—me, Jim Jones. A Movin' Pitcher Man coming from the Wide Open Places of the Great City back to the little gray house Just Off Main Street.

Had a great time—for an hour or so. Sat back and Glowed with Satisfaction and Home Made Cider as I told the folks about this Grand and Glorious Industry of Ours. How the Better Element had been captured for the picture theatre in every Town, City, Hamlet and Burg of the country; how wonderful the Masterpieces of today are; how you don't Get No More Flicker nor annoying breakdowns.

Gosh, I had a Great Time. "Ha! Ha!" I snickered, "Do you remember when you used to get a slide One Moment Please to Change Reels, and when the piano player had to Bang the Ivories while the Operator Patched a Patch? Remember how the Bad Boys of the Town owned the theatre and the manager was afraid to Hurt Their Feelings or Their Pants? Remember the Old Rickety Chairs and the smell like a Soap Factory?"

Then Paw spoke up:

"Sure I remember those things—cause I went to the movies in town here LAST WEEK. And all Them There Things you been a'talking about is what I saw LAST WEEK."

And then Cousin Jane spoke up and she says that's the kind of Pitcher Palace we got in our town. And Aunt Mirandy says she'd like to go to the Fillums only in her town the bad boys put too much Chewing Gum on the seats and Raise Helen Maria all during the show.

About that time I—Bill Jones—am big enough to grab a seat in a peanut shell and still leave room for the Sahara Desert. I gently Says Goodby and backs out the door into the twelve twenty-four which takes me to the Junction where I changes to the train that carries me to the Transfer Point where I switches to the choo-choo that drops me at the town where I can get a train for Albany where you usually catches the New York bus.

And all this week in New York I been reading Equipment Section Hands and Accessory to the Crime Advertisers and wondering What's Wrong when there's so much wide open space between the Ginks who are Trying to Sell and the Guys Who Oughta Bought Ten Years Ago. There is something Rotten and it ain't as far off as Denmark.

Yours for closer Contact.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

"Cold Light"

For many, many years this department has warned you that the time was not far away when you would regret having not more actively backed up this department in its endeavor to impress the Powers-That-Be with the fact that projection is something far beyond the mere operation of a mechanism. I have warned you time, time and again that some day you would have to depend for standing entirely upon the fact that the exhibitor was thoroughly sold on the idea that high grade technical training is essential to successful projection.

Some of you have backed me up in this to a considerable extent, but very few local unions have, as a body, done so in any except a rather half-hearted way. There have been exceptions, true, and I believe that the Hamilton, Ontario, local leads in that.

'FROZEN LIGHT' WINS SCIENTISTS' PRAISE

Inventor Claims Electric Lamps Can Be Run at Fraction of Present Cost.

By BASIL D. WOON.

Universal Service Staff Correspondent.

PARIS, June 30.—"Frozen light" has been officially adjudged a genuine discovery of the highest importance by the Academy of Science following the report of a jury of scientists on the demonstration given Saturday by Camille Dussard, inventor.

Dussard approached a 2,000-candle power lamp and touched the wires, receiving neither shock nor burn. The inventor asserted that it is possible to build lamps as high as 10,000 candle power which will not give off the slightest heat.

The importance of the invention is shown by the fact that in a 100-watt lamp, only one watt actually illuminates,, the others, according to Dussard, being merely heat. In a similar manner, Dussard showed how cold light could be used for the projection of movies.

Bluebook School

Question No. 85.—Explain practical operation of law of light quoted on page 161, and tell how you would prove its correctness.

Question No. 86.—What is the first problem to be considered with relation to projector optical train?

Question No. 86a.—You have just secured position as projectionist in a new theatre. The projectors have just been installed. Tell us, in detail, just what steps you would take with relation to the projector optical train, which we will assume has been installed prior to your arrival. (Be reasonably careful, gentlemen. You are tackling a pretty large sized proposition here. We want to know what recommendations you would make to the management, and exactly why you would make them. We will assume an eighteen foot picture at 120 feet projection distance, with a possible maximum current consumption (at arc) of 125 amperes. Ordinary arcs have been installed. Theatre seating 60 feet wide, with screen 118 feet from back row of seats.) [A tip—In answering this consider carefully just what would be the FIRST, second, third, and so on, logical steps in your procedure.]

Question No. 87.—Of how many lenses may a condenser be composed?

Question No. 88—What is the effect of discolored condenser lenses?

Many of the men scoff at the projectionist ("Operator," he still calls them) ever being displaced, citing the fire hazard in proof. Many have depended upon this bugaboo almost entirely, and now it really looks as though their staff is about to break square in two in the very near future.

More and more we have, of late, heard rumors of "cold light"—light without heat. Personally I have believed that sooner or later the thing really would come, though probably to only a somewhat limited extent, but here is a thing which may well throw a scare into such of you as have scorned the "Richardson idea," and have depended wholly upon organization and "fire danger." Here is a clipping from the front page of a New York City daily. The fact that the Academy of Science is impressed looks like the long-sought-for thing has at last been found. I shall immediately try to verify this by communication with the Academy of Science. If I have success I will advise you.

Interesting

From a certain large city comes this letter. I think it best not to give the name or location because he comments truly and somewhat caustically upon certain phases of local conditions. He says:

Dear Friend: As to continuing the Bluebook school, personally I would say yes, though if there are only a dozen or so answering the questions it surely is discouraging. I think, F. H., that there are reasons for it and that it sums up about like this:

First, the thing is new and I think a lot of men are just waiting to see how the "other feller" comes out; also to see if it is a success before they venture.

Secondly, the questions start right off on light action—optics—which I will wager is the weak point of fully 80 per cent. of the men. By that I mean that they know less about optics than about mechanics, electrics and the rest of it.

Thirdly, a lot of the men haven't a Bluebook. Have the questions increased the sales or have they not? How would it be to continue the questions for a few weeks and see what happens?

His Own City

Now, Frank, I'm going to cite my own city and local as typifying what I believe ails 75 per cent. of all the locals and men regarding education in the finer points of their business. Before the war the show business was booming and that condition pretty well continued throughout the "scrap." Those who did not go scrambled into real jobs, with pretty real pay, and just simply camped there, year in and year out. They did not and do not fear losing their jobs because there does not seem to be any one the manager wants or can get who is any better than themselves. By this I mean that they are all pretty much equal in actual screen results, and up to date the managers don't seem able to assimilate the idea that their inefficient methods are costing huge sums of money each year in wasted power, broken lenses, unnecessary depreciation in machinery AND in box office receipts due to failure to put a 100 per cent. result on the screen—even though it be "as good as the fellow in the next block." It is just that difference which keeps Dad, Mother and a kid or two going to the movies once a week instead of twice.

Try To Do It!

Try to get a little educational talk in the local on regular meeting days and see how far you get. Who can tell them anything? You saw that for yourself on your last visit here when you gave them a lecture. So darned few there that you could count 'em while talking and not make a slip.

I believe nearly all locals are the same. The business has settled. Few new houses opening, and for every one opened an old one closes, so there is no competition. In our local there are more than a hundred and a quarter of members, and I'll bet not five (5) of them subscribe for the Moving Picture World, nor do I think there are ten Bluebooks among the whole darned shiftless crowd.

As To Questions

As to the questions, take Hamilton, Ontario, for example. They are, I think, progressive, but to date they are NOT present at roll call.

I know, Rich, it is darned discouraging. There don't seem to be any reward for or results from hard work, and all the time and effort a conscientious man puts into his job seems to go for nothing, BUT there nevertheless is a whole lot of satisfaction in doing things well—better than the other fellow does them.

Irishman Bennewitz

Oh, yes, I was careless in putting that pin hole into my lamphouse to get the crater image, as per Griffith. Didn't think I was until that Irishman Bennewitz told how his worked and you thought I might have cracked the metal making the hole. Well, I really did crack it very slightly. A 32nd inch drill makes just the right size hole and I now get a fine image on the back wall of the room.

(Continued on following page)

Projection

(Continued from preceding page)

I'm not going to comment on this most excellent letter, except to say that the good brother, who is a live wire and a high-grade projectionist, has the thing sized up about right, I think. With question 35 several new ones came in and I have faith to believe that more will come. The thing is only just well started. As to Hamilton—well I was a bit surprised myself, but the silence of the men there has not in any degree shaken my faith in them.

As to your city, from my own fairly complete knowledge I would say that you are right; also that it represents a widespread condition. Your city and local are no worse than most others.

Chicago Local 110 has what is by comparison a very high wage scale. Having a pretty good idea of what the future holds in store, as theatres get larger and less in number of exhibitors finally awoke to the outrage of inefficient work in projection rooms. I wrote Local 110 offering to give my time if they would pay the actual traveling and hotel expenses, to go there and conduct a school for members of 110, to the end that they became more proficient in their work.

Offer Meant a Lot

Now this was an offer which meant a lot of hardship for me with absolutely no commensurate gain. LOCAL 110 DID NOT EVEN HAVE THE ORDINARY COURTESY AND COMMON DECENCY TO ANSWER THE LETTER. Either she has a tremendous contempt for my standing and knowledge, or else is entirely indifferent to such things. Anyhow, the cool contempt for an offer of that sort perhaps typifies the attitude of a large percentage of the men for Bluebook schools, or anything else except payday and how little effort they can put into their work and not actually get fired.

Well, in the end they will "get theirs," and Local 110 will, big and powerful as she is, finally learn a few things through a painful process. You are right. The business has settled perceptably, but that process has, in so far as concerns projection, only barely begun.

Test Being Made

Charles E. Castell, Murray, Ohio, says:

Dear Mr. Richardson: Read the article concerning Luxalba condensers, and am passing on to you my reaction to same. Presuming that the Luxalba gives a very white light (which it doesn't—Ed.), and presuming that it is worth $1.75 more than the B & L collector lens which is made from heat resisting glass, excellent results might be obtained if it were used with the Cinephor parabolic lens. Certainly wish I might see such a test made.

It is being made, and has been in progress for five or six weeks. Acting on my advice, the Cameo Theatre, Forty Second street near Broadway, New York City, installed Cinephor condensers some while back. The improvement as against plano convex was marked, and Manager De Rosa and the Cameo projectionists were well pleased, BUT it was found necessary to use a 7.5 collector lens where a 6.5 could have been used with closer arc distance and consequent greater light collecting power, and even the 7.5 lenses broke pretty promptly. Seldom would they last the day out.

Standing Up

When Mr. Atwater came to me with the Luxalba, there were only 7.5 lenses available. I had them installed at the Cameo. The last time I was there they had been in use for a month, and were still unbroken and in excellent condition. As soon as I can get a 6.5 I'm going to have one put into one of the projectors there and try it out. Both Manager De Rosa and the projectionists were well pleased with results.

As I told you in the first place, there will be some discoloration (amber) in the Luxalba after use. I also told you that the possibility of being able to use a shorter focal length collector lens without breakage or undue pitting might fully compensate for this, even more than compensate and actually deliver to the spot enough more light, of a softer tone, to make the screen appear just as brilliant, without so much "chalkiness."

Of course all that is more or less speculation. Only experience can determine definitely just what the net results will be, but the thing looks good to me.

Bluebook School Answers 50-54

Question No. 50—Can the markings on projection lenses be depended upon for accuracy?

Arthur H. Gray*, Boston, Mass.; Harry Dobson*, Toronto, Ont.; H. C. Spence, Charlottetown, P. E. I.; A. L. Fell, Collingswood, N. J.; Walter E. Lewis*, Endicott, N. Y.; Daniel Constantino, Easton, N. J., and Chas. Oldham, Norwich, Conn., get by. Gray seems best for publication. He says:

The prevalent system of marking projection lenses in ¼-inch focal length "steps" permits a maximum variation in actual focal length of .125 of an inch greater or less than the markings on the lens. Thus two lenses having the same markings may show an actual difference in focal length as great as .25 (¼) of an inch, hence the markings stamped thereon may be depended upon within these limits only.

To this Dobson adds: Marking on lens barrel is approximate only, but the marking on the lenses themselves are always accurate—that is to say, the markings on the edge of the lenses themselves.

Now, either Brother Dobson is full of badly cooked prunes, or he's pulled one I don't know anything about. Explanation yourself, darn you! Do you mean a marking on the edge of each individual lens? Didn't know there was one, and, anyhow, what good would that do the projectionist? Get busy and make further talk!

Question No. 51.—What effect, other than light loss, has an accumulation of dirt on the surface of lenses?

Chas. C. Haddon, Vaucouver, B. C., is the only one who got away with it this time. All the above named answered the question rather sketchily, but none of them good enough to deserve a striped lollypop. Haddon says:

The principal effect of evenly distributed accumulations of dust and non-oily dirt, such as is ordinarily found on the surface of a converging lens or the front of the projection lens, to which surfaces it imparts a hazy look when looked at sidewise, is to greatly increase the light loss through reflection. On page 141 of the Bluebook reflection loss is given by the Professor's Gage as ranging from 4.13 per cent for Crown glass and 5.46 per cent for Flint glass to a very high percentage at heavy angle of incidence. This is for a perfectly clean, well-polished surface, as I understand it. Of course a small portion of the loss is through absorption, but this is almost a negligible factor after all. You will see what it amounts to on page 145. On page 141 you will see that this initial, unavoidable loss may be very materially increased by dirt on lens surface. On page 146 we learn that dirt on lens surfaces (projection lens), besides producing a heavy additional light loss by reflection, also produces a gray picture. Of course anything in the nature of oil will more or less entirely ruin the definition produced by the lens.

Question No. 52—Name two faults for which projection lenses must be corrected. How is it done?

Gray*, Fell, Lewis, Dobson, Constantino and Oldham answered correctly. Gray said:

(a) Spherical and chromatic aberration. (b) By properly combining and utilizing the characteristic properties of crown and flint glass in the form of lens elements composed of these materials, which are ground to proper positive and negative surface curvatures and which are properly arranged and spaced with relation to each other.

Question No. 53.—How is lens diameter affected by the revolving shutter?

Gray, Dobson and Lewis gave correct answers. Fell was only in error because he said the shutter blade (master) must be wide enough to cut off all the rays, which is not correct. The film may start to move a bit before all the rays are actually cut off without travel ghost. Gray gave an answer I really wanted to publish but I think he goes outside the actual question, hence I am using the reply of brother Lewis, who says:

The larger the working diameter of the projection lens the wider must be the master blade of the shutter in order that it may cut off the increased width of beam in the required time. This is qualified by the fact that in many cases the placing of the shutter at the plane of aerial image will have the effect of reducing the diameter of the beam, and in effect the diameter of the lens, insofar as the relation of shutter to lens be concerned.

Note: I have changed brother Lewis' wording a bit, but NOT his meaning. In fact I find it is often advisable to do that in many published replies.

Question No. 54.—Do you thoroughly understand the lenses you are using?

Most of the men did not answer this question at all, for which I do not in any degree censure them. Dobson says: "I sincerely believe so." Lewis makes what I consider as being a very creditable answer. He says:

This, I think, is a difficult question for most men to answer honestly, for the reason that, although possessed of a good knowledge of optics, three is a rather large amount of knowledge absolutely necessary to the selection and adjustment of a really effective projector optical train, especially under some of the very trying local conditions. The writer has a fairly good knowledge of the aforementioned things, and believes he, with perhaps a special study of the local conditions, might INTELLIGENTLY handle the matter from the selection of the lenses to their adjustment.

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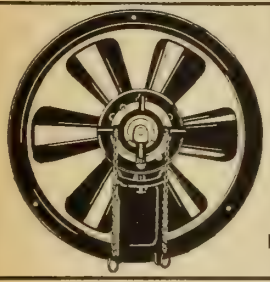

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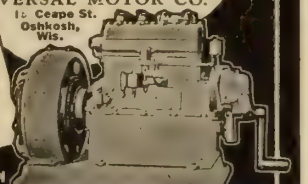

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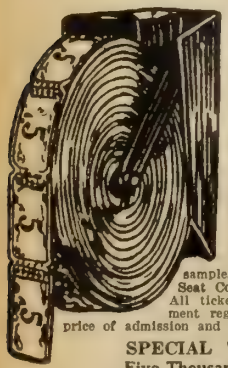

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Pacific Southwest Theatres Acquire Three Knapp Houses in San Bernardino

THE Pacific Southwest Theatres, Inc., operators of a number of theatres in San Diego and Los Angeles, California have just completed arrangements with J. G. Knapp of San Bernardino, Cal., for the acquiring of his three theatres in that city.

The houses acquired are the Temple, the Strand and the Rialto which Mr. Knapp has been operating. In addition to this acquisition arrangements were also completed for the erection of a new two thousand seat theatre there at an approximate cost of $400,000.

A. H. Emenhiser and Don Lawhead, officers of the Pacific Southwest Theatres, Inc., completed arrangements in San Bernardino last week, and this organization will take over the houses shortly.

The Pacific Southwest Theatres, Inc., while a comparatively new organization in Southern California, in operation less than a year, have acquired 11 theatres in San Diego and Los Angeles.

The company's present holdings in San Diego are the Plaza, the Pickwick, the Rialto, the Kinema, the California and the Rivoli theatres. In Los Angeles this company operates the Mission Theatre on Broadway and the Lyric Theatre in Huntington Park, an exclusive suburb of Los Angeles. Practically all of the organization's houses are first run theatres and rank as the leading theatres in these cities.

George Caldares, well known independent exhibitor in Southern California, has just been appointed General Manager of the Pacific Southwest Theatres, Inc., and has begun active work in San Diego. Associated with him there is Russell Rogers, Business Manager.

James Cook is in charge of bookings for the organization.

Fitzpatrick-McElroy Adds to Chain With New House in Harvey, Ill.

HARVEY, Illinois, is the latest small town chosen by the Fitzpatrick-McElroy Company for the extension of their rapidly growing circuit of motion picture theatres. In this Chicago suburb they have opened the Harvey Theatre, which is one of the finest motion picture theatres in the towns surrounding Chicago. Just before opening the Harvey they bought the they own the entire motion picture interests in the town. The American Theatre will be closed but they will continue to operate the Garden with the Harvey Theatre.

The Harvey Theatre is the sixth picture house which this company—of which Kenneth S. Fitzpatrick is president and Bair McElroy is treasurer—has opened near Chicago. Besides their three houses in Blue Island and Chicago Heights they have recently completed the Marquette Theatre at Sixty-third street and Kedzie avenue, Chicago, and their Highway Theatre at Sixty-third street and Western avenue is now under construction. Besides these they are operating twenty-five houses scattered over the states of Michigan and Wisconsin.

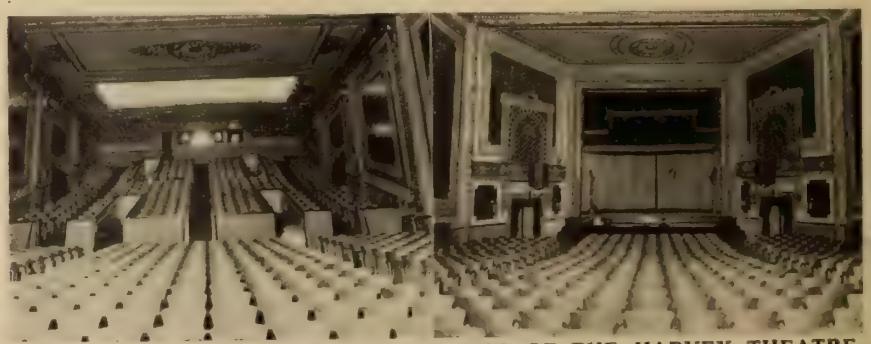
The Harvey Theatre, designed by Paul T. Haagen, is a fine example of what can be accomplished from an artistic standpoint and also in giving the atmosphere of a real community center, with a theatre of from 1,000 to 1,500 capacity.

The auditorium, measuring 50x100 feet, contains no balcony, but is built in bleacher style, with 1,200 seats all on one floor. This novelty, combined with the cove ceiling, takes it away from the uniform type of picture houses.

The stage is large enough to admit of vaudeville numbers and special attractions, and directly under the stage are a number of dressing rooms for the players. A $15,000 Kimball organ has been installed which promises a treat for music lovers. The indirect lighting system diffuses a soft glow over the auditorium, and three-colored lights on dimmers will permit of many beautiful color combinations.

The ventilating system is of the very latest design and permits of a complete change of air in the theatre in four minutes, promising a cool, comfortable house no matter what the temperature is outside. A vacuum heating system has been installed which will provide comfort in cooler weather. The projection room is equipped with two Simplex machines and Hertner generators.

John George Hruby, who has been managing the American Theatre, has been chosen as manager of the Harvey Theatre.



TWO ILLUSTRATIONS OF THE INTERIOR OF THE HARVEY THEATRE, HARVEY, ILL.

Left: Back view showing bleacher effect. Right: Front view and stage. The theatre is operated by the Fitzpatrick McElroy Company.

A Summer Suggestion—

How to Make Your Loge Yield Greater Profit

THERE is a practical, profitable solution of your loge seating problem in our specially designed loge theatre chairs with adjustable interlocking standard.

This loge chair is a perfect theatre-seating unit giving maximum seating capacity and the utmost of seating comfort with real economy. The cost is considerably less than the impractical and bulky overstuffed four-post commercial chairs frequently adopted without due appreciation of the considerable reduction in capacity their use entails, and their essential discomfort from the point of use as theatre chairs.

Also, in the commercial type of chair there is no mechanical provision for the incline of the back and seat to provide the proper angle of vision, so that support for the back is lost in leaning forward to secure the proper view.

The change to American Seating Company chairs can be made without a single day's interruption of business and will mean increased box office returns from the day you install them.

Many are adopting this suggestion. Wouldn't it be a good plan for you to get in touch with us at once giving us accurate information, drawings if possible, regarding your loge sections?

Information and illustrations sent on request.

Suggestions and estimates submitted without obligation.

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Saenger Buys Four Robert-Morton Organs

Saenger Amusement Company, of New Orleans, the South's largest owners and operators of high-class motion picture theatres and one of the most progressive and successful organizations in the world, have placed orders for four Robert-Morton Unit Organs for installation in new theatres now nearing completion in the Southern States.

These new theatres will be the "very last word" in modern theatre construction. Many entirely new innovations are planned for the entertainment of the discriminating clientele to which the Saenger Enterprises have so successfully catered. A later issue of the Moving Picture World will give further interesting details.

Big Shipment of "Fotoplayers"

A five-carload shipment of "Fotoplayer" Pit Pipe Organs, the new instrument brought out by The Photo Player Company (successors to the American Photo Player Company), will leave the Berkeley plant the latter part of July for distribution in the New York and Eastern territory.

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Nicholas Power Company Exclusively Controls Valuable Feaster Products

THE Nicholas Power Company announces that it has acquired the exclusive manufacturing and sales rights of the Feaster Non-Rewind, the Feaster Special Reel and the Feaster Standard Reel. These with parts for same will be sold for Power's and Simplex Projectors through any recognized motion picture equipment distributor or dealer.

The Feaster equipment is used in hundreds of well-known theatres and after long, practical use is now accepted by exhibitors and projectionists as an important labor-saving device. The Nicholas Power Company states that acquiring the manufacturing and sales rights of the Feaster equipment is in line with the established policy of the company which has resulted in the adoption, development and distribution by this concern of other well-known apparatus such as Power's High Intensity Lamp, Power's Incandescent Equipment and Power's Speed Indicators.

The Feaster Non-Rewind relieves the projectionist of the annoyance and disturbance of rewinding the film and therefore permits him to devote more of his time to the proper presentation of the film. This device also aids in the improvement of projection by reducing to a minimum the possibility of film breakage, which is obviously the cause of great annoyance to the audience, the manager and the projectionist. The Feaster Non-Rewind feeds the film down into the projector without tension instead of pulling it down, and thus reduces film breakage. The special fire preventive chute on the Feaster Non-Rewind is an additional safeguard against fire.

The Feaster Non-Rewind feeds without tension from the center of the reel instead of from the outside. This principle makes it possible to take up the film on the Feaster Special Reel in the lower magazine and it is then ready for a repeat showing without the necessity of rewinding, eliminating much of edge deterioration, scratching and breakage of film; the prevention of this waste is a great benefit to the entire industry.

Feaster Non-Rewinds are now manufactured in two sizes, with film capacities of 1,300 feet and 2,500 feet, respectively, as standard equipment for the Power's and Simplex Projectors. The new and improved models have been designed with a view to greater simplicity and efficiency and are based upon our own experience and suggestions received from projectionists who have for years used the earlier model with a film capacity of 1,000 feet.

The Feaster Non-Rewind has been designed and developed to satisfy the requirements of the entire industry, and is recommended to projectionists for its convenience, to exhibitors for the improvement of projection, and to producers and distributors of pictures for its conservation of film.

Bob White Has Motiographs

The recently opened Bob White Theatre, Portland, Ore., is equipped with two of the latest type Motiograph Projectors. The Bob White was described fully in these columns in the issue of June 14.

Power Gets Out Book on Parts

On July 3, just before closing time, A. R. Schulze, of the technical department of the Nicholas Power Company, received the first lot of the new parts book and price list of Power's Projectors and Accessories, upon which Mr. Schulze has been working for the past year. A number of improvements have been made by the Nicholas Power Company during that period and it was often necessary to wait considerable periods to get full details of the new part or device.

It was desired to get some of these books out as fast as possible to the Power's distributors; a number being sent by airplane mail to Los Angeles, San Francisco, Denver and other western points. A new system of numbering has been adopted and the new edition has been made as useful as human ingenuity would allow.

Sells Territory

"Days of '49," the big Arrow Chapter play now showing together with the new Serial now in production to follow it, as well as 13 Broadway-Billy West Comedies and 13 Mirthquake Comedies have been sold to the Standard Film Corporation, Kansas City, for release in Kansas and Western Missouri.

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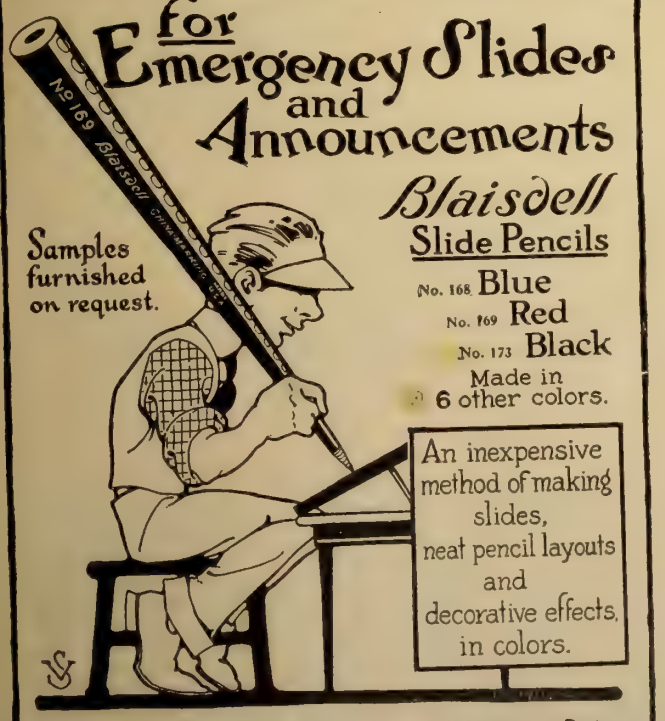

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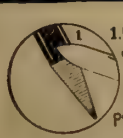
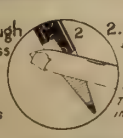
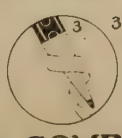
Samples furnished on request.

No. 168 Blue
No. 169 Red
No. 173 Black
Made in 6 other colors.

An inexpensive method of making slides, neat pencil layouts and decorative effects, in colors.


1. Cut through one thickness between first two perforations


2. Loosen the strip once around. *This is important*


3. Pull the strip straight away.

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"THE right kind of Music is as important as the Picture," says Mr. Williamson, whose endorsement of the New Pit Pipe Organ is reproduced herewith. This wonderful new musical achievement permits even theatres of moderate size to rank musically in the class with the best. The New Co-operative Selling Plan provides for unusually lenient terms to suit each purchaser. Sign coupon and mail to-day for further detailed information.

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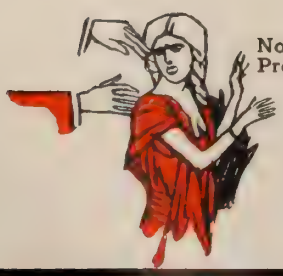
A story built around the most fascinating theme imaginable, the mysterious disappearance of 20 wealthy society beauties of New York;
Utilizing and revealing every phase of police activity—finger-print, traffic, harbor, motor-cycle, mounted, detective, etc., etc.

A wonderful novelty: A veritable whirlwind of mystery, action and suspense!



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Produced by Malcolm Strauss

Directed by Geo. B. Seitz

Pathéserial

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50

Jackie Coogan
Viola Dana
Mae Murray
Ramon Novarro
Buster Keaton
Marion Davies
Fred Niblo
Marshall Neilan
Reginald Barker
Frank Borzage

BREAD
By Charles G. Norris
Directed by Victor Schertzinger
Mae Busch Robert Frazer
Wanda Hawley Eugenie Besserer
Hobart Bosworth Pat O'Malley
Myrtle Stedman Ward Crane

REVELATION
From Mabel Wagnall's "The Rosebush of a Thousand Years"
Directed by George D. Baker
Viola Dana Lew Cody
Monte Blue Marjorie Daw
George Seigmann Kathleen Key
Edward Connelly

REX INGRAM'S
The ARAB
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RAMON NOVARRO
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Metro Goldwyn

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Here are comedy stars with records for box office power. Book them and bring to your screen the cleanest and fastest comedies in the whole field. When you book Century Comedies you are booking dollars in your bank account. Fans everywhere roar at the hilarity of these "consistently good" fun makers. Get your dates for the 1924-25 season NOW!
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"They laughed—
"They applauded—
"They raved about it!"

THAT'S the way the critics describe the enthusiastic reception accorded GLORIA SWANSON in her first FAMOUS 40 production — "MANHANDLED."

Right in the midst of the hot weather, this sparkling comedy love drama crashed into the Metropolitan, Los Angeles; the Newman, Kansas City; the Madison, Detroit; the McVickers, Chicago, and hit the box office bullseye with a resounding bang!

Read what the critics have to say—and see if you can imagine the capacity business, the tremendous crowds and the big money that "MANHANDLED" will draw when it is released on August 4th.

"I liked the film immensely. The people around me raved about it. 'Manhandled' is the most entertaining picture glorious Gloria has made. It represents the 100% box office picture—has a little of everything in it, comedy, love, plot, and Gloria is in every scene."
—Kansas City Post.

"The audience applauded Gloria's appearance and laughed at all the little funny and original 'business' she put over."
—Kansas City Times.

"'Manhandled' will set the hearts of all the women who see it palpitating with joy. Gloria's performance measures up to 'The Humming Bird,' which is no lukewarm praise. The most striking feature of the picture is the star's hitherto hidden talent for comedy."
—Detroit News.

"A recurrence of soggy heat did not prevent the Madison Theatre from doing a capacity business on Sunday, when Gloria Swanson in 'Manhandled' made its first appearance in our town. Gloria's charm is neither simpering nor simple, her beauty is not of the doll order, her acting is human, sincere and skilled."
—Detroit Times.

"In 'Manhandled' Gloria comes forth as a comedienne—pert, vivacious and saucy. Her take-off of Charlie Chaplin is one of the cleverest bits of mimicry the screen has revealed in a long time."
—Detroit Free Press.

"'Manhandled' is only another proof that Gloria Swanson is an actress, not a fad. It does give her scope for acting that former vehicles denied her."
—Chicago Evening American.

"Something for every girl to see is 'Manhandled'."
—Los Angeles Examiner.

"Check up another twirling hit for Gloria. More fun than anything I have seen in several weeks."
—Los Angeles Times.

"'Manhandled' is an unusually interesting and worthy attraction, one which will give the Swanson fans and followers something to talk about for some time."
—Los Angeles News.

"We would call 'Manhandled' something new under the sun, a novelty, a ready-made box office attraction. Many houses are going to break all records with it."
—Motion Picture News.

GLORIA SWANSON

in

"MANHANDLED"

An ALLAN DWAN Production

From the story by Arthur Stringer. Screen play by Frank W. Tuttle. Presented by Adolph Zukor and Jesse L. Lasky.

A Paramount Picture

(Produced by Famous Players-Lasky Corp.)

Speaking of Prints—

Her Husband's Trademark, with Gloria Swanson.—A mighty good feature, I think one that will please. You need not be afraid to book old features from Paramount, as they keep the prints in good shape.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Flaming Barriers, with Jacquerine Logan. —A good Saturday night picture. Forest fire well photographed. Hiers adds the comedy touch to it. Print new. Six reels. —W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Racing Hearts, with Agnes Ayres.—A good little program picture. Nothing much to the auto racing features of this story, the race scenes being somewhat of a joke. You can buy Paramount's programs at a very reasonable figure, and we have found them better than a lot of big specials from other companies. Six reels.—Louis A. Van Alstyne, Quality theatre, Cullom, Ill.—Small town patronage.

Wolves of the Rail, with William S. Hart. —These are old, you all know, but if you are in a small town you can run them again. Price is right. Print good, and they're sure to get you the money. Five reels.—G. P. Johnson, Rex theatre, Ridgeway, Mo.

Her Gilded Cage, with Gloria Swanson.— **This picture failed to arrive. I wired Paramount at 3 p. m. Saturday. They started the picture by auto, 130 miles, and arrived only a little late. Don't tell me this is not service!** Picture great.—M. E. Hutton, Select theatre, Geneva, Md.—Neighborhood patronage.

Fools' Paradise, with a special cast.—An old one, but a good one. If you have not played it, pick it up and make some money.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.

The Old Homestead, with Theodore Roberts.—Here is a picture to please all. Has drawing power and lies close to the public's heart. The story seems to be worth going miles to see. Eight reels.—W. E. Burgess, Victory theatre, Scottsville, Va.—Small town patronage.

The Top of New York, with May McAvoy.—Extra good program picture. Paramount certainly has the goods.—M. E. Hutton, Select theatre, Geneva, Md.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Tom is liked here very much. Pleased 100 per cent. Give us more of these. Good print.—W. F. Gibson, Palace theatre, Grand Saline, Texas.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Sweet Papa! but the people ate this up. This is exceptionally good of Gloria, the glad rag kid. She is showing up better in every picture, for I believe she can do something besides wear the clothing. She can act and wear the duds, too. **Now, "A. P. T. W.," what do you think of that?** Business good. Six reels.—E. E. Galley, Crystal theatre, Wayne, Neb.—Small town patronage.

Don't Tell Everything, with a special cast. —A darn good picture and will keep them laughing. But still it couldn't be otherwise with Wallace Reid in the cast. I have been using some Paramount pictures a little out of date but they are all good and prints are in fine condition, and, say, fellows, you can buy them right. Six reels. —Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Grumpy, with Theodore Roberts.—This is as good a picture as William DeMille ever made, and Roberts, of course, is cast perfect and his acting is still better. Good story and fine print from Des Moines. This may not please some of the younger jazz hounds, though. Paid too much for it. Seven reels.—H. H. Binions, Cozy theatre, Toledo, Ia.—Small town patronage.

The Miracle Man, with Thomas Meighan. —An old picture, but real good. Played here second time. Drew fair. Seven reels. —Earle J. Williams, Tivoli theatre, Knoxville, Ill.

Blood and Sand, with Rodolph Valentino. —A very good picture of sunny Spain and many interesting bull fights. Didn't draw as good as I expected. I guess I'm the only one in town that really liked it and **I saw it about a year and a half ago at Russ Armentrout's.** Print in fine shape and no scenes left or cut out. Ran it two nights at ten and twenty-five cents. Eight reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Montmartre, with Pola Negri.—Very, very fine acting, but not a small town Saturday night picture. Mounted in Paramount's faultless style. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio. —General patronage.

from one issue of Exhibitors Herald "What the Pictures Did for Me"

WHITE OAK. (6,028 feet). Star, William S. Hart. A little old but prints were good and pleased eighty per cent. and drew very good on a bad night. Moral tone good but it is not suitable for Sunday. Attendance, 167. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. This picture did an exceptionally nice business for me, but I have commenced to expect it of Meighan's pictures. My audiences are one hundred per cent strong for him, and I am 2½ per cent more than that. The combination of star, author, director, and last, but by no means the least, the trademark with this picture is unbeatable. Even before they told me, I knew my patrons liked this picture by the laughter and pleased expressions all through the showing. Sunday, yes. Print fine. Used slide, boards, mailing list. Attendance, I'll say it was. Town of 800. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

THREE WORD BRAND. (6,638 eet). Star, William S. Hart. This is an old one of Hart, but better for me than his last two releases. Good prints and a good show for a small town. Moral tone good, but it is not suitable for Sunday. Had good attendance. A. E. Rogers, Temple Theatre, Dexter, New York.

from M.P. World—"Straight from the Shoulder Report"

Paramount Quality is—
Equaled by Paramount Service

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Metro Goldwyn Mayer

Scheduled Pictures

COSMOPOLITAN PRODUCTIONS

MARION DAVIES in "YOLANDA"

From the novel by Charles Major. Adapted by Luther Reed. Directed by Robert G. Vignola. The supporting cast includes Holbrook Blinn, Lyn Harding, Maclyn Arbuckle, Johnny Dooley, Ralph Graves, Leon Errol.

MARION DAVIES in "JANICE MEREDITH"

From the story by Paul Leicester Ford. Adapted by Lillie Hayward. Settings by Joseph Urban. Directed by E. Mason Hopper. The cast includes Holbrook Blinn, Harrison Ford, Maclyn Arbuckle, Joseph Kilgour, George Nash, Tyrone Power, George Seigmann.

"NEVER THE TWAIN SHALL MEET"

A sensational production from the famous novel by Peter B. Kyne.

"THE TEMPTRESS"

By Blasco Ibanez, author of "The Four Horsemen," "Enemies of Women" and "Blood and Sand."

"ZANDER THE GREAT"

From the Famous Broadway success by Salisbury Field.

"QUALITY STREET"

By James M. Barrie. From his well known play.

METRO-GOLDWYN SPECIALS

"THE GREAT DIVIDE"

The greatest of America's drama successes. By William Vaughan Moody. Reginald Barker will direct it and there will be a cast of many stars, notably Alice Terry and Conway Tearle. Adapted by Waldemar Young.

"REVELATION"

A modern miracle picture from Mabel Wagnall's widely known book, "The Rosebush of a Thousand Years." Adapted and directed by George D. Baker. The all-star cast includes Viola Dana, Monte Blue, Lew Cody, Marjorie Daw, Edward Connelly, and Frank Currier.

"BREAD"

Charles G. Norris' best-seller done into a picture for the people. Adaptation by Lenore Coffey and continuity by Albert Lewin. Directed by Victor Schertzinger. The cast includes Mae Busch, Wanda Hawley, Robert Frazer, Pat O'Malley, Hobart Bosworth, Myrtle Stedman, Eugenie Besserer and Ward Crane.

"THE BANDOLERO"

Tom Terriss' production of the novel by Paul Gwynne. Adapted by Tom Terriss. The cast includes Pedro de Cordoba and Renee Adoree. Photographed in America and Spain.

REX INGRAM

"THE ARAB"

Rex Ingram's latest production is based on Edgar Selwyn's famous Broadway Success. Ramon Novarro and Alice Terry are featured.

(In addition to "The Arab" there will be one more Rex Ingram Production to be chosen from "The World's Illusion." "The Dead Command," "Toilers of the Sea" or "A Cigarette Maker's Romance.")

ERICH VON STROHEIM

"GREED"

From the famous American novel "McTeague" by Frank Norris. Screen Adaptation and Scenario by June Mathis and Erich Von Stroheim, with a wonderful cast of players. Two years in the making.

"THE MERRY WIDOW"

A Von Stroheim Production starring Mae Murray. This will be an unusual effort from an unusual combination. The Big Three. Director, Story and Star. From the celebrated Henry W. Savage Stage Success by Victor Leon and Leo Stein. Composer, Franz Lehar.

JACKIE COOGAN

"LITTLE ROBINSON CRUSOE"

By Willard Mack. Director Scott Dunlap. Under the personal supervision of Jack Coogan, Sr.

"THE RAG MAN"

This second Coogan, written by Willard Mack, recalls "The Kid" in its dramatic quality.

RAMON NOVARRO

"THE SCANDAL"

A story of Spain by a well-known author. It will be a Frank Borzage Production. A great star-director combine.

(There will be one more Ramon Novarro Production directed by Frank Borzage.)

MAE MURRAY

"CIRCE"

Written especially for Miss Murray by Blasco Ibanez, the greatest of all motion picture authors. Directed by Robert Z. Leonard. A Tiffany Production. The story of a famous enchantress.

(Another Mae Murray Production will be announced shortly.)

MARSHALL NEILAN

"TESS OF THE D'URBERVILLES"

From the famous novel by Thomas Hardy. Adapted by Dorothy Farnum. Featuring Blanche Sweet and Conrad Nagel, Stuart Holmes, George Fawcett.

"THE SPORTING VENUS"

Gerald Beaumont's racy Red Book Serial. Featuring Blanche Sweet, Matt Moore and Lew Cody.

BUSTER KEATON

"THE NAVIGATOR"

Presented by Joseph M. Schenck. By Jean Havez, Clyde Bruckman and Joe Mitchell. Directed by Donald Crisp.

(There will be two more Buster Keaton Productions.)

FOR 1924-25

REGINALD BARKER

"BROKEN BARRIERS"

Meredith Nicholson's well known story. Adapted for the screen by Sada Cowan and Howard Higgin. The cast includes James Kirkwood, Norma Shearer, Adolph Menjou, Mae Busch, Robert Frazer, George Fawcett, Robert Agnew.

"DIXIE"

By Gerald Beaumont. A story of racing hearts and racing horses.

FRED NIBLO

"THE RED LILY"

From Mr. Niblo's own story, adapted to the screen by Bess Meredyth. Featuring Ramon Novarro. Also Enid Bennett, and Wallace Beery, Rosemary Theby, Mitchell Lewis.

KING VIDOR

"WINE OF YOUTH"

From Rachel Crothers' stage success "Mary The Third." Continuity by Carey Wilson. With a cast including Eleanor Boardman, James Morrison, Niles Welch, Creighton Hale, William Haines, Ben Lyon, William Collier, Jr., Pauline Garon.

"WIFE OF THE CENTAUR"

Cyril Hume's great prize-winning best-seller of the jazz generation, written by one of it.

"WOMEN AND WIVES"

Harvey Fergusson's talked-of novel of two kinds of women—and one kind of man.

HOBART HENLEY

"SINNERS IN SILK"

By Benjamin F. Glazer. The cast includes Conrad Nagel, Adolph Menjou, Eleanor Boardman, Edward Connelly, Hedda Hopper.

"SO THIS IS MARRIAGE"

By Carey Wilson. The cast includes Conrad Nagel and Aileen Pringle.

"NOTHING TO WEAR"

Olga Linick Scholl's startling story of ladies who have things to wear—and ladies who don't!

ROBERT VIGNOLA

"MRS. PARAMOR"

From the novel by Louis Joseph Vance. Adapted by Julia Crawford Ivers. Featuring Pauline Frederick, Conrad Nagel, Mae Busch, Huntly Gordon.

"CHEAPER TO MARRY"

Samuel Shipman's Broadway success that is up-to-to-day's date—the story of a couple who loved and married, and another couple who loved and didn't!

RUPERT HUGHES

"WHAT WILL PEOPLE SAY?"

People will say this is the famous author-director's smartest picture, from his own most popular novel.

"BEAUTY"

One of Rupert Hughes' best known stories that will make an unexcelled screen play.

ELINOR GLYN

"HIS HOUR"

From Elinor Glyn's popular story. Directed by King Vidor. With Aileen Pringle and John Gilbert.

"MAN AND THE MOMENT"

The pulse of the American public will beat in double-quick time to Elinor Glyn's most thrillable story.

"MAN AND MAID"

The most popular authoress never wrote a story with more zip than this one. Victor Schertzinger directing.

VICTOR SEASTROM

"HE WHO GETS SLAPPED"

Lon Chaney in a greater role than "The Hunchback," plus Norma Shearer and John Gilbert, Ford Sterling, Tully Marshall, Paulette Duval. Adapted by Carey Wilson from Leonid Andreyev's sensational play of a man who was wronged—and found his revenge.

(There will be one more Victor Seastrom Production)

VIOLA DANA

"THE BEAUTY PRIZE"

Nina Wilcox Putnam's story of a manicurist who got herself a limousine—and trouble! The supporting cast includes Pat O'Malley, Eddie Phillips, Edward Connelly, Eunice Vin Moore. Directed by Lloyd Ingraham.

"ALONG CAME RUTH"

The famous stage triumph by J. F. Fonson and F. Wicheler. Adapted by Holman Day. The supporting cast includes Tully Marshall, Walter Hiers, Raymond McKee, Victor Potel, Gale Henry.

HARRY RAPF

"THE SILENT ACCUSER"

Gripping drama by Chester M. Franklin and Frank O'Connor, directed by Franklin. Eleanor Boardman and Raymond McKee in a stellar cast and the great German police dog, Peter The Great.

"THE SNOB"

Helen R. Martin's well-known novel, directed by Monta Bell. His first since "Broadway After Dark."

"THE SPAN OF LIFE"

Sutton Vane's famous drama success directed by Monta Bell.

LAURETTE TAYLOR

"ONE NIGHT IN ROME"

J. Hartley Manners' famous Broadway success on the screen with its star. Directed by Clarence Badger.

HENRY KING—DOROTHY GISH

Two productions from this famous pair. The director of "The White Sister" and "Tol'able David" directing the star of "Orphans of the Storm."

HUGO BALLIN

"THE PRAIRIE WIFE"

Arthur Stringer's Saturday Evening Post story of a hot-house flower who mated with a man of the primitive. The cast includes Dorothy Devore, Herbert Rawlinson, Gibson Gowland.

JANE MURFIN

Two productions from this famous woman editor-director, with featured star names.

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Cosmo Hamilton's

latest and greatest novel

ADAPTED BY
G. MARION BURTON

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WARNER BROS
Classics of the Screen
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BIGGER AND BETTER

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Classics of the Screen

SEASON OF 1924-25

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Mr. C. C. Burr
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Dear Mr. Burr:
I have always felt that JOHNNY HINES as a star was tried and thoroughly enjoyed by the picture fans and was a drawing card at the box-office. He has furnished clean, wholesome entertainment and his fame has steadily risen since he played in BURN 'EM UP BARNES, SURE FIRE FLINT and LUCK.
For this reason I have paid very extravagantly high price for JOHNNY HINES in CHAIN I CERTIFIED and THE SPEED SPOOK, and because I believe he has made money for exhibitors and will prove even a bigger money-maker since his success in Conductor 1492.
Very truly yours.
President
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The Fastest Six Reels Johnny Hines Ever Made!

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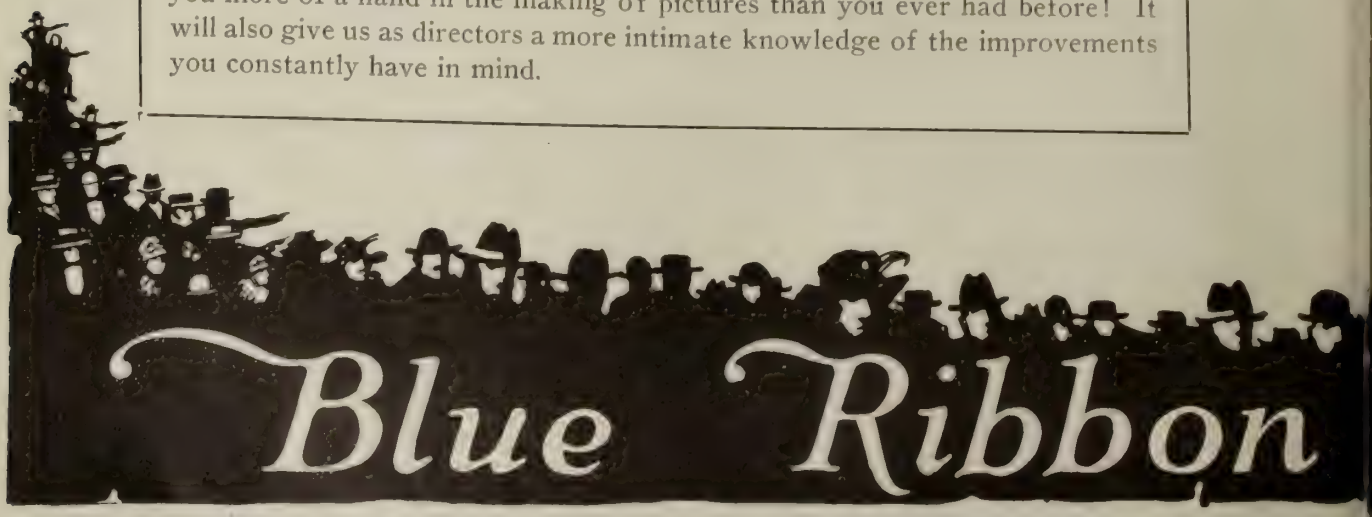

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"Laughs are plentiful.

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There's nothing like it for profits!

What? Why a FIRST NATIONAL contract for next season

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

The Exhibitor Passes the Buck — Year Round Chautauquas — Too Much Ice Cream — The Non-Theatrical Bugaboo

THERE is an interesting phase of the agitation concerning titles that are clean and titles that are otherwise. Not from an editorial theorist nor from an intruding highbrow has the reaction come.

It is the lowly exhibitor—at whose behest we have always understood lurid "box-office" titles are created—who is complaining that producers are going too far.

All of which must be rather puzzling to the man with an extensive list of teasing titles when it is very probable that before selecting a single title his thoughts ran something like this:

"Well, I'll give the exhibitor the titles he wants. Get me all the synonyms for 'sex' and 'passion' and all the polite ways of saying 'assault.' Shuffle them up a bit and drop one in each of our titles. We don't like to do it—but we must give the exhibitor what he asks for."

And now it is the exhibitor who is shying the bricks.

It's a great life. One season finds "Flaming Youth" the outstanding surprise and everybody says, "Why don't you give us more like that?" Next season you try to do it—and learn that you are a year too late.

What's a fellow going to do?

* * *

PERHAPS some of our difficulty in giving the exhibitor "what he wants" comes from placing too much stress on the loudly voiced opinions of a limited class. There are other exhibitors whose patrons do not support the Broadway nudities nor do they purchase neurotic two dollar novels.

There is, for example, Rochester, Indiana. When a Chautauqua recently played Rochester the Daily News of that city took occasion to give its leading editorial to the picture theatre, the Char-Bell.

"The Char-Bell," said the editor, "is a year round Chautauqua. It is owned by the Kreighbaum Brothers, who have invested a sizable fortune to give Rochester a modern amusement center. The programs they offer are uniformly clean and wholesome. The bulk of the money they take in for admissions remains here and is spent in Rochester. This amusement enterprise deserves the wholehearted, year round support of the community."

And so on, for a dozen inches of editorial space. Quite a tribute. The Kreighbaum Brothers—and their number is the proverbial legion—haven't gained this standing in their respective communities by trafficking in dirt.

* * *

THERE may be other things we can learn from the type of exhibitor who seldom takes the spotlight. Before us is a letter from J. E. Lewis, who operates three Maryland theatres.

Mr. Lewis is upset about the length of features. And he backs his words with personal experience.

"One day last week," he writes, "a lady came out after the screening of 'Enemies of Women.' 'Mr. Lewis,' she said, 'that was a fine picture—but I've had enough movies to last me for a month.'

"I truly believe," Mr. Lewis continues, "that the length of features is as much to blame for keeping people out of theatres as any other single cause.

"If you like ice cream and are served with a small plate, you come back the next day for more. But if you are given a quart and make yourself sick you

do not want any more for weeks. I think the same thing applies to pictures."

* * *

After a World's Record

MR. LEWIS has one fervent wish. "All the directors," he says, "are after a world's record for the length of pictures. All I hope is that they award the prize to someone soon and call the race off—before we all go broke."

Here are this exhibitor's ideas of the sort of program that "sends 'em home happy, and brings 'em back for more":

"Give them a good feature of five reels, a good two-reel comedy, and a news weekly—and you are providing a show. But give them the news and the comedy—which I feel every theatre should always show—and then add a feature of from seven to ten reels and they get enough to last them for weeks. No matter how good the show was—they have had enough and will not come back for some time.

"If many of the so-called specials and seven and ten reelers were cut down to five or six instead, the story would not be so long drawn out and tiresome. It would contain the punch and pep that is lost in ten reels."

* * *

Holding to the Pace

IT is with real pleasure that we call the attention of our readers to the announcement of Warner Brothers' product appearing in this issue of The World.

There is a double reason. The tribute deserved by the strength of the line-up presented, and the admiration due to consistent, unwavering independence.

We like those Warner boys. They are of and by the motion picture industry; peculiarly and strictly a product of this industry and a credit to it.

If the Warners had come from the field of legitimate stage production their ambitions and ideals could be no less; being of this industry and its beginnings they have received its rewards, but have also given to the industry a full measure of return.

* * *

That Non-Theatrical Puzzle

J. H. MILLER, of the Rex Theatre, Orofino, Idaho, comes to bat on the non-theatrical question:

"Having read your editorial anent the non-theatrical competition existing in Minnesota, I would like to suggest what seems to me the one way to put an end to this competition.

"Surely an exchange selling film to such users would be an outlaw. If every exhibitor would immediately refuse to buy from them until they cease selling to this kind of competition they would not wait long to mend their ways.

"If the exhibitor organizations are any good at all, if they are of any service, it would seem wise to make such agreements among ourselves and keep faith at all times."

Mr. Miller's solution is all right as far as it goes. But there is this difficulty: It may be safely said that no exchange will sell to non-theatrical competition until it has found itself unable to sell the particular pictures to the exhibitor in the community. So, very often, there would be no punishment in the threat of a boycott.

The puzzle is too big for hasty solution. There are thousands of communities in the country controlled by a single exhibitor. He cannot absorb a twentieth of the pictures available. At the same time, there is a possible non-theatrical customer in the town.

Who is going to convince the dozen exiled distributors that they must wipe this town off their books?

It's a puzzle. Will Hays is trying to solve it. Trying sincerely, and strenuously. If he succeeds —he can stop being a policeman.

* * *

OF the text features in this issue of The World, an important one is the summary of Pathe's imposing Fall lineup. From the immortal news weekly and the perennially youthful serials clear through to ambitious feature projects—it shows that Pathe will hold its own. The editorial pages sum up a story that has been told in an unusually attractive series of inserts.

* * *

WHEN the Missouri Theatre, St. Louis, presented "Sporting Youth" Alfred S. Wade, of the St. Louis Times, took off his coat and went out after real cooperation. He got it from a prominent local advertiser—which means that the theatre and the picture got it.

Now Mr. Wade arises to remark that it might be well for national producers and distributors to give a thought to the individual newspapers that know the meaning of the word "cooperation" and practise it.

We agree with him.

Robert E. Welsh

INTELLIGENT INVESTING

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Moving Picture WORLD

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VOLUME 69 NUMBER 4

Feature

Editorial 251

News of the Week

Vitagraph Endorses War on Trashy Sex Films..... 254
Sound Credit Basis for Theatrical Financing Hamilton National's Way 255
Women Are Real Censors, Says Thalberg to Delegates. 256
Nation-Wide Chain of Live Wires Handle Warner Product 257
Wisconsin Exhibitor Heads Campaign for Convention. 259
Cut Out "Concealed Diplomacy," Declares A. M. Smallwood 260
Chadwick Goes to West Coast to Supervise Producing Units 262
Michael Walsh Is New Head of M. P. T. O. of N. Y.... 261
Staab Wins Over Madison, Wis., Reformers to Exhibitor View 261
F. B. O. Expects Biggest Year, Declares Its Vice-President 287
West Is Permanent Center for Production, Says Mayer 288
"Sea Hawk" Contract Situation Explained by E. A. Eschman 288
Atkinson Ridicules a Metro-Goldwyn Shakeup Rumor. 289
Executives of the New Jersey Exhibitors' Unit Hold Session 290
Production Already Begun on Semon-Educational Comedies 291
First National to Make Papini's "Life of Christ"..... 291

Departments

Exhibitors' News and Views..... 263
Straight from the Shoulder Reports..... 270
Selling the Picture to the Public..... 293
Reviews 301
Pep of the Program..... 303
Equipment, Construction and Maintenance..... 305
Projection 306

One of a Series

The Hamilton National Bank

130 West 42nd Street

A word of appreciation:

Hamilton National is proud of the position it is taking in motion picture affairs, and grateful for the opportunity of rendering service which so many important film organizations have given it.

Hamilton National appreciates the fact that this friendly relationship is the result of complete facilities, courteous service, and sympathetic cooperation.

Hamilton National gives its assurance that the past will not be a measure of its service possibilities, but rather a starting point for increased helpfulness.

To our old friends in this important industry—our appreciation; to new friends, a modest hint that until they have become acquainted with Hamilton National they have yet to learn the full meaning of the Utmost in Service.

There is no time nearer, and no day better, than Today to make that acquaintance.

A chat with one of our officials — no obligation entailed—will be the first step in establishing a valuable friendship.

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130 West 42nd Street
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New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Novel Fox Special

"Hunting Wild Animals in Hollywood" to be Title of Big Picture

"Hunting Wild Animals in Hollywood" is the fascinating title of one of five Giant Specials on the schedule of Fox Film Corporation for 1924-1925. It is an original story by Edward Moran, who is just putting the finishing touches to the script at the Fox West Coast Studios. Thomas Buckingham has been assigned to direct the picture.

Mr. Buckingham, who has just finished work on the biggest production of the year to come out of the Fox plant—upon which the producers have maintained a policy of absolute silence—is of the conviction that "Hunting Wild Animals in Hollywood" will prove to be one of the real big novelty photoplays of the year. The title offers much opportunity for the play of the imagination and Mr. Moran has provided a humorous, swift-moving story that includes every form of animal life, high and low, from the tropical jungles of Africa to the wilderness of Kliegs and untamed pulchritude of California.

Featured Players Added

Several more names have been added to the cast of the Preferred Picture, "The Breath of Scandal," which will be the first release for the fall by B. P. Schulberg Productions, Inc. They are Betty Blythe, Lou Tellegen, Forrest Stanley and Frank Leigh. "The Breath of Scandal" is an adaptation of Edwin Balmer's novel which ran serially in Cosmopolitan Magazine. The production is being made under the personal supervision of B. P. Schulberg, with Gasnier as director.

Release Dates Set for Twenty Producers Distributing Films

DEFINITE release dates have now been set by Producers Distributing Corporation for the twenty first run pictures announced on its 1924-25 program. The season will be started with four releases in August, four in September, and three each in October, November, December and January.

The August releases consist of "The Legend of Hollywood," Renaud Hoffman's drama, with Percy Marmount and Zasu Pitts in the leading roles. "The Wise Virgin" the first of the Elmer Harris Productions starring Patsy Ruth Miller and Matt Moore in a comedy-drama. "The Siren of Seville" a super-special starring Priscilla Dean under the personal supervision of Hunt Stromberg, and the big Regal Pictures production "Barbara Frietchie" from Cylde Fitch's play with Florence Vidor in the leading role.

The releases for September include "Welcome Stranger," the picturization of Aaron Hoffman's stage play. This is a Belasco Production with an all-star cast headed by Florence Vidor, Dore Davidson, Lloyd Hughes, Virginia Brown Faire, Robert Edeson, and Wm. V. Mong, under James Young's direction. "Ramshackle House" from the novel by Hulbert Footner produced by Tilford Cinema Corporation starring Betty Compson under the direction of Harmon Weight.

The October schedule calls for the release of "Roaring Rails" a Hunt Stromberg production, starring Harry Carey, "Another Man's Wife" a Regal Pictures feature, starring James Kirkwood and Lila Lee, and "Trouping with Ellen" from Eastern Productions Inc., starring Helene Chadwick.

November will see the release of the big Al. Christie feature "Reckless Romance" featuring T. Roy Barnes and Tully Marshall, "The Girl on the Stairs" an Elmer Harris Production starring Patsy Ruth Miller and Matt Moore, and "The Folly Girl" a Regal Picture starring Margaret Livingston.

The December releases are "A Cafe in Cairo" the second Priscilla Dean special produced by Hunt Stromberg, "The Man from Texas" starring Harry Carey and the picturization of Edgar Selwyn's stage success "The Mirage" featuring Florence Vidor.

The January group consists of "On the Shelf" a Frank E. Woods production with an all-star cast, "Soft Shoes" starring Harry Carey, and "Off The Highway" a Regal Picture originally titled "Limehouse Polly" starring Jacqueline Logan.

Griffith With F. P.-L.

David Wark Griffith has signed a contract to produce pictures for Famous Players-Lasky, according to an announcement purported to have been made by Adolph Zukor, president of the organization. The Paramount head is credited with having stated, in this respect, that everything is being held in abeyance until the arrival of the producer and director from Germany where he is working on "Dawn," his latest feature for United Artists.

Vitagraph Endorses War on Trashy Sex Films

"THE war on trashy sex pictures which has aroused the parents and teachers in the Middle West has the emphatic endorsement of Vitagraph," say a statement from Vitagraph. "This company, the oldest in the industry, has remained singularly free from the contamination of the so-called passion stories. Albert E. Smith, the president, was a showman and a good one before he went into pictures. He enjoyed personal contact with audiences throughout America. He knows the people of this country and he knows that they are clean, wholesome thinking men and women. For this reason he has produced only wholesome stories."

"It seems to me," said John B. Rock, general manager, at the executive offices last week, "that the lesson which was taught ten years ago when irresponsible producers exploited salacious stories has failed in its effect. The industry should know that it was these free-lance wildcatting productions which brought upon pictures the lash of censorship. I am no moral prude, but I have seen billing of so suggestive a nature that I wondered that the police did not of their own volition have it removed. Hop scotching these sort of pictures in the old days—was what put our business in bad repute. Certainly the industry now can not afford to return to those mistakes of yesterday.

"I am convinced that the real leaders of the motion picture business realize that a continuance of such pictures is going to bring further state government restrictions and make it more difficult than ever for producers to film dramatic situations without incurring condemnation of censors. Many a picture has been edited by censors which did not deserve eliminations, but when censors see twenty-four sheets plastered over their own towns with suggestive matter on them, certainly they are going to look with more critical eyes at the film as it is reviewed. Fundamentally, censorship is all wrong. It has no place in a republican form of government, but the way to rid motion pictures of censorship is to cure the evils which brought it about.

"Vitagraph will offer one special every two weeks during the season of 1924-25. There is not a suggestive title among them. They are wholesome, clean, dramatic stories with punch and action. The authors from whom we have purchased these novels are themselves writers of clean fiction. Rafael Sabatini is one of the finest writers of romance of the day and he has never written a salacious line. A. S. M. Hutchinson is one of the best character portrait novelists living. Booth Tarkington is beloved by every American man and woman for his wholesome pictures of community life. James Oliver Curwood's novels of the Northwest are as clean as the mountain air. Basil King has treated with a sturdy pen the moral problems of today and has pointed the way always to better morals.

"These are the sort of writers whose works Vitagraph will continue to translate to the screen. It's a policy that has made Vitagraph millions of friends in the twenty-seven years of its production existence."

Sound Credit Basis for Theatrical Financing Hamilton National's Way

By A. C. EMERY,
President, Hamilton National Bank

WHEN we established an independent national bank in Times Square a little more than a year ago, our ambition was to build up a neighborhood institution to serve the needs of one of the busiest districts in the world—and since we have succeeded in placing over six thousand depositors in our bank, we must feel that there was a real need for the service we are rendering. Almost every caller in the earlier days would promptly say, "Well, I suppose your clientele is largely made up of theatrical and motion picture people"—the query suggesting at least that a bank handling theatrical business must be particularly careful in regard to whom it served. Our reply has always been that we are in Times Square to serve all interests without prejudice toward anyone.

Having chosen a site in the very center of the theatrical district and established a day and night bank we were certainly going to receive our theatrical and motion picture friends with an open mind and on as fair a basis as any other profession or business. We first sought to find out why when some substantial producers and distributors were willing to offer and even urge a bank or an individual to accept unduly liberal interest or returns for the use of money to produce and distribute individual pictures rather than to put such a firm capital foundation under their enterprise that they would be entitled to credit ratings comparable to other lines of business, and indeed it is amazing that many people in the largest industry in the United States should still be willing to pay anywhere from 10 to 30 per cent for money, while other and often more hazardous lines of industry would not contemplate paying more than six per cent under any circumstances.

We at once took the stand that any motion picture loans in which we participated must be put upon a basis sufficiently secure to entitle the borrower to our best discount rate, and the response on this basis has been most gratifying. We have established banking relations with many motion picture writers, players, producers, studios, laboratories, dealers, advertisers and distributors and we are very proud of the representative friends we have thus made.

Personally I do not like to hear bankers boast they have "never lost a dollar in motion picture financing." Why single out any one line of industry for such a comparison? I prefer to help our clients build their structure for motion picture credit as solidly as for any other business in the bank. There will be a percentage of credit loss in any line of business over a period of time and my concern is to have that percentage in the motion picture business compare favorably with any other line.

The writer is convinced that to a very large extent a high standard of business ethics prevails in the theatrical industry. Our attitude toward credits in motion picture financing, eliminating all bonus payments and high interest rates has naturally been appreciated and our clients co-operate with us in every way to so fortify and strengthen every loan situation that a first-class credit risk for any bank is developed and in addition we find these clients most loyal friends, ever seeking to help increase the strength of the institution they are interested in.

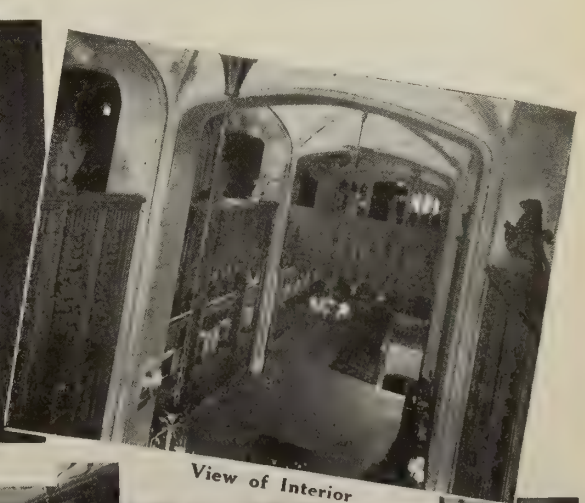
Unfortunately there is a number of the smaller producers who keep alive the speculative idea and almost insist upon a bank considering their proposition solely because they are willing and anxious to pay almost any price for the desired money rather than to put their business in shape to entitle them to the regular discount rate for all industry. Their explanation is always the same—"Such huge profits are certain to follow that they are willing to divide liberally," ignoring the fact that the unduly "large profit" business which can well afford bonus financing always suffers defeat and a wise or safe banker will frown on too high returns and instead help build up each client so firmly that the usual and fair law of averages may prevail.

We have not built a motion picture bank but an all-around commercial bank, seeking to serve all lines of industry on the same equitable basis, and I hope that every theatrical and motion picture organization will speed the day when their important industry will rank with all other industries in the credit world.

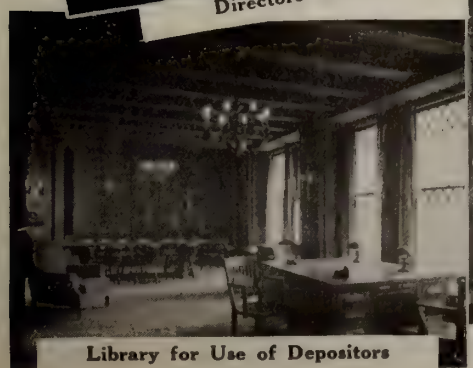
The entertainment of millions of people in America and elsewhere is too vital and important not to have their smaller and more independent sources of supply fostered financially to ensure a constant flow of new ideas and the development of the initiative of many individuals which has made our pictures lead throughout the world.

Directors' Room

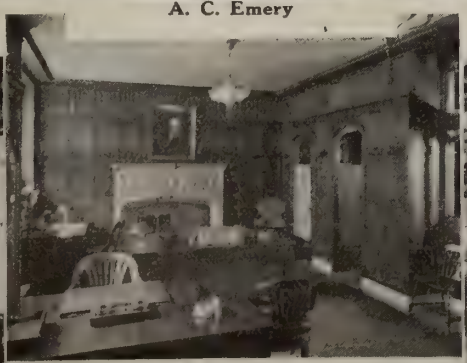
A. C. Emery



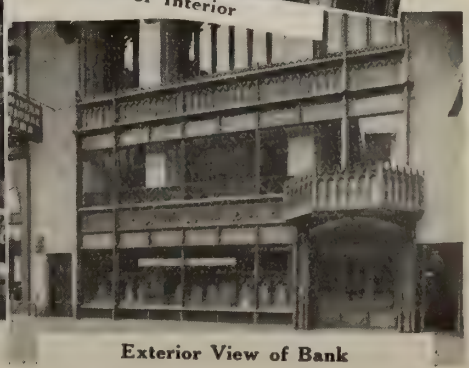
View of Interior



Library for Use of Depositors



President's and Vice-President's Office



Exterior View of Bank

Women Are Real Censors, Says Irving Thalberg to Delegates

THE women of the country are the real motion picture censors, regardless of all organized national and state boards, Irving G. Thalberg, associate executive of the Metro-Goldwyn-Mayer studios at Culver City, told a party of more than three hundred visiting delegates to the convention of the Federation of Women's Clubs who visited the studios.

"Regardless of what national, state and county boards decide of any motion picture, it is in your power to prevent any films being shown in your city," declared Thalberg.

"That is the real censorship, and it is the right kind of censorship. A picture may pass all the censor boards in the country with flying colors, yet you can prevent its being shown in your local theatre if you do not believe it is the right type of a picture.

"Metro-Goldwyn-Mayer is making pictures to please the public—to please you. The public supports the films; the millions of people who attend theatres. If that attendance should stop, naturally we should be ruined.

"With this true, it must be evident that we will not wilfully antagonize the millions of people who are making our business possible."

Thalberg declared that censorship boards, in his opinion, were valueless in that the decision as to whether a picture could show in the individual theatres was always to be made by the patrons of that picture.

Flinn on Sales Tour

John C. Flinn, vice-president of the Producers Distributing Corporation, is now on a country-wide business trip that will embrace a visit to the West Coast producers and all of the big film centers in the southern section from California to Florida, and the entire eastern territory.

Mr. Flinn left for San Franciso immediately after his company's sales convention in Chicago last Sunday. He will be enroute for about six weeks.

Cox Assisting Forman

Doran Cox, who has been asosciated with Fred Niblo for the past six years has been engaged by Hunt Stromberg to assist Tom Forman in the direction of Harry Carey in "Roaring Rails."

"Roaring Rails" is the fourth picture in the Harry Carey series of Westerns to be distributed by the Producers Distributing Corporation.

Books "Being Respectable"

The entire southern circuit of Famous Players theatres are signed to play "Being Respectable," current Warner Brothers release, in an arrangement just closed by Sam E. Morris of the Warner organization. Such important houses as the Howard in Atlanta, Ga., and the Palace in Dallas, Texas, are covered in the blanket contract.

Hays Off for West

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has left for Hollywood on one of his semi-annual visits to that centre of motion picture production. He will arrive at his New York office again in about four weeks.

"Babbitt" Neatly Advertised by Warners in New York City

"BABBITT," the Warner Brothers classic of the screen, from the novel of Sinclair Lewis of the same name, which opened at the Rivoli Theatre in New York City last Sunday, was ushered in with one of the most extensive advertising and exploitation campaigns ever witnessed in this city.

Hundreds of merchant window tie-ups in all sections of the city were arranged. This co-operative advertising campaign included windows attractively dressed with signs, pictures of the stars in the picture and articles of merchandise, including books, jewelry, automobiles, sporting goods, clothing, shoes, radio sets and perfumes

The Studebaker automobile agencies on Broadway gave their entire windows for life-size cutouts of Carmel Myers and Willard Louis tying up with their cars. These two windows were so attractively dressed with the new Twin Six touring car and stills from the picture that all during the day people gathered in crowds before them.

The windows of six Liggett drug stores, on the most congested corners of the city, all displayed illustrated copies of "Babbitt" with a number of pictures from the production. Many other stores co-operated.

Jail holds no terrors for Arthur Rankin and Lucille Ricksen, popular young stars of F. B. O.'s big Autumn special, "Vanity's Price."

Plays to Record Business

"Covered Wagon" Smashes Figures in Lander, Wyoming

Probably the most remarkable record yet achieved by "The Covered Wagon," considering the size of the town, was set up the first week in July at Lander, Wyo., where the Cruze production was given its first showing in the state. The facts are briefly given in the following wire received in Salt Lake from Manager Otis P. Fish, of the Grand Theatre, Lander, and relayed to the Paramount home office by District Manager Louis Marcus:

"Just closed first Wyoming run on 'The Covered Wagon.' I'll tell the show world there never was a picture like it. Broke all past records four times over and dozens saw it second and third times, many driving over a hundred miles to see it. Citizens of Lander and myself are truly grateful to you, to Mr. Wilson and to Paramount for privilege of showing this marvelous production."

Lander is a town of 2,133 population. Manager Fish, realizing the tremendous box-office possibilities in the Cruze picture, laid his plans for the engagement weeks ahead.

Nation-Wide Chain of Live Wires Handle Warner Product from Coast to Coast

TO the powerful and efficient system of distribution under which the Warner Brothers' organization has been operating for the past three or four years is due a not inconsiderable portion of the phenomenal success that has crowned the efforts of the four Warner brothers.

With studios among the largest and among the best equipped in the country, directors of tried ability and renown, story material that has proven its appeal and popularity under such masters as Belasco and other famous playwrights and authors, stars whose names and past performances mean inflated box office receipts and a producing unit of picked experts, the Warner Brothers felt, and rightly so, that their product deserved distribution of the highest calibre procurable.

Instead of handing the Warner product over to distributors throughout the country and then letting them do the rest, Warner Brothers have given unceasing thought and the most careful consideration possible to those organizations chosen to handle the distributing end of their business, and then opened the resources of the home office to them.

In other words, each and every one of the offices that is distributing Warner product is not a nindependent sales office, but is a potent, highly efficient distributing center and specializes in Warner service in that particular territory, giving exhibitors product backed up by the integrity of the Warner Brothers organization.

As a further proof of the close relationship between the Warner home office and its distributing exchanges, came the announcement about a month ago, following the yearly sales and policy convention held at the Coast studios, that a committee of exchange managers had been appointed, seven in number, who would assemble four times a year in executive session with the heads of the Warner organization, to decide on all matters of Warner policy—production, sales, distribution or any other angles that would arise.

Of the forty offices that are now handling the distribution of the Warner Brothers Classics of the Screen throughout the country, the following committee was chosen: Bobby North of the Apollo Exchange, New York City; Morgan Walsh of George Oppenheimer, Inc., San Francisco; Charles Skouras of the St. Louis Film Exchange, St. Louis; J. F. Cubberley of the F. & R. Film Company, Minneapolis; W. D. Shapiro of the Franklin Film Company, Boston; Eddie Silverman of Film Classics, Chicago, and a seventh member to be selected by the other members of the committee.

One feature of the Warner distribution system is the schedule of production by year—and the selection of distributors at the beginning of each season, to handle the product for the ensuing yearly period.

It is interesting to note that for the season 1922-23, during which time Warner Brothers produced the "7" pictures, the line-up of distributors proved so successful that when it came to choosing men for the 1923-24 season that saw the remarkable achievement of the "18" Classics of the Screen, very few changes were necessary. And even more astounding is the strength and efficiency of the distributing nucleus that has primed its guns for the coming season that, from all indications at the present time, will see the "20" Warner Classics of the Screen sweep the country with even greater success than heretofore.

The line-up of central distributing offices for the 1924-25 season reads as follows: Oscar S. Oldknow, president of the Franklin Film Company of Boston, Mass.: Phil Kauffman, general manager of the Regal Films, Ltd., of Canada; Edwin Silverman, manager of the Film Classics of Illinois, Chicago, Ill.; H. L. Charnes, president of the Film Classics Company of Cleveland, O.; W. G. Underwood, president of the Specialty Film Company of Dallas, Texas; Bobby North, president of the Apollo Exchange of New York City; A. L. Kahn, president of the Film Classics of Kansas City, Kansas City, Mo.; Carl Reese, manager of the Premier Pictures Exchanges, Inc., of Des Moines, Ia.; E. G. Tunstall, president of the Tunstall Film Exchange, Inc., Milwaukee, Wis.; J. F. Cubberley, general manager of the F. & R. Film Company, Minneapolis, Minn.; L. M. Ash, general manager of the Creole Enterprises, New Orleans, La.; L. Berman, president of the Independent Film Corporation, Philadelphia, Pa.; Harry Hynes, manager of the St. Louis Film Exchange, Inc., St. Louis, Mo.; Morgan A. Walsh, manager of George A. Oppenheimer, Inc., San Francisco, Cal.; L. K. Brin, president of Film Classics, Inc., Seattle, Wash.; L. T. Fidler, manager of Kwality Pictures, Denver, Colo., and Col. A. C. Bromhead, director-general of Gaumont Company, Ltd., of England.

Nearly every one of the above offices has under its control several sub-branches, so that no opportunity, no town, however small or insignificant, is overlooked or neglected.

Change Fox Title

Fox Film Corporation announces that the latest star series attraction with Shirley Mason, recently completed at the West Coast studios under the title of "The Phantom Jury," will be released early next season as "The Great Diamond Mystery." Denison Clift directed this production. The story is by Shannon Fife and the scenario was written by Thomas Dixon, Jr. The other principals in "The Great Diamond Mystery" are Jackie Saunders, Harry Van Meter, John Cossar, Philo McCullough, Hector V. Sarno, "Buster" Collier, Jr., and Engenia Gilbert.

Top row (left to right)—L. K. Brin, president, Film Classics, Inc., Seattle; Harry Charness, president, Film Classics Co., Cleveland; Phil Kaufman, general manager, Regal Films, Ltd., Toronto; Morgan A. Walsh, manager of San Francisco office; A. L. Kahn, president, Film Classics, Kansas City; J. F. Cubberly, general manager, F. & R. Film Company, Minneapolis; Oscar S. Oldknow, Southern States Film Co., Atlanta.

Bottom row—E. Silverman, manager, Film Classics of Illinois, Chicago; L. Berman, president, Independent Film Corp., Philadelphia; William D. Shapiro, president, Franklin Film Co., Boston; George A. Oppenheimer, manager, Los Angeles office; W. G. Underwood, president, Specialty Film Co., Dallas; E. G. Tunstall, president, Tunstall Film Exchange, Milwaukee; L. T. Fidler, manager, Quality Pictures, Denver.

Paramount presents William Farnum in "The Man Who Fights Alone."

M. P. D. A. Has a Committee Pass on Stories Submitted

THE Motion Picture Directors' Association has devised a plan in selecting stories for the productions they will make during the coming year. The association amusement reads:

"A committee of six well-known directors has been appointed by the association to pass on all stories submitted. Before a story is considered, it has to be either a famous stage success, a popular book by a noted author, or else a story that has been published in a widely read magazine.

"After the story is accepted, this same committee makes suggestions and criticisms as to bringing out its more important features, together with an approximate estimate of what the production will cost. Their estimate of cost and suggestions then go to the Executive Council for approval, after which the continuity is written.

"By handling stories in this manner, the very best creative brains in the directorial field, will enter into the making of each Blue Ribbon Feature. But, it will not add a penny to the production cost, as these six directors do not receive any salary while performing this service.

"They will produce sixteen superb features for the coming season, with a possibility of two additional super-productions. All will go out to the public under the Blue Ribbon trade-mark; through Grand-Asher."

Baby Peggy Pulls Huge Crowds Appearing With Her New Film

BABY PEGGY iin "Captain January," a Principal Pictures Master Production, had its second world's premiere showings on Monday, July 14, at the Grand Opera House, Pittsburgh, and the Palace, Philadelphia. At each showing tremendous crowds attended the performances. Baby Peggy herself, accompanied by her parents, Mr. and Mrs. John T. Montgomery, made a personal appearance at the Grand Opera House and was greeted by thousands.

Motion picture critics of the Pittsburgh and Philadelphia papers were enthusiastic in their praise of "Captain January," which they termed one of the best pictures of the year.

Baby Peggy arrived in Pittsburgh from Philadelphia on the morning of July 14, and was received by a big crowd. First the Pennsylvania Railroad adopted her as its mascot and G. M. Sixsmith, superintendent of passenger traffic, presented her with a huge bunch of roses. Then she was lifted into the cab of a mogul engine and posed for a photograph with C. G. Frey, veteran engineer.

Next she was escorted by delegations of Girl Scouts of America through the city.

Gets Use of Name

Samuel Goldwyn by Amicable Arrangement Again Has Right to 'Be Himself'

Samuel Goldwyn is now able to answer the question, "What's in a name?" particularly in regard to the name of Samuel Goldwyn.

In an amicable agreement drawn up outside of court, it is now decreed that Samuel Goldwyn is again privileged to use his name in pictures without tacking on the now famous slogan, "Not now connected, etc."

Papers, relegating this right to Samuel Goldwyn, were signed by officials acting for the Metro-Goldwyn Company and Samuel Goldwyn personally, in which it is stated that on all pictures produced by him, the inscription borne on the film and posters can hereafter read, "Samuel Goldwyn Presents."

The case of Samuel Goldwyn and his name attracted nation-wide attention when about a year ago the court ruled that whenever the name of Samuel Goldwyn appeared, the line, "Now now connected with Goldwyn Pictures" must also appear in exactly the same size and style of type as the name.

Legal talent on both sides were ready for a protracted struggle on this mooted question of a man and his name, it being generally believed that appeal after appeal was to be considered.

However, the recent merger of the Metro Company and the Goldwyn Company, helped simplify matters, it being the current opinion at that time that it would be for the best interests of all concerned to settle the matter on a friendly basis outside the court room, thereby permitting Samuel Goldwyn the use of his name which had been before the public for many years as a smybol of screen entertainment of a high order, without unnecessary legal entanglements on either side.

New Preferred Cast

The complete cast for the Preferred Picture, "The Breath of Scandal," the first release on next season's program for B. P. Schulberg Productions, Inc., has been assembled. It includes Patsy Ruth Miller, Jack Mulhall, Anna Q. Nilsson, Phyllis Haver, Huntley Gordon, Robert Ellis and Myrtle Stedman.

Scene from Paramount's "The Man Who Fights Alone," starring William Farnum.

Wisconsin Exhibitor Heads Campaign for Convention

WITH the state convention scheduled for August 19 and 20, Henry Staab, executive secretary, and Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, are putting forth their best efforts to "sell" their organization to exhibitors throughout the Badger state.

Staab, aiming to make the convention a record breaker for attendance, has begun a tour, holding district conventions at various points at which non-members and members are invited to attend on an equal footing to learn of the benefits of organization.

The first of these meetings was held at New London and was attended by fifteen exhibitors from that district including five non-members. Before the meeting was over every one of the five had volunteered to join, Staab pointing out how his organization was fighting the exhibitors' battles in the matter of taxation, arbitration and against fanatical reforms.

Encouraged by his reception at New London, Staab immediately made plans to hold meetings at the following places, at which, however, a greater number of exhibitors will be invited than at the first session: Magee Opera House at Evansville for exhibitors from Rock, Dane and Green counties; Tracy's Gem Theatre at Plattsville for showmen in Grant, Iowa, Crawford and La Fayette counties; the Bell Theatre at Sparta for exhibitors from Vernon and La Crosse counties; the Unique Theatre at Eau Claire for exhibitors from Chippewa and adjoining counties.

Seegert has issued a warning that it is dangerous to believe that there is no further excuse for an exhibitor organization just because the admission tax has been removed.

"There are still other battles to be fought that are just as important," he declared. "Chief among these is the fight against state censorship. I have information that several bills are already being prepared for presentation before the next legislature which would clamp a drastic censorship lid upon Wisconsin. It is necessary that exhibitors present a united front and lay plans at once to combat this evil. If we stand together, we can defeat the reformers; if we stand alone they will have an unobstructed path to victory.

"Sunday closing also presents a problem that our organization must combat. Likewise, there is a possibility of a state tax on theatres, a possibility even more obnoxious than the tax we have just succeeded in overthrowing.

"The music tax is another evil that must be fought."

New Lyons Comedy

Eddie Lyons has just finished "Her Other Husband," an Eddie Lyons Arrow Special in which Lillian Hackett supports Eddie in some of the funniest situations imaginable. Instead of the usual trio, this is an inharmonious quartette that is a worse mixture than "Amateur Hooch."

C. B. C. Signs Mayo

Frank Mayo has been engaged by C. B. C., to play the lead opposite Alma Rubens in the forthcoming Columbia Production, "The Price She Paid," which is based on the popular novel by David Graham Phillips.

Signs Doris Kenyon

Popular Actress Placed Under Contract by First National for Featured Roles

Doris Kenyon, equally well known on stage and screen, has been placed under contract by First National to play featured roles in its own productions for a term of years. Before starting work under the new contract, Miss Kenyon will appear in two productions from outside sources to be distributed by First National. These are "Born Rich," the first production from Garrick Pictures Corporation, and "Doctor Nye," Thomas H. Ince's picturization of Joseph C. Lincoln's novel.

Her first picture for First National will be "If I Marry Again" from a magazine story, published in Metropolitan, which has been acclaimed as the most powerful drama of the season. It will be a special production supervised by Earl Hudson and directed by Charles Brabin.

Current Week Marks Release of Universal's "Blind Husbands"

THE importance of the current week as far as releases for the period are concerned lies in the fact that it is the official release date of "Blind Husbands," the first picture that Erich von Stroheim made and the picture that made him famous. It has been said of this picture by many who speak with the voice of authority that it will never grow old. Certainly its technique and direction were years ahead of the time, so far ahead, in fact, that in many places they were little appreciated. Innovations of the radical nature that are embodied in the story treatment of "Blind Husbands" marked an epoch in the production of motion pictures. This epoch was scarcely appreciated by the rank and file of motion picture audiences. Its impression was made more particularly on producers, directors, actors and critics. They all hailed "Blind Husbands" as a milestone in moving picture history.

Today "Blind Husbands" has the same astonishing appeal that it had six years ago. Moving picture direction, it is true, has caught up with it but has scarcely gone ahead of it. One of the most astonishing surprises in connection with it is the number of twists introduced into "Blind Husbands" which have been taken bodily and utilized by other directors and the same director in later productions. To see "Blind Husbands" again is to realize where they originated.

The short product scheduled for the week includes a single reel Universal comedy featuring Bert Roach and Alice Howell, entitled "Bluffing Bluffers"; the fifth chapter of the Universal serial, "The Iron Man," featuring Albertini, European strong man, and entitled "False Trails"; "Budding Youth," a two-reel Century Comedy featuring Buddy Messinger; and "Flying Eagle," a two-reel Indian feature with William W. Lawrence.

Engages Brabin

First National Pictures has placed Charles Brabin under contract to direct for it "If I Marry Again," a story recently published in the Metropolitan Magazine which attracted great attention for its powerfully dramatic theme and its tense situations.

Scene from "The Lawful Cheater," an Associated Exhibitors' release.

Cut Out "Concealed Diplomacy" Declares Arthur N. Smallwood

By ARTHUR N. SMALLWOOD
President Producers' Distributing Guild

MORE and Better Advertising! That's a slogan fit to go with Greater Audiences and Bigger Profits!

The motion picture industry has outgrown its infancy. It's time to stop feeding it pop. Publicity, from being a great aid in the growth of the picture game, has become a cheap grafter. It is the illegitimate child of Advertising matured into a discredited, concealed diplomacy, honest neither to journalism, its patron, or advertising, its parent.

Publicity tells about. Advertising is a sales broadcast. It sells. It presents forcefully and without waste of energy the special inducements that stimulate patronage and build good will.

The industry needs more carefully thought-out advertising in its trade press and a greater volume of it. Reiteration and duplication are the agents which will enhauce the values of motion picture product. Such a program demands a $20,000 trade advertising appropriation where it is getting a scant $1,000 per picture.

Astounding, isn't it? There seems to be an impression in the trade that the big producer-distributor organizations set aside large and adequate trade press appropriations for each of the forty or sixty or eighty productions they annually produce and distribute. Not so. A careful checkup brings to light the pertinent fact that their meagre support actually averages less than $1,000 per picture!

Less than 1 per cent of the negative cost invested in the motive power of direct selling!

Though through all forms of advertising the motion picture industry spends less than 2 per cent of negative costs, manufacturers in other lines profitably spend more than 10 per cent of total sales for this purpose. And if any business requires great outlay in building up those intangible values that create exhibitor and popular demand for pictures, it is the motion picture industry, the most typically show business of them all. The advertising allotment for the picture business should be 20 per cent as a rule with a greater quota of expenditure for the unusually meritorious picture.

Trade Press Meritorious

The trade press is entitled to 25 per cent of this.

Without adequate advertising revenue the trade papers cannot render the invaluable service they represent to the industry. We need news and news alone in the text pages of our trade papers. The "free puffs" engineered by the publicity hounds no longer fool anybody. But they interfere with the functioning of the trade journal as an upbuilder of morale and a corrector of trade evils by weakening their value to their exhibitor readers.

Advertising should convey to the exhibitor not merely the announcements which constitute the greatest portion of trade journal advertising today. They should give the exhibitor the material with which he can exploit his picture and make it register at the box office!

They should not only sell the exhibitor but help him sell his public!

Twenty million dollars spent in motion picture advertising nationally would be only 14 per cent of negative costs. A proper proportion of this feeding the trade press would increase its power to do good for its advertisers and the industry generally.

This is the advertising principle upon which P. D. G. is being built. And since advertising success is based upon the principles of repetition and duplication there is room for all the trade papers we have in the field today. All are rendering a service. It would be no less than a calamity if our trade press were limited to one or two journals. Competition is just as essential in the field of trade journalism as open competition is necessary in production, distribution and exhibition of motion pictures. We cannot foster monopoly in any branch of the great motion picture industry!

Look at our trade journals today. An inadequate advertising section compares unfavorably with pages of text preponderantly devoted to publicity that should be covered by additional advertising. The publicity is rarely accorded the courtesy of a reading by the exhibitor subscribers. They look for their production "dope" in the advertising section. They expect to find news elsewhere. The rest—aside from personality stuff—is uninteresting.

And for whatever lack of interest quality the trade papers suffer from the advertisers are to blame. They advertise principally as a matter of trade custom and form. And their advertisements, nine times out of ten, reflect this attitude. They don't sell. They merely tell about, which function publicity itself is better equipped to handle.

DeMille Unit to N. Y.

Cecil B. Coming Here to Make Only "The Golden Bed"

Cecil B. DeMille's entire producing organization will leave Los Angeles the early part of September, traveling by boat through the Panama Canal to New York where Mr. DeMille will make his next production for Paramount at the Famous Players Long Island studio. This picture is "The Golden Bed," which is now being written for the screen by Jeanie Macpherson from Wallace Irwin's novel, "Tomorrow's Bread." Mr. DeMille is now nearing the completion of his current production, "Feet of Clay," adapted by Beulah Marie Dix and Bertram Millhauser from the story by Margaretta Tuttle.

Although "The Golden Bed" will be the first Cecil B. DeMille picture to be made outside of California, the Paramount director-general disclaims any intention of making his permanent headquarters in the East.

"This announcement," he said, "is not to be interpreted as meaning that I am leaving Hollywood. My entire life is centered here and will continue to be. I simply am going to make one picture in the East because 'The Golden Bed' is of such a type that it can be made there more easily."

As soon as "The Golden Bed" is completed Mr. DeMille will take a short vacation.

Back in Their Offices

Exchange managers and executives of Educational Film Exchanges, Inc., returned to their offices last week after what was described as the most successful convention ever held by that company.

E. W. Hammons, president of Educational, on his return to New York, was enthusiastic over the reception accorded the visiting executives and exchange managers by the officials of the city of Los Angeles, and by the producers of comedies for Educational release.

William Fox presents "Flames of Desire," a Denison Clift production.

Annual convention of the M. P. T. O. of New York State visiting the Rudolph Wurlitzer Manufacturing Company plant at North Tonawanda, New York.

Michael Walsh Is New Head of M. P. T. O. of New York

THE Motion Picture Theatre Owners of New York terminated their convention at Buffalo late last week by electing Michael Walsh of Yonkers to succeed William Brandt as president of the organization, from which position he retired. Sam Berman of Manhattan and Charles Hyman of Niagara Falls were retained to continue their offices, those of executive secretary and treasurer, respectively.

The outstanding achievement of the convention was the adoption of the new district plan of organization through which the State is divided into three zones, with New York, Buffalo and Albany as the key cities. There will be seven directors in each zone. The territories covered by each zone are the same as those now used by the distributing companies. The zones, while dealing with all business matters and problems of exhibitors in their territories, will also work with each other, and the State organization is retained.

The convention adopted some strong resolutions. The exhibitors demanded that the fight against censorship be continued, it being the sense of the delegates that this thing is un-American in principle and should be fought to the last ditch. It was also declared that the uniform contract still had a number of burdensome clauses and the officers were requested to hold a meeting at once with the producers and distributors to eliminate them.

A demand was made that "The Sea Hawk" be delivered to exhibitors as called for in existing contracts. E. A. Eschmann, general sales manager, however, was thanked for his statement in which he declared this would be done. This, said the exhibitors, was an example of fair play, which was to be commended.

"Mass booking" was denounced and it was decided to investigate the mergers of the big distributing and producing companies. The practice of producers to label their features with misleading and at times suggestive titles was lamented and notice will be sent out asking that it be stopped.

(1) That fifteen directors be elected, five representing each of the following shipping zones, New York, Buffalo and Albany, and that the names of each director for each particular zone be mentioned on the floor and confirmation of each selection be approved.

(2) The election of the directors at this convention shall be subject to ratification at the first authorized meeting called in each zone.

(3) The five directors of each zone will elect a chairman who shall act as a vice-president of the organization.

(4) The foregoing board of directors when elected shall act as a nomination committee for president, secretary and treasurer.

(5) No one member of the organization shall hold more than one office.

(6) The board of directors shall consist of the five directors elected from each zone. The president, secretary and treasurer shall act as ex-officio members of the board of directors of this organization without vote. The president shall act as chairman of the board of directors.

(7) The board shall meet at least once a year in each respective zone at the call of the president or upon a call of the majority of the board of directors.

(8) The five members representing each zone will be autonomous in the conduct of their business affecting their respective territories. Each zone shall be responsible for a fixed quota of the budget as designated by the convention and any other assessments in proportion to this fixed quota as voted by the board of directors.

(9) It is further recommended that the president shall designate one member in assembly districts to act as a member of the state committee of this organization.

The following directors were nominated and later elected for each zone:

New York—Charles L. O'Reilly, New York City; William Brandt, Brooklyn; John Manheimer, Brooklyn; Rudolph C. Saunders, Brooklyn, and Michael Walsh, Yonkers.

Buffalo—J. H. Michael, Buffalo; James Roe, Syracuse; Howard J. Smith, Buffalo; William Dillon, Ithaca; A. C. Hayman, Niagara Falls.

Albany—Sam Suckno, Albany; W. W. Farley, Schenectady; J. Meyer Schine, Gloversville; Vic Warren, Messina; Louis Buettner, Cohoes.

This report was amended to have seven directors in each zone. The other two men will be elected at the first meeting in each zone.

Cleaner Films Policy

M. P. T. O. of Wisconsin Invites Censors to Address Convention

In line with their policy of co-operating with agencies striving for cleaner pictures, officials of the Motion Picture Theatre Owners of Wisconsin have arranged for speakers from the National Board of Review and from the Milwaukee Censorship commission to address the annual convention of exhibitors in Milwaukee Aug. 19 and 20.

Names of the speakers have not yet been decided upon, according to Henry Staab, executive secretary of the exhibitor organization.

"Wisconsin has been the pioneer in the fight for clean pictures and it is therefore only natural that we should have censorship officials address our convention," Staab declared. "As a member of the Milwaukee Censorship commission I have found that exhibitors have given remarkable co-operation in the matter of eliminating objectionable films, sometimes even at a loss to themselves."

Staab Wins Over Madison, Wis., Reformers to Exhibitor View

AROUSED by what they termed "salacious exploitation" in connection with the showing of "Flaming Youth," "Daughters of Today," and a few other pictures, a number of clubmen and clubwomen of Madison, Wis., at a recent mass meeting drew up plans for a fight to obtain a drastic local censorship ordinance, but agreed to drop their efforts in this direction after listening to an appeal from Henry Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin.

Staab appeared before the meeting in response to a hurry up call from F. J. McWilliams, former president of the theatre owners and a prominent Madison exhibitor, after the latter had learned that a report recommending a censorship ordinance was to be introduced.

His ability to persuade the reformers from carrying out their aim lay in his explanation that exhibitors themselves are fighting for the very things the clubmen and clubwomen stand for.

"The blame lies not with the exhibitor, but with the producer and the public," Staab declared. "The exhibitor is anxious to co-operate with you in every way to bring about cleaner pictures and cleaner advertising.

"Rather than fighting for a censorship ordinance, you ought to do all in your power to boost clean, wholesome pictures and warn against attending those of the objectionable variety."

Star in Marital Film

Conrad Nagel and Claire Windsor have been selected to play the leads in "So This Is Marriage," the next Metro-Goldwyn-Mayer production which Hobart Henley is making from an original story by Carey Wilson. The story deals with the difficulties of a young married couple who entered into marriage with no other knowledge of it than the hearsay evidence of their parents.

Edits "Desires of Men"

Katherine Hilliker, film editor, has been engaged by Grand-Asher to edit their latest release, "Desires of Men," an R. William Neill production starring Marie Prevost.

Scenes from one of Paramount's "Famous Forty." Betty Compson in "The Female," a Sam Wood production.

Chadwick Goes to West Coast to Supervise Producing Units

I. E. CHADWICK, president of Chadwick Pictures Corporation, is leaving for the coast this week to start two of his producing units on productions which he is releasing on the state right market under the Chadwick Franchise Plan. This series will consist of nine special pictures to be known as "The Chadwick 9" and a number of them have already been completed and are now ready for distribution through the franchise holders. The remaining productions will be completed in time for Fall release.

Before leaving Chadwick issued a statement in which he detailed the progress of his company and plans for the future. He said that four specials have already been completed. The pictures now ready are "I Am the Man," starring Lionel Barrymore who is supported by Seena Owen, Gaston Glass and Flora Le Breton; "The Painted Flapper," a John Gorman production, starring James Kirkwood, Pauline Garon, Claire Adams and others; "The Fire Patrol," a Hunt Stromberg production of the stage success by Harkins and Barber with a notable cast of players. Among whom are Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Jack Richardson, Spottiswood Aitken, Johnny Harron, Charlie Murray and Hank Mann; the second Lionel Barrymore special, "Meddling Women," in which this star is supported by Sigrid Holmquist and Dagmar Godowsky. The third Barrymore special will be from a current stage success and will be made in the East immediately upon the return of Barrymore from Europe.

As soon as Chadwick arrives on the coast he will start production on "The Tom Boy" and "The Street Singer."

Chadwick said: "I am very much pleased with my productions and the reception they are meeting on the Independent market. Our 'Franchise Plan' seems to be just what the live Independent exchangeman wants and that is proven by the men who have been quick to see the advantages of this plan and the merit of our productions and have secured them for their respective territories. I am proud of our pictures and proud of the men who are distributing them. The greater part of the country is already disposed of and negotiations are now under way which will be consummated shortly for the remainder of the territory."

It is the plan of the Chadwick Pictures Corporation to conduct an intensive and prolonged advertising campaign to the exhibitor through the medium of the trade papers. It is Chadwick's belief that in the past the independently produced and distributed picture has not received advertising of sufficient volume and over long enough a period to be of real help to the exchange handling it and he does not intend that this shall be the case with his product.

Title Changed

The title of the second Regal Pictures production starring Jacqueline Logan originally announced as "Limehouse Polly" has been changed to "Off the Highway."

"Off the Highway" will be released by Producers Distributing Corporation on January 25 of next year.

Keegan Joins Franklin

Jack Keegan has been appointed director of publicity and exploitation for the Franklin Film Company, with offices in Boston.

Keegan has had a wide experience in the motion picture game, having been with First National and more recently assistant to Raymond Cavanagh, director of exploitation for Universal Pictures. Until lately he has been with Hodkinson, handling exploitation for the pictures. He arranged the showing of "The Hoosier Schoolmaster" for notables in Washington, D. C., among them Senators James E. Watson and Samuel E. Ralston, the man who was one of the dark horses for the Democratic nomination.

Editing "Bandolero"

Abandoning his plans to tour Europe, Tom Terriss returned here last week on the Leviathan and is already busy with the cutting and editing of his newest production, "Bandolero," which he filmed in Spain for Metro-Goldwyn release. Rodney Hic'ock, Mr. Terriss' assistant, brought a print of this production back several weeks ago.

A non-skid slant in "Head On," an Educational-Cameo comedy, featuring Cliff Bowes and Virginia Vance.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

St. Louis Enjoying Building Boom—More Theatres Planned

Theatre construction in St. Louis, Mo., is on the boom. Marcus Loew's new State Theatre, Eighth street and Washington avenue, will throw open its doors early next month, while Freund Brothers' Kingsland Theatre on Gravois Avenue is also ready for occupancy.

Excavation for the foundations of William Goldman's Million Dollar St. Louis is proceeding very rapidly, while Dame Rumor has it that another big picture theatre will soon grace the sky line of Grand boulevard in the vicinity of the Missouri and Grand Central.

Downtown two lots on Market street between Broadway and Sixth street changed hands recently and in financial circles it is reported that a picture house will be erected thereon to cost upwards of $250,000. This is near the Market stret widening Plaza at Sixth street and directly opposite from the Grand Opera House.

In South St. Louis, Fred Hoelzer, owner of the Ivory and Marguerite theatres, has purchased the old Carondelet Turner Hall and is tearing down that structure to make way for a modern theatre to seat about 1,500 persons. The contract for this work has already been awarded to Fred Voirol of 128 West Koelh street, St. Louis. The site of the new theatre is several blocks from the Ivory Theatre, being at Robert and Michigan avenues.

Fred Wehrenburg also has plans for a modern theatre at Grand avenue and Meramec street, and eventually intends to erect another house at Grand avenue and Bates street. The distance between the two proposed houses is one mile, so they will not interfere. Both are located in rapidly growing districts at present without adequate theatres.

Several other houses are contemplated for outlying districts of St. Louis, but the plans have not progressed for enough to be announced at this time.

John Biler, proprietor of the Dixie Theatre, New Madrid, Mo., has announced plans for the remodeling of his show house. An entire new concrete front is to be installed. The ticket office will be placed in the center with large swinging doors on either side. The walls will be repainted and other extensive repairs will be made. The house will have a seating capacity of 500 when the work is completed.

Harry Redmond, owner-manager of the Majestic Theatre, East St. Louis, Ill., was confronted by a highwayman as he entered the garage at his home, 912 Pennsylvania avenue, St. Louis, at 2:30 a. m. The robber demanded the diamonds Redmond was wearing. Instead of complying, Redmond scuffled with the bandit and took his revolver from him. He then fired two shots at the would-be robber as he fled. The escaping man stumbled and fell but got up again and ran to an automobile parked a short distance away.

J. C. Moberly has purchased the Idle Hour Theatre, Humphreys, Mo., from T. R. Jesse of that city. He plans to reopen after making repairs and redecorating the place.

The Cuba, Mo., High School Theatre has closed until September.

The Majestic Theatre, Bowling Green, Mo., is operating but two nights a week during the summer season.

Motion picture exhibitors of St. Louis put on a big automobile parade Saturday, July 12, on behalf of Director of Public Safety James N. McKelvey, who is a candidate for the Republican nomination for sheriff. There were about 108 exhibitor machines in line, while in the tour downtown many other automobiles joined the parade. Joseph Mogler, head of the local motion picture exhibitors' organization and a member of the Republican State Committee, arranged the tour.

John Goodnight owner-manager of the picture house at Warrensburg, Mo., has gone to Rochester, Minn., to undergo treatment by Mayo Brothers, the celebrated specialists of that city. During his absence his brother, Charley Goodnight, of De Soto, is looking after both houses.

Joe Bietrich has opened a new airdome at Sarah street and West Pine boulevard, St. Louis.

Billy Sohm, the popular Quincy, Ill., exhibitor, with his wife, is spending the summer at their beautiful cottage on the upper stretches of the Mississippi River.

R. L. Weber is reopening the Rialto Theatre at Jacksonville, Ill., on August 15.

Tom Meyers, manager of the Capitol Theatre, St. Louis, is motoring to California.

A. E. Endler, owner of the New Liberty Theatre on Franklin avenue, plans to reopen the Chippewa Theatre, Broadway and Chippewa street, St. Louis, on July 20.

Out-of-town exhibitors seen along Picture Row during the past week were: Theodore Davis, Moberly, Mo.; Green Luttrell, Jacksonville, Ill.; O. C. Calvin, Washington, Mo.; John Rees, Wellsville, Mo.; Charles Goodnight, De Soto, Mo.; C. C. Jones, Cambria, Ill.; Messrs. Paul and Overton, Lyric Theatre, Winchester, Ill., and Messrs. Wahl and Worcester, Kil Kare Theatre, Woodriver, Ill.

Washington, D. C.

Samuel M. Boyd, who for a number of years was secretary to Harry M. Crandall, has assumed the office of executive secretary of the Film Board of Trade. Upon his admission to the bar of the District of Columbia, Mr. Boyd resigned the position he held with Mr. Crandall to engage in the practice of law with the firm of Leckie, Cox and Sherier. While withdrawing from their offices he will continue with his law work but will also assume charge of the affairs of the film organization. Mr. Boyd has been very active in association work having served as secretary to the Motion Picture Theatre Owners' Association here and to the Grievance Committee representing the theatres and exchanges in the settlement of disputes. He is well equipped for the work he now is undertaking.

Corbin Sheild, well known as the manager of local as well as Virginia theatres, has joined the exploitation forces of the Famous Players-Lasky Corporation and will operate in New York and Albany. Mr. Sheild was for some time with Moore's Rialto Theatre on Ninth street.

Lake Hopatcong will be made the headquarters of the executive staff of the Crandall organization for the next thirty days. Members of the staff and their families are making their annual pilgrimage to that resort. Included in the party are Mr. and Mrs. Harry M. Crandall and their daughters, the Misses Mildred, Olga and Dorothy Crandall; Joseph P. Morgan, general manager of the Crandall theatres, and Mrs. Morgan; John J. Payette, assistant general manager, and Edwin A. Sherwood, manager of Crandall's Exhibitors Film Exchange, Mrs. Sherwood and their son, Edwin, Jr.

For Release in August—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The LEGEND of HOLLYWOOD"
with PERCY MARMONT and ZASU PITTS
ADAPTED BY AL COHN
from the PHOTOPLAY MAGAZINE story by FRANK CONDON
DIRECTED and PRODUCED BY RENAUD HOFFMAN

Farash's Schenectady Strand Damaged by Fire on July 11

The Strand Theatre, in Schenectady, owned and operated by Farash Theatres, Inc., was damaged to the extent of several thousand dollars by fire of an unknown origin discovered early Friday morning, July 11. It is thought that the fire originated from a short circuit in wires leading to the organ. When discovered by one of the city's policemen, the flames had made such headway that smoke was coming from the building. Although the fire was confined to the stage and the vicinity of the organ, the damage was considerably greater, due to the fact that the blaze had worked behind the asbestos screen which was necessarily demolished by the firemen in fighting the flames. The stage was also badly damaged. The real extent of the loss will not be known until the organ has been inspected by an expert. William Shirley, manager of Farash Theatres, which includes the Strand, the State, and the Albany, all downtown houses in Schenectady, was in Buffalo attending the convention. Michael Friedman, manager of the Albany Theatre, arrived back in town Saturday morning, and when someone whom he met on the street, told him of the fire, he at first thought that it was a joke. The same held true with Anthony Vellier, manager of the Strand, who resides in Albany, to whom the news of the fire first came over the telephone. It is expected that the theatre will be closed for five or six weeks, which leaves the State Theatre as the only first run house now operating in the center of the city.

Pictures are no longer being run at Proctor's Fourth Street house in Troy, stock now holding the board.

M. H. Fanning, who has erected a 366-seat house at Roxbury, plans to open the theatre on August 2. It is an exceptionally beautiful house.

The Lyric, in Deposit, has been taken over by L. B. Anderson, of Bainbridge, who has a theatre there as well as in Afton. The Lyric has been run by Donovan and Carroll.

Some of the exhibitors in the Catskills are enjoying themselves these days in camping parties. Walter Seaman, who runs the Highland Theatre, has just returned from a camping trip, as well as F. L. Asher, of the Star in Rhinebeck.

The Albany Theatre, in Schenectady, is scheduled to close on July 20 for an indefinite period, but the recent damage to the Strand may thus change arrangements.

Leslie Shurter, who runs the theatre in Ellenville, took a trip last week to New York by automobile.

Al Bothner, of the Capitol in Troy, is picking up a few sheckels these days by putting on amateur nights in the motion picture theatres at Granville and Salem, and bringing talent from the Collar City.

Abe Gold, who runs the theatre in Woodridge, as well as a store, broke away from the movies last week for a night or so, and gave the residents of that section a burlesque show that attracted good crowds.

Rae Candee, of Utica, was at the Buffalo convention. Vic Warren, of Massena, and Bob Landry, of Ogdensburg, also motored to Buffalo, while Mike Kallet, who runs theatres in Rome, Oneida and Canastota, hurried to Buffalo on Wednesday night in order to be at least in on the closing sessions.

Gasper Battaglia, of Troy, made a flying trip last week to Syracuse, and is keeping so mum about it, that some of his fellow exhibitors are now wondering if he is planning to pick up a theatre in that city.

Unable to secure the necessary "juice," Charles K. Harris, who is opening a resort near Valatie, where free pictures will be shown, suffered a heavy loss last Friday night. Mr. Harris had booked his pictures and was all ready to start when the electric current failed him. There were over 2,000 persons on the ground and something more than 1,200 cars were parked at the resort. Mr. Harris now plans to open next Friday and is hoping for better luck. His wife is the sister of Jane Gray, well known in the amusement world.

M. Slotnick, of the Strand in Mohawk, in Albany last week, brought with him a full blooded chow dog that was the envy of everyone along Film Row.

The Victory Theatre, in Victory Mills, a community house, has closed and will not reopen until some time in September. The mills are now running on part time and this together with keen competition with Schuylerville has resulted in the decision to close down.

M. J. Osgood has sold the Star Theatre in Norwood, a 300-seat house, to Amos Curry, of Norfolk, who assumed possession on July 12.

The Hippodrome, in Ogdensburg, closed on July 12, for an indefinite period. The new theatre in Potsdam, owned by James Papayanakos, is scheduled to open on September 15.

J. Makely, of Potter's Hollow, near Albany, has equipped a truck with the necessary apparatus, and is traveling through the hamlets of New York state, showing pictures in halls and such other places as he can find.

Hot weather is bad enough, but when there is a block party going on in front of one's theatre, it's a hundred times worse. After sizing up the situation, Al Bothner, of the Capitol, in Troy, decided to close his house for four days last week, while the party was in full swing.

Wearing the same old time smile, Charles Sesonske, of the Grand in Johnstown, in town last week, said that while business wasn't up to expectations, he was far from downhearted. Looking forward to a fine fall, Mr. Sesonske will shortly close his house for three weeks for redecoration.

Mr. and Mrs. Oscar Perrin, of Albany, were in Long Beach last Sunday, making plans to the end that Mrs. Perrin and the children will spend the summer there with Mr. Perrin joining for the week ends.

Charles Moyer, a well known exhibitor of Herkimer, was along Film Row during the past week, re-arranging bookings for the Liberty Theatre in Herkimer. Mr. Moyer has decided to do no more buying for the Gateway in Little Falls, although he will still be associated with that house. Bob Wagner, formerly with Hodkinson in Buffalo, has been named as manager of the Gateway, in place of Charles Gilmore, who will remain as organist.

Exhibitors and branch managers in Albany will get together during the next few days to form the baseball club which will meet a nine formed from among the salesmen.

Anthony deWolf Veiller, manager of the Strand in Schenectady, with Mrs. Veiller, left on July 19, for a week's vacation at Lake Pleasant.

With a comparatively small percentage at work at the General Electric company's plant in Schenectady, business has taken a slump at the motion picture theatres, probably as severe as any place in the state. It is expected, however, that things will pick up a bit by September, and that from October on, that business will be up to normal.

Missouri

W. A. Nance, proprietor of the White Grand Theatre in Conway, Ark., has purchased the Electric Theatre of Morrilton, Ark., from G. O. Vail. The price paid for the house is said to have been $10,000. Isom Vance will manage the Electric. No decided change in policy is contemplated at this time.

Rumor has it that Grand boulevard is to have a new million dollar picture palace. A conference of the interested parties is said to have been held in the East the past week and an official announcement is scheduled to be made within the next few weeks.

In the meantime work is progressing steadily on the new St. Louis Theatre, Grand boulevard at Morgan street. Big steam shovels are digging the foundations and it is expected that the work of installing the piling, etc., will get under way within the next few weeks.

Marcus Loew's State Theatre, Eighth street and Wabash avenue, is rapidly nearing completion and will be opened with appropriate exercises in August.

Theatre changes reported within the past week were: Baxter Theatre, Novinger, Mo., closed for Summer; Liberty Theatre, Cowden, Ill., closed until Fall, and New Grand Theatre, Mexico, Mo., closed for July and August.

J. R. Warden has purchased the Empress Theatre at Conway, Mo.

Spyros Skouras has returned from a business trip to New York City.

Conflict of State and City Censorship in New Bedford

The suggestion has been made to Mayor Remington of New Bedford by John W. Hawkins, general manager of the Allen circuit of motion picture theatres, that Detective Sergeant Raymond Hamersley, recently appointed theatrical reporter by the mayor, be sent to Boston for a term of study at the State House where motion pictures are censored before they are shown in any of the Massachusetts theatres. Mr. Hawkins is of the opinion that after such a course, Censor Hamersley may be qualified to criticise films as they are exhibited in New Bedford.

As the result of a complaint to the mayor by Sergeant Hamersley, who is under orders to report against the theatres when necessary to the mayor, Mr. Remington invited Mr. Hawkins, Reginald V. Tribe, manager of the Empire Theatre, and Theodore B. Baylies, manager of the State Theatre, to his office. Earle D. Wilson accepted a similar invitation a week previous. The sergeant's complaint was that he was certain that on Sunday these theatres had presented films which had not been edited to conform with the Sunday requirements of the state censor.

At the Capitol Theatre, one of the Allen houses, Hamersley viewed "The Fool's Awakening" at a Sunday showing. This film has a scene in a taxicab, which had been ordered deleted for Sunday showing. The theatrical reporter informed the mayor the scene was shown on Sunday, thereby threatening the morals of the public, which the mayor explained it is his duty to protect.

Mr. Hawkins contended that the scene ordered deleted by the state censor had been eliminated and was not in the picture when it was seen by Sergeant Hamersley. The entire taxicab scene, including subtitles, Mr. Hawkins asserted, had not been ordered eliminated and he told the mayor he thought Hamersley was demanding more than was necessary when he went so much further than the state censor. Mayor Remington agreed that Mr. Hawkins was right. Mr. Hawkins eliminated the scene which shows the villain attacking the heroine.

Mr. Tribe of the Empire, who had orders to make eliminations in "The Goldfish" for Sunday showing, explained that he had ordered the required eliminations and had supposed his projectionist had made them, Sergeant Hamersley charged that Mr. Wilson on the Sunday previous to the showing of "The Goldfish" had shown films which had not been edited. Mr. Tribe, however, declared that he had made such cuts as ordered.

It was said that no fault was found at the films shown in the State Theatre on Sunday.

The question, Mr. Hawkins contends, has resolved itself into one of interpretation of the orders which are received from the state censor.

John Uxton of Brockton is presenting motion picture shows three times a week at the pavilion at the Monponsett hotel, Monponsett.

The Empire Theatre in Fall River has been closed for the summer.

According to officials of the Allied Theatres of Massachusetts, a statewide organization of managers, theatregoers throughout the state in a great majority of cases virtually have been given the benefit of the abolished taxes on admissions of 50 cents or less. It was explained, however, that the decision in regard to any price revision was a matter entirely up to the individual managers.

Some who had charged an admission of 25 cents previous to July 3 are continuing with this price, explaining to their patrons that as they, the managers, had been paying the levy they now would take the benefit of its removal. The abolition of the tax was said to be virtually universal in Greater Boston. Many of the exhibitors in the smaller towns where they operate shows on a narrow margin of profit are not changing their prices.

Edward J. McCarthy, cornetist of the orchestra in the Strand Theatre in Brockton, is to be married to Miss Gertrude E. Brady during this month.

The week of July 6 was designated by S. Z. Poli, head of the Poli circuit of theatres, as "Gift Week" at his Palace Theatre in Springfield, of which Gordon Wrighter is manager. It was announced that $20,000 would be distributed to patrons. The amount was to be given in $1 bank checks drawn on the Third National Bank, made payable to the bearer and signed by Mr. Poli. The bank was to accept these checks when presented by a depositor with $9 in cash in opening a savings account. Mr. Poli was quoted as saying he was "giving away the $20,000 to show his appreciation for the very liberal patronage the residents of Springfield and vicinity have given the Poli Theatre in the past.

Bernard Goddard, projectionist at the Strand Theatre in Holyoke, married Miss Margaret Coupe on July 8. They went for a honeymoon trip in the region of Cape Cod.

Generally speaking the end of June heat wave walloped the Boston box office "right between the eyes" and brought what has proved to be the worst slump since the close of the "regular season." The week-end business seems to have been particularly hit, judging from reports of exhibitors.

The Comique Theatre, one of the Allen houses in New Bedford, has been closed for the summer.

Rhode Island

Manager Martin R. Toohey's semi-annual "Emery Kiddie Revue" featured the program at the Emery Theatre in Providence the week of July 7. Five weeks of preparation were required to produce home talent into acts of signers, dancers, monologists, comedies, acrobats, jazz musicians and operatic soloists. About 60 children took part.

Betty Compson in a scene from "The Female," a Paramount release.

William Faucher's Harmonists, the house orchestra in Emery's Theatre in Providence, was given a stellar position the week of July 14 when the six days were designated "Syncopation Week."

Minnesota

A new suburban motion picture house costing $30,000 will be erected by S. G. Lebedoff in North Minneapolis. The theatre will be a two-story stucco structure and will be completed some time in October.

Four prominent business men have gone into the motion picture business at Shelbourne, Minn. They are planning to screen pictures once a week.

S. E. Lawler has leased a building at Canovan, S. D., and will open it as a motion picture theatre.

L. W. Smith of Henry, S. D., announced this week that he plans to establish a circuit in nearby towns and will show pictures in each town one night a week.

For Release in August—Now Booking

Pacific Northwest Decides to Pass Tax Reduction on to Patrons

While it was at first quite emphatically announced that Pacific Northwest Exhibitors would not lower their prices with the removal of the amusement tax, later developments, brought out at various conferences, have brought about a reduction that was put into effect when the tax was lifted. This readjustment has been announced as a "summer schedule," mentioning the fact in most instances that the management is taking advantage of the removal of the government tax to effect a general downward revision of prices during the summer months.

This naturally will prepare the way for a return to normal prices with the opening of the new season. Many predict that the reduced admission will not obtain for over six weeks. The sentiment of various exhibitors remains for the most part unchanged, and they do not favor this reduction; but have compromised in the above manner. Manager John Hamrick evidently forsaw this coming, for he dropped to summer prices of 25c in his Blue Mouse theatres in Seattle, Portland and Tacoma, before the tax was removed, and still offers a lower admission than those houses which have removed the tax, without having committed himself on the tax proposition.

"Jim" Clemmer, called the father of motion picture history in Seattle, has returned in the capacity of manager to the house he built for Seattle a number of years ago, making his return a real homecoming. As the Clemmer, the popular Second Avenue motion picture house, was the last word in achievement when it was erected, and the conduct of the theatre was copied by many of the large motion picture theatres of the country. After Mr. Clemmer sold the house to Universal, it was renamed the Columbia, and has continued to enjoy success under that name. In returning, Mr. Clemmer announces an ambitious program of interior improvements, including a new lighting system, new arrangement of loges, new projection machines and new decorations and a fine lineup of pictures.

Manager H. T. Moore, of the Moore Amusement Co., Tacoma, keeps a Ford truck, equipped with a siren whistle, busy most of the time. The truck is rigged up attractively to ballyhoo featured attractions at the Colonial or Rialto theatre, and never fails to attract attention as it travels through the streets.

Last week Mr. Moore held his annual Times-Rialto Kiddies Party, securing five front-page stories in the Times with cuts. 5,000 kiddies were entertained at matinee showing "The Love Master" and a comedy, from eleven o'clock to three. The youngsters think Mr. Moore is alright!

The Moore Amusement Co., which is building the new Liberty Olympia, Wash., announces steady and satisfactory progress on the big house which will seat 1088 and be equipped to handle road shows as well as pictures. At present writing it looks like a late August opening.

Columbia usherettes were jaunty in snappy white sailor suits during the week of July Fourth. The house was host to many sailors from the U. S. Pennsylvania, while in port.

Seattle folk are enjoying the novelty of seeing their names on the screen, and being paid for the trouble. The Columbia, in a tie-up with a morning paper, screens weekly the "Sayings of Seattle Folk," which are printed and paid for by the paper, at the rate of $5, $2 and $1. Names of the authors and the amount they received for the witticism appear, furnishing the author and his friends a big kick.

The Blue Mouse, Rainier, Oregon, was totally destroyed by a fire that wiped out an entire business block. George Caldwell was owner.

Management of Seattle's Hollywood theatre has been taken over by Joe Bratt, formerly of the Yeager Theatre, Portland.

"Bob" White, is about due back from a summer vacation trip, spent in fishing on Priest River, Idaho. Jack Allender was with him.

Alaska pictures for Alaskans! and SERVICE is Bill Code's idea. His Alaska Dream in name was short of pictures, recently. The S. S. Victoria, outbound from Seattle, was carrying the new supply. On June 11th the Victoria got caught in the ice fifteen miles out, making delivery impossible. Rather than disappoint patrons the management hitched up a dog team and sent out for the big picture which was Rex Beach's "The Spoilers," playing it on time and was returned in good shape and excellent time.

Mr. Code also played the "Silver Horde" another Alaskan story.

Regular Dividend Declared in Advance by Balaban and Katz

Balaban & Katz circuit has declared a regular monthly dividend of 25 cents per share for the months of August, September and October, in advance, payable the first of each month to stockholders of record on the 20th of the preceding month. The business of the circuit is holding up fine for the summer months and work is going ahead rapidly on the two new theatres going up for the circuit at Broadway and Lawrence avenue and on West Randolph street site of the old Colonial Theatre. This will give the company three houses in the Loop, two houses on the north shore, one on the south side and one on the west side.

Evanston will soon have another new moving picture theatre, as the Park Theatre Company is erecting a 700-seat house at 817-819 Chicago avenue in that hustling little city. The building will cost in excess of one hundred thousand dollars and the site is leased for 99 years at $5,000 annually. Miller and Spencer are the owners of the house, which will be modern in every way.

Emil Stern, general manager for Lubliner & Trinz circuit, has returned from an extended trip to the West Coast for his health and is feeling fit again for the summer season.

"America" closed its engagement at the Auditorium Theatre and the house will be dark for several weeks. Manager Swayze plans an extended trip West and will not be back until September.

The many friends of James Reilly, well-known exhibitor at Alton, Ill., will be glad to hear of his recovery from his recent illness.

F. W. DeYoung, manager of the Memorial Theatre at Waterloo, is on his way to the Pacific Coast for an extended vacation. He will auto out and back.

Al Kaufman, managing director of the Grauman theatres of Los Angeles, was in the city between trains on his way East.

Sam Watts of the Princess Theatre of Springfield, Ill., is laid up with a couple of broken ribs as a result of an automobile accident.

The American Theatre at Harvey, Ill., has been closed for the summer months and John G. Hurby, manager of the house, is now connected with the new Fitzpatrick and McElroy Theatre, just opened in that city.

J. P. Lannan, well known along Film Row, has sold the Isis Theatre at Cedar Rapids, Iowa, to Honey and Forke, who will make some improvements in the house.

For Release in August—Now Booking

Maine

A man was injured seriously when he fell down a flight of stairs in the Gayety Theatre in Portland.

A moving picture theatre at East Cornith was destroyed when fire, which started in a grocery store, swept through a number of buildings in the business section of the town. All the burned buildings were of wood and the entire town was menaced by the flames.

Connecticut

Work was started Monday, July 7, on the construction of the two new theatres planned for Manchester. One will have a seating capacity of 700 while the other will have 1,200 seats. The latter will be in a business block which is to be erected.

Arbitrator Upholds Exchange in Dispute with Exhibitor

Wisconsin exchangemen have been returned the victors in the first case submitted to an outside judge after the arbitration committee had become deadlocked.

In a decision handed down by Circuit Judge John J. Gregory, of Milwaukee, sitting at the request of the arbitration committee, an exhibitor is held liable for a contract signed by his employe, if the latter has been in the habit of transacting such business.

The case in question involved Henry Goldman, widely known Green Bay, Wis., exhibitor, and the Progress Film Exchange of Milwaukee and arose from Goldman's attempt to repudiate a contract signed by an employe who had previously handled such matters in his contract signed by an employe in his absence.

When the case went before the arbitration committee, the exchange members voted unanimously that Goldman should be held liable, while the exhibitor group stood as solidly on the opposite side of the fence. Deadlocked beyond hope, the committee finally decided to call in an outsider and abide by his decision.

Approximately 90 per cent. of Wisconsin's theatres have given the public the benefit of the removal of the government tax by cutting admission prices, according to Fred Seeger, president of the Motion Picture Theatre Owners of Wisconsin.

These include every one of Milwaukee's down houses. However, except for Ascher's Merrill, which had been in a bad slump for several weeks prior to the cut, none of the downtown theatres reported any noticeable effect upon attendance. Roy C. MacMullen, of the Merrill, first to take advantage of the government's action, claims to have cashed in sufficiently to place business in his house back to normal.

Griffith's America, playing at the Garrick Theatre in Milwaukee, is on its fourth week with little indication that interest is waning. The picture is well on its way to setting a new attendance record for the city. Admission prices range from 35 cents to $1.

George Pendergast, in charge of publicity for Saxe's Wisconsin Theatre in Milwaukee prior to its opening last March and who retired temporarily from that line of work immediately afterward, has been retained by the Saxes in connection with the opening on Aug. 2 of the new Modjeska, being completed on Milwaukee's south side. Pendergast, with Jack Cuddy, director of publicity for Saxe's 22 houses, is arranging an elaborate civic celebration for the opening.

Through arrangement with F. M. Tisdale, of the Imperial Film Corporation, Stan. Brown of Saxe's Strand at Milwaukee, is preparing to show a civic and industrial review of Milwaukee. These pictures get a great deal of their drawing power from factories and other institutions filmed by Tisdale.

Henry Goldman's Grand at Green Bay, Wis., now is being managed by Jack Plant, who was formerly assistant manager at Saxe's Strand there. Plant occupies the post left vacant when Harry Hatfield took over the management of the Strand.

New York

The Theatre Owners Chamber of Commerce held its first meeting in six weeks on July 15. The National Democratic convention and the annual session of the M. P. T. O. of New York caused this prolonged adjournment. The meeting was marked by a full attendance. Incidentally, it was the first one of the entire organization to be held in the new headquarters in the Times building. A luncheon was served to the over 100 who attended. This was quite a feat, as the trays had to be brought up in the elevator to the ninth floor. Due to the State organization being divided into three zones, as was adopted at the Buffalo convention, the T. O. C. C. now becomes the most important unit in the State. Thus it was found important that many of the present by-laws of the organization be revised and augmented. This work is in the hands of several committees who will make known their conclusions within the next few weeks, when final action will be taken by the organization. It was learned that the members discussed at this meeting a report that projectionists are being assessed from 12½ to 22 per cent of their wages by their unions. This matter, it was said, came up in the course of a discussion about the wage scale. Michael Walsh, of Yonkers, the new chairman of the State organization, and his predecessor, William Brandt, were present and reported as to the great success of the Buffalo event. Brandt stated that it was the greatest thing the State organization had ever accomplished.

John B. Rock, general manager of Vitagraph, who is one of the most successful amateur aviators in the country, hopped into his airplane at his home, Croton-on-the-Hudson, last week and started on a short vacation.

The headquarters of the Motion Picture Theatre Owners of New York will be maintained in their present location on the seventh floor of the Times Building, New York City, until October 1, when they will be moved to the ninth floor to a room adjoining the quarters of the Theatre Owners Chamber of Commerce.

During the last week National Treasurer Louis Sagal was a visitor at the office of National President Michael O'Toole. The head of the M. P. T. O. of America is kept busy from morning until night these days answering a flood of mail from all parts of the country and conferring with visiting members of state organizations.

Michael Walsh, the new chairman of the New York State organization, operates the Strand, one of the finest theatres in Yonkers, in which city Walsh at one time was mayor. Walsh has held many big public offices both in that city and in the state.

Samuel Sax, president and general manager of the Gotham Productions, which are producing a series of six special features for release on the independent market, announces that the first picture of the series, "Unmarried Wives," with Mildred Harris, Gladys Brockwell, Lloyd Whitlock, Bernard Randall and Mabel Coleman in the cast, has been completed and prints will be in the New York offices within the next few days. It was directed by James P. Hogan. "Unmarried Wives" will be released on the independent market on August 1 and will be backed by an intensive advertising and exploitation campaign that will cover the entire country.

Samuel Briskin of Banner Productions, Inc., has just returned to New York from a sales trip to the middle west and reports conditions in the independent market very satisfactory. Briskin closed a contract with Si Greiver of the Greiver Productions of Chicago for the series of four special Banner productions for the Northern Illinois and State of Indiana territory, and Jack Grauman of Celebrated Players Film Company of Milwaukee for the State of Wisconsin for the entire series.

Gladys Rice and "Willie" Bobyn of Roxy's radio "gang" were featured at the Strand Theatre, Providence, the week of July 7.

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For Release in September—Now Booking

Sacramento Refuses to Pass Bill for Censorship Board

The city council of Sacramento, Cal., has enacted an ordinance making it a misdemeanor to show moving pictures of an indecent or immoral nature, or so suggestive as to be offensive to the moral sense. It is provided that any show conducted in violation of the ordinance shall be summarily closed by the proper authorities of the city and that the further presentation be prevented. Any person or firm violating the provisions of the ordinance shall be deemed guilty of a misdemeanor and upon conviction may be fined not more than $500 and imprisoned for a period of not more than six months, or punished by both fine and imprisonment. The city council shall have the right at its discretion to cancel the license of any theatre where such show has been conducted. The passage of the ordinance came as a result of agitation for a board of censorship and was in the nature of a compromise.

The campaign inaugurated in May to increase the sale of scrip books containing tickets good for admission to the Granada, California and Imperial theatres, San Francisco, has proved highly successful. Sales during May were the heaviest up to that time and June resulted in even a better showing. These are offered at a price which nets the purchaser a saving of sixteen and two-thirds per cent. E. B. Baron, of the Herbert L. Rothchild Entertainment, states that the scrip book plan has been found to be a very successful one to build up theatre patronage. "The person who has a scrip book goes to the theatre more frequently," he said, "and is more apt to invite friends to go along. Moreover, it keeps people coming to our houses."

Leo Kaufmann, vice-president of the Beach-Krahn Amusement Company of Berkeley and Oakland, and for many years identified with the moving picture business, passed away at San Francisco on July 4. He was attorney for the Paramount interests when W. W. Hodkinson was in charge.

The Sunday morning concerts at the California Theatre, San Francisco, are steadily gaining in popularity and on several occasions of late this large house has been filled to capacity by twelve o'clock, attesting the popularity of Director Max Dolin and his orchestra. Manager Nat Holt continues to charm audiences with his unique stage attractions, a recent offering being "The Lacey Lady," with thirty people, the girls being in exquisite costumes of lace.

The management of the Warfield, Granada, Imperial, California and Cameo theatres, San Francisco, have combined to institute a "Go-to-the-Movies" Week, inaugurating the fall season. Mayor James Rolph, Jr., has issued a proclamation directing attention to the significance of the event and has invited Norma Talmadge to come and reign as queen of the screen carnival during the first day's observance, an invitation that has been accepted.

Louis R. Greenfield, of the Louis R. Greenfield Theatres, San Francisco, is receiving congratulations of the trade over the arrival of an eight and a half pound son in his family. Upon receipt of the news a convention of amusement interests was held and the name of Louis R. Greenfield, Jr., was decided upon. This information was passed on to Mr. Greenfield, not as a request, but as a formal announcement, with the further information that the name had been registered and that any change would not be recognized. The husky youngster was born on July 3.

M. S. Vidaver, director of publicity for the Kahn & Greenfield Theatres, San Francisco, recently spoke before the San Francisco Ad Club at its weekly luncheon gathering on "Truth in Theatre Advertising."

Arrangements have been completed for the remodeling of the Lodi Theatre, Lodi, at an estimated cost of $10,000.

The State Theatre, Oakland, will shortly be placed in the hands of redecorators. The work planned will cost about $6,000.

M. J. Cagney, auditor for Ackerman & Harris, San Francisco, suffered a broken arm recently when the car he was driving overturned, pinning him beneath it.

Butterfield Gets Interest in Three Theatres in Port Huron

One of the biggest theatrical mergers that has taken place in Michigan during the past year or more occurred last week when W. S. Butterfield who operates the Bijou Theatrical Enterprises, comprising about a dozen first run theatres in leading cities of the State, became associated with Herbert Weil, ownership and management of Port Huron's well-known Port Huron exhibitor, in the three leading theatres, the Desmond, the Majestic and the Family. Mr. Weil has been in control if these houses for the past eight years. Mr. Butterfield's associate, Edward C. Beatty, is also financially interested in the transaction.

Mr. Weil will be general manager of the Port Huron enterprises and the booking for the three houses hereafter will be under the supervision of Mr. Beatty.

Messrs. Lipp and Cross of Battle Creek, W. S. McLaren of Jackson and Claude Cady of Lansing have each disposed of their interests in the Desmond Theatre.

A. J. Kleist, Jr., and George Wilbur of the Pontiac Theatrical Enterprises, have returned from Denver where they attended the annual convention of Rotarians. Robert Peltier, Mt. Clemens exhibitor was also in the party.

Floyd Wadlow of the Virginia Theatre and Thomas Witman of the Rex Film Company, left Detroit a few days ago for an extended motor trip through the East. They will stop off at New York, Philadelphia, Boston and Atlantic City and will return to Detroit late in July.

Harvey Lipp, partner of Glen Cross 'n operating four motion picture theatres in Battle Creek, is seriously ill at his home in the Post Tavern in that city.

Wakefield, Mich., is to enjoy a splendid theatre soon. A Community building is being erected there at a cost of $750,000 and it will be one of the most beautiful motion picture houses in that section, according to plans. It will seat about 1,500.

Louis Wisper has taken over the lease of the Central Theatre and will operate it for about four months, at the end of which time it will fall in the path of the construction gangs now ready to work on John H. Kunsky's new downtown house.

Ohio

The Rev. Frank A. Niles, who holds the position of secretary of the Lord's Day Alliance, has been exceedingly active in Ohio on the Sunday closing question and has again been heard from. At Kenmore, Ohio, V. Haiden, manager of the Boulevard Theatre, and A. D. Raful, manager of the Rialto Theatre, were arrested on affidavits signed by the aforesaid Niles, and each fined $50 and costs in the Mayor's court. Both exhibitors have agreed to keep their houses closed on Sunday in the future. More than ordinary attention was attracted by the case, since Kenmore is located very close to Akron, Ohio, where an effort is being made to enforce a movieless Sunday, but Akron's Mayor has thus far flatly refused to issue a closing order.

The Palace Theatre at Wellsburg, W. Va., has been sold by H. J. Rhinesmith to the Baer Amusement Company, who will make extensive improvements in the house.

The Cuyahoga Falls Amusement Company, Cuyahoga Falls, Ohio, has been incorporated for $50,000 by W. K. Stanley.

Gifts Theatre, Cincinnati, which has been making a weekly change in pictures, has dropped back to a twice-a-week change in order to try and stimulate business, which has fallen off considerably in the past few weeks.

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has begun the distribution of a monthly magazine known as the Rialto Screen Review. It is a 24-page publication devoted to forthcoming pictures at his house, in addition to notes of interest to the fans in general.

For Release in September—Now Booking

Canadian M. P. Questions the Legality of Province Taxes

The question of the legality of the Amusement Tax in Canada, as imposed by the various Canadian Provinces, has been brought up in the Dominion Parliament at Ottawa by T. L. Church, a Toronto member. Speaking before the Canadian House of Commons, Mr. Church declared that the "Government should check up the illegal amusement taxes of the Provinces or deduct from their subsidy the over collections not their due, as the amusement tax is illegal."

Canadian exhibitors have seized upon this statement as their clue for action in the matter and the subject has been officially brought up before the Canadian M. P. T. O. for official consideration. The abolishment of various taxes in the United States has also had the effect of spurring Canadian managers to increased effort in demanding tax reforms in their own country.

If the Canadian Government decides that the amusement tax, as collected by the Provinces, is ultra vires, the Provincial Governments will lose much revenue. During the past fiscal year the Provinces obtained an aggregate amusement tax revenue of $3,123,764.46, practically all of which was gleaned from theatre patrons. This means that approximately three million dollars was collected through 1,100 theatres in the 12 months.

The Rialto Theatre, Winnipeg, Manitoba, a downtown house, has been re-opened after being dark for two months for overhauling and structural improvement. The interior of the house has been completely transformed under the direction of Sam Swartz who has gained considerable renown in Western Canadian circles as the youngest exhibitor in the West.

The Oriental Theatre, 1481-83 Dundas Street West, Toronto, situated at the corner of Dundas and Dufferin Streets, has been sold by John T. Taglietti to Jacob Goldstein for $20,500. The theatre property has a frontage of 41 feet and 121-foot depth.

Toronto, Ontario, is to have another large new theatre, according to the formal announcement of Jerry Shea, owner of Shea's Theatre and the Hippodrome, the latter being operated as the head theatre of the Famous Players Canadian Corporation chain. The new house, which will be a tremendous structure, will be erected as a new unit of the new B. F. Keith Company of Canada, Limited, of which Mr. Shea is the representative in Toronto. The plans provide for a seating capacity of 4,000, making it the largest in the Dominion, and the designated cost is $1,250,000. The new Keith theatre will have a combination policy of moving pictures and vaudeville.

Mr. Shea has announced that a site uptown has been selected for the project because of the difficulty in securing a large location downtown without purchasing property facing on two streets due to the smallness of the blocks in the business area. Building operations will be started at an early date, it is announced, and the house will be ready next spring.

Pittsburgh

A. S. Davis, who managed the Pittsburgh branch of the First National exchange, has resigned his position to take effect on August 2nd, and will take up his new duties as general manager and chief assistant to President James B. Clark, of the Rowland and Clark Theatres of Pittsburgh.

The Lyric Theatre, at the corner of Neville and Heber streets, Beckley, W. Va., is fast nearing completion, and will be one of the most palatial picture theatres in the state.

The building is being erected by the Beckley Theatre, Inc., composed of E. . Minter, G. C. Hedrick and E. L. Ellison. The operating company will be known as the Lyric Theatre Co., composed of Messrs. W. A. Stanley, T. L. Williams, P. L. Dysard, J. J. Dotson and D. C. Meadows, the latter being made general manager, with W. A. Burk, formerly of the Lyric and Palace theatres, Beckley, as assistant manager.

Twenty-five hundred people jammed into the new Strand Theatre at Huntington, W. Va., for its opening performance on July 7. The crowd filled every nook and corner of the beautiful new house, and the photoplay bill was augmented by both vocal and instrumental music by local talent. James A. Carrier is manager of the house. He is an old-time exhibitor, but more recently will be remembered as exploitation manager for the Robertson-Cole, Selznick and the Goldwyn exchanges.

Fire early in the morning of Tuesday, July 8, did considerable damage to the rear of the Idle Hour Theatre building at Washington. The back wall was completely destroyed, as was also the piano, screen and several rows of seats. The origin of the fire is not known. Walter Yockabosky is the owner of the Idle Hour.

Harry Fleishman, owner of the Brighton Theatre, is spending a month's vacation in New York, the first holiday Fleishman has taken in nine years. During his absence Ben and Sam Fleishman are looking after his interests.

The Casino Theatre at Herminie, which was destroyed by fire last December 19, has been replaced by a new modern brick theatre building and was reopened on July 3. The house seats 310 and Mrs. Victor Brock is the owner.

Anthony P. Jim, owner of the Strand Theatre, Woodlawn, and who recently purchased Wheat's Coraopolis Theatre, has also taken over Max Weintraub's Lyric Theatre in Coraopolis and now controls the town of Coraopolis so far as picture theatres are concerned.

Albert A. Weiland, general manager of the Weiland Theatres, is spending a week's vacation in Atlantic City.

Theodore Mikalowsky, of Masontown, and Walter Silverberg, of Greenville, were recent Film Row visitors.

Progress Pictures Holds Its Second Convention in Atlanta

Progress Pictures, Inc., A. C. Bromberg's extensive independent chain of exchanges, held its second annual convention at the Atlanta offices during the past week, attended by all branch managers and many of the salesmen and home office officials of the company. In attendance were H. H. Everett, H. J. Herrmann, R. J. Ingram, of the Charlotte, New Orleans and Dallas branches, respectively; W. A. Sanges, sales manager; J. A. Vance, treasurer; Perry Spencer, publicity director; Dixie Graham, inter-exchange booker; Geo. Weisman, inter-exchange accessories manager, and the Atlanta road men, E. A. Rambonnet and John Merritt. The entire delegation were guests of President and Mrs. A. C. Bromberg at a delightfully appointed luncheon. Mr. Bromberg announced a fine line-up of product for the coming season, which shows their company is living up to its name.

L. L. Denton, of Fort Lauderdale, Fla., stopped over in Atlanta for a few days en route from Tennessee in the interests of his Sunrise Theatre.

C. B. Patterson of the Best Theatre, Pulaski, Tenn., in order to offset competition in his town, bought the Strand, the opposition house, and is dismantling it.

Hugh V. Manning of Etowah, Tenn., spent the greater part of last week in Cartersville, Ga., where the Manning and Wink interests are adding another house to their chain.

Mrs. Dorothy L. Strauss is another successful woman exhibitor. She operates the Bonita Theatre, Copperhill, Tenn.

B. A. White of Madisonville, Tenn., has opened his new house, the Norka.

George P. Walker, who owns and operates the Liberty at Attala, Ala., in addition to several other interests, is a trap shooter of no mean ability and made a good showing in the meet held in Atlanta recently.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"CHALK MARKS"
with MARGUERITE SNOW ~ JUNE ELVIDGE ~
REX LEASE and RAMSAY WALLACE
A FRANK E WOODS Production
THE MOST STRIKING IDEA AND ORIGINAL STORY IN MOTION PICTURE HISTORY ~
DIRECTED BY JOHN G ADOLFI

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

F. B. O.

BY DIVINE RIGHT. Star, Elliott Dexter. We managed to put this through the machine just once, for our matinee, then refunded the money to the customers, and should have paid them something for sitting through it. Absolutely the poorest on record. Fellers, it just simply was not there. Much better a dark house. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

CAN A WOMAN LOVE TWICE. (6,100 feet). Star, Ethel Clayton. Played this one two days with good business. Fine picture. Patrons well pleased. Several comments. Tone, good. Large attendance. Farming community class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

CRASHING THROUGH. (6 reels). Star, Harry Carey. Fair western. Don't think that Carey draws like he did once, but thought this better than the average. Tone good. Sunday, yes. Fair attendance. Small town and farmer class, town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt California.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Here is a real western star that has it on all of them. Always bank that he is making something good. Sunday, yes. Good attendance. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DAYTIME WIVES. (6,651 feet). Star cast. A very clever picture, consistent with the times, and pleased as a program picture. Tone good. Sunday, yes. Very good attendance. Factory and agricultural class, town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

DAYTIME WIVES. (6,651 feet). Star cast. As good a show as you would care to look at and with the second number of "The Telephone Girl" made a humdinger. Alberta Vaughn is about the cutest thing yet in pictures. Fellow small exhibitors try F. B. O., they will keep you in business. We need them and they need us. Business poor on account of a Carnival hit town. Tone, good. Sunday, yes. Poor attendance. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Good from end to end. Fred will be a world winner if he don't try to put over seven-reelers and sock the dear public. Hold your rep. and gain friends. Tone excellent. Sunday, yes. Great attendance. Factory and agricultural class, town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. Fairly good. Tone, good. Sunday, yes. Good attendance. Laboring class, city of 15,000. Admission 25-30. S. A. Hayman, Lydia Theatre (312 seats), Grand Island, Nebraska.

FORGOTTEN WIFE. Star, Madge Bellamy. Fairly well liked. Tone good. Sunday, yes. Fair attendance. Working class, city of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (310 seats), Grand Island, Nebraska.

HUMAN WRECKAGE. (7,125 feet). Star, Mrs. Wallace Reid. This was sure a good one. Ninety-five per cent want Mrs. Reid to make some more like this and I am sure will take with the public. This picture seems to have pleased ninety-five per cent. I played it two nights at fifteen and thirty cents to a good crowd. If you have not played this picture, it is your duty to do so, so get busy and book same if you can get it at reasonable price. Prints good. All classes, town of 3,500. Admission 15-30. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

JUDGMENT OF THE STORM. (6,329 feet). Star, Lloyd Hughes. This is a picture that will get you money providing you go for it. You can boost this clear to the sky. Tone good. Sunday, yes. Good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Can't see where this is more than a good program. Raised admissions. Tone, not have. Good box office attraction. Tone, good. Sunday, yes. Good attendance. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

LULLABY. (7,179 feet). Star, Jane Novak. Good show but won't get the money. Tone, fair. Not suitable for Sunday. Poor attendance. C. D. Buss, Strand Theatre, Easton, Pennslyvania.

UNKNOWN PURPLE. (6,950 feet). Star, Henry Walthal. Well liked. Tone, good. Sunday, yes. Good attendance. Laboring class town of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (312 seats), Grand Island, Nebraska.

First National

AGE OF DESIRE. (5,174 feet. Star, Mary Philbin. A very good picture that I believe will please the biggest majority anywhere. Has a good moral, is well done and contains a splendid cast. Tone okay. Sunday, yes. Fair attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. The best costume picture ever run here. Liked by the majority. All classes in small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. This is one of her best pictures, being supported by a good cast and coming up to all expectations. Conway Tearle coming in for his share of praise. Taken altogether, a picture everyone should see to understand its full meaning and splendor. Tone okay. Sunday, yes. Fair attendance. Mixed class, town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. This star is no box office attraction here. Have played a number of her features but never net anything from doing it. Rental is entirely too high for such a small town. Tone good. Sunday, yes. Poor attendance. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

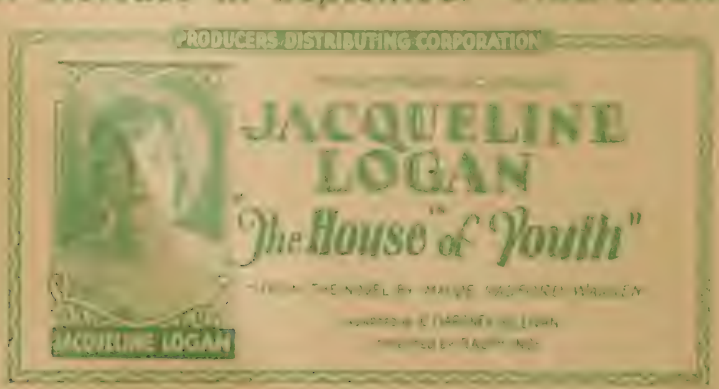
DADDY. (5,738 feet). Star, Jackie Coogan. Fine Coogan picture. Pleased all of the Coogan fans. Little late running but they gave us a new print, so we were satisfied. Sunday, yes. All classes in small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

DANGEROUS MAID. (7,337 feet). Star, constance Talmadge. A fair drama but Miss Constance Talmadge is not built for that part. For comedy is all right. Paid too much for it and it wasn't up to expectations. Tone okay. Sunday, yes. Audience didn't like it. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House Theatre (600 seats), Winsted, Connecticut.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Slow-moving artistic character study which gave fair satisfaction and played to better business than was expected. Tone good. Sunday, yes. Fair attendance. Mixed class, city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Another of those long-haired costume pictures that consistently lose money in our town. Whatever popularity Barthelmess used to have with our patrons left the same time he started making period productions. Tone okay. Sunday, yes.

For Release in September—Now Booking



Light attendance. Skilled mechanics, town of 8,500. Admission 10-20. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. A fine picture; good work of Colleen Moore. You make no mistake in booking it. Pleased everybody who saw it. Tone okay. Sunday, yes. Good attendance. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House Theatre (600 seats), Winsted, Connecticut.

FURY. (8,709 feet). Star, Richard Barthelmess. Very good. Ought to please one hundred per cent where Barthelmess is liked. A great sea drama. Barthelmess always good. Ran competition to a carnival. Tone okay. Sunday, yes. Fair attendance. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

HER REPUTATION. (7 reels). Star, May McAvoy. Pleased here very well. Is a newspaper story and is the story of news. Mad reporter who made stories of the heroine that were only based on circumstantial evidence. This picture is very thrilling and contains the best flood scene we have seen here yet. Tone okay. Sunday, yes. Fair attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Very good entertainment. Star very popular here. Tone okay. Sunday, yes. Good attendance. Skilled mechanics, town of 8,500. Admission 10-20. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. Seemed to give very good satisfaction. Miss Griffith is getting quite a following here. Tone fair. Sunday, no. Good attendance. Mixed class, city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). I played this picture on February 25 and 26 but have never sent in a report, so I want to take this opportunity in advising exhibitors to book this. The best dog story we have ever run. If you think you have seen everything in snow scenes just lamp this one. The story is absorbing all the way, too. Some picture to pass up. Good for any town any time. Our business was poor on account of tent show opposition. P. A. Preddy, Elaine Theatre, Sinton, Texas.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Blanche Sweet. A comedy-drama. We lost our time playing this picture because comedy-dramas don't go in our town. The picture is not up to expectations. Tone okay. Sunday, yes. Attendance not good. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House Theatre (600 seats), Winsted, Connecticut.

MICKEY. Star, Mabel Normand. We repeated on "Mickey" and we did better the second time. Tone good. Sunday, yes. Good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. Very good entertainment, worth running in any house. Most everybody liked it and said so. No kicks. Used window cards, ones, threes and slide. Tone good. Sunday, yes. Fair attendance. Small town and farmer class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PONJOLA. (7 reels). Star, James Kirkwood. Just as good a picture as you want to look at. Fine evening entertainment. Tone okay. Sunday, yes. Good attendance. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

PRIMITIVE LOVER. (6,172 feet). Star cast. It was a very satisfactory picture. Tone good. Sunday, yes. Fair attendance. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Just about one reel too long. This picture will go good if shown where people know nothing about Cajans, but not here in Louisiana where about half of the people

Between Ourselves

A get-together place where we can talk things over

Senseless San is the only bird who would try to put out a fire by pouring gasoline on it.

Same way with bad prints. You can't get rid of a punk situation until exchanges and exhibitors quit "pouring gasoline on the fire."

Exhibitors write me and say that the exchanges send them rotten prints: and the exchanges holler that the exhibitors return prints in rotton shape.

Cheap, shaky, half busted reels aren't the exhibitor's fault.

Decrepit, worn-out projection apparatus can't be blamed on the exchange.

Spend a few cents more, exchanges! Get solid, true-feeding reels, watch your bad patches. No big expense, that.

Replace those parts that do damage in your projection machines, exhibitors. Not so expensive to do.

THEN—

You'll both be on the way to—

A SQUARE DEAL ON PRINTS!

VAN.

are Cajans. As a whole this is a very good picture, but Thomas Ince, the director, didn't watch the details close enough. Drew well. Has good moral tone and is suitable for any day. Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Bought it at program price but went over fine. Great forest scene and will go over. Contains the action that all Ince pictures do. Tone okay. Sunday, yes. Attendance very good. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

SEA LION. Star, Hobart Bosworth. An old-timer that pleased over ninety per cent. Booked it as a filler-in and pleased better than I expected. An excellent sea story that holds interest from opening till the end. Some good fist fights and a great storm scene; some of high lights. Tone fair. Good for those liking outdoor pictures. General class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. A splendid northern picture. Paid too much as it has no advertising angle. Tone, fair. Sunday, no. Fair attendance. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SMUDGE. Star, Charles Ray. Print good. This is a good picture for small towns. It will go if you push it hard. Tone, good. Sunday, yes. Fair attendance. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

SONNY. (6,900 feet). Star, Richard Barthelmess. We never saw Richard Barthelmess in a poor picture. This no exception. Don't pass this up. Some good war scenes. Tone, good. Sunday, yes. Pretty fair attendance. Farming class town of 800. Admission 10-25. Welty & Son, Mid-Way, Theatre (500 seats), Hill City, Kansas.

TORMENT. (6 reels). Star cast. This is a surprisingly good picture. It is produced in serial style. That is, while it is complete the action and story resembles a serial. Fair attendance. All classes, town of 3,000. Admission 10-33. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

TORMENT. (6 reels). Star, Bessie Love. Just a bunch of news clippings thrown together. After sitting through six reels my patrons came out and asked what it was all about. Very poor atendance. T. W. Young, Frances Theatre, Dyersburg, Tennessee.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Here is a picture that cost a lot of money with a popular star and a poor story for screen material and the result was that I fell absolutely flat. Not that it hasn't some interesing moments but it is too sombre and tearful for the average person and lacking in comedy relief. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WANTERS. (6,871 feet). Star cast. Not so good for the average small town. It is a fairly entertaining comedy drama. Attendance, just fair. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

WHITE MOTH. (6,571 feet). Star, Barbara LaMarr. Somebody spent considerable money on this picture. It is pretty good but did not do the business it should. Lots of people complained that they are seeing too many pictures of Paris these days. Fair attendance. All classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Figured this title would get them and it did. The best business we have had of late, and the beauty of it is that it pleased. Did not have to advertise it to the skies either, which just goes to show what a little judgment in titles, coupled with good direction will do. Joe Newitt, Strand Theatre, Robinson, Illinois.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Wonderful Norma. Eu-

For Release in October—Now Booking

gene fine. Entire cast good. Norma's best picture but I can't get business on her pictures although everybody says they like her. Tone, good. Sunday, yes. Average attendance. Small town class, town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Fox

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Just a program picture, another so-called Fox "special." A good yarn of old Mississippi river steamboat days. Satisfied some, some made healthy kicks. Tone, all right. Sunday, yes. Average attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

CIRCUS COWBOY. (6,400 feet). Star, Charles "Buck" Jones. Fair picture. Buck always draws well for me, and personally think this a little better than some he has made. Patrons were pleased with it, and comment was favorable. Tone, fair. Sunday, yes. Fair attendance. All classes, town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre, (700 seats), Middletown Delaware.

EXILES. (5 reels). Star, John Gilbert. Very ordinary. Can't understand why Fox had to put out fake paper one sheets on this unless he knew it was a flivver. One sheet shows a wild boar charging a man who has tripped with his horse, and a girl galloping down on Mr. Boar with a lance. Nothing like it in the picture. Tone, all right. Average attendance. Residential class town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. This one never rises above the level of a two reel comedy. In fact it's just a fair two reel comedy enlarged to five reels. This was sold to me as a special. Will the Gods ever forgive such imposition? And I advertised it as such. I wish Fox could have heard what my patrons told me, they would be a bit more careful about calling program pictures specials. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GOOD-BYE GIRLS. (4,746 feet). Star, Bill Russell. Just another motion picture. This with Clyde Cook in "The Orphan," one of those new kind of comedies made without a laugh. Tone, good. Sunday, yes. Average attendance. Small town class, town of 2,500. Admission 10-20. Al L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HELL'S HOLE. (6 reels). Star, Charles "Buck" Jones. A dandy action picture spoiled by a dream ending. Had S. R. O. first night, below average second night. Lots of kicks, few praises. Tone, good. Sunday, no. About average attendance. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LADIES TO BOARD. (6,112 feet.) Star, Tom Mix. No fooling—Mix does the fooling. In a five and ten cent house this five reeler has action enough for ten. Nathan Levin, Vaudette Theatre, Tacoma, Washington.

Mr. George Eastman and others spend hundreds of thousands to make film stronger: Mr. Zukor, Mr. Laemmle and others spend millions to put something worth while on that film—and then a rattletrap projector or a lazy exchange inspector makes the result look like the sweepings from the cutting room.

A SQUARE DEAL ON PRINTS!

LIGHTS OF NEW YORK. Star cast. Here is another Fox special that my patrons panned unmercifully. People like to sit down and follow a story without interruption. All these breaks in the narrative spoil their every illusion. Of course, the print was bad like all Fox prints we get here and the attendance poor. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. If Tom ever comes to this town he had better bring Mrs. Mix along. The girls are just as crazy about him as the boys, here. I consider this one of his best drawing pictures. Tone, fine. Sunday, yes. Good attendance. Residential class town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Nothing speedy until last two reels are reached then action moves along fairly fast. Not nearly as good as some of Mix's other productions. "The Lone Star Ranger" for instance. Audience appeal could be classed as just fair. Tone, fair, and it is suitable for Sunday showing. Fair attendance. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Our audience likes Mix, and so they liked this picture; personally we think it does not compare with his program pictures, and Fox calls it a special. Tone, good. Sunday, no. Average attendance. All classes town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

SHADOWS OF THE EAST. (5,874 feet). Star cast. A fair picture. Fair attendance. Tone, okay. Sunday, yes. All classes town of 2,000. Admission 10-30. H. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Good, entertaining picture that pleased about ninety per cent but Fox will kill Tom Mix if he tries to make slapstick comedian out of him. Lately all of Mix's pictures have been leaning towards farce comedies. Fans want him in dyed-in-the-wool westerns with "heaps" of fast riding. Moral tone, fair, nothing objectionable to Sunday showing. Audience appeal, fair. Fair attendance. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ST. ELMO. (6 reels). Star, John Gilbert. An old fashioned weak story which is never real, however John Gilbert, Bessie Love and Barbara LaMarr do the best they can with it. Will please the average audience and is a good box office bet, being a famed novel translated for the screen. City and country class town of 3,000. Admission 10-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

TEMPLE OF VENUS. (8,000 feet). Star, Mary Philbin. This picture had good scenes and that was all. Nothing to it. Poor attendance. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

VAGABOND TRAIL. (5 reels). Star, Charles "Buck" Jones. Good western. Tone, good. Suitable for Sunday, if they like westerns. Good attendance. All classes, town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

VAGABOND TRAIL. (5 reels). Star, Charles "Buck" Jones. Satisfactory for us, but the plot is a queer thing, and the old-time Buck Jones' pep is absent. This new leading lady of Buck's is getting to be quite popular here. Tone, all right. Sunday, yes. Good attendance. College attendance, in town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

VAGABOND TRAIL. (5 reels). Star, Charles "Buck" Jones. Fair show which received the usual Jones business. Fox must give this player better stories next season. Tone, fair. Not suitable for Sunday. Satisfactory attendance. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. This makes a very good Saturday picture for us. Plenty of action. Tone good. Sunday, no. Average attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. This makes a very good Saturday picture for us. Plenty of action. Tone, good. Sunday, no. Average attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star cast. Sent us as a substitute for "St. Elmo" and it brought lots of kicks. Good business first night, fell flat the second. Tone, fair. Sunday, no. Small attendance. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. Passable. Not much entertainment but Shirley very fascinating. This with Al St. John in "The City Cop," another of the new kind of comedy, "no laughs." Tone, good. Sunday, yes. Average attendance. Small town class, town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

For Release in October—Now Booking

Metro-Goldwyn

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star, Billie Dove. Good picture but paid so much didn't pay out. No more high priced programs for us. No box office value. Tone, fair. Sunday, no. Poor attendance. Welty & Son, Mid-way Theatre (500 seats), Hill City, Kansas.

DANGEROUS CURVE AHEAD. (5,503 feet). Star, Helene Chadwick. Good comedy drama. Tone, okay. Sunday, yes. Poor attendance. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HALF A DOLLAR BILL. (5,700 feet). Star cast. Here is one of the best little pictures we have ever run. A comedy-melodrama with little Frankie Darrow doing work equal to Jackie Coogan. Tone, excellent. Sunday, yes. Attendance, seventy per cent above average. Neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HELD TO ANSWER. (5,601 reet). Star cast. Picture okay but not the kind that we want. Did not draw as well as a light comedy-drama or western and cost more. Not pleasing to younger element of patrons. However, we had several compliments from others. Attendance poor. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Hardly up to the Dana standard though good program offering. We were somewhat disappointed in the offering and had several mild kicks registered by the crowd. Attendance was S. R. O. Small town class in town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

GRAND LARCENY. (5,227 feet). Star, Claire Windsor. Nothing much, Tone, fair. Questionable for Sunday. Very poor attendance. Small town class in town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Played this as a special at advanced prices without a single kick, in fact, had many compliments. Paper was extra good as was title. Biggest crowd that we have ever had to handle for one day. Tone, good. Sunday, yes. Attendance, S. R. O. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. One of the best things Coogan has ever made, although he never gets me any money. Tone good. Sunday, yes. Average attendance. T. W. Young, Frances Theatre, Dyersburg, Tennessee.

LONG LIVE THE KING. (9,354 feet). Star, Jackie Coogan. My patrons gave this one the criticism of being Jackie's best. Wonderful story and produced in a lavish manner. As usual, Jackie Coogan drew a full house for every performance. Wonderful exploitation material. Tone very good. Sunday, yes. High-class attendance. All classes, town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Buster seems to enjoy himself better with the family in the cast. A picture made to order for my town. Good action with other merits make this one good entertainment for any patronage. Everybody satisfied. Tone fair. Fairly suitable for Sunday. Mixed classes, town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. A good, clean feature comedy that pleased our audience close onto one hundred per cent. Would consider it the best Keaton to date. Tone excellent. Sunday, yes. Above average attendance. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PLEASURE MAD. (7,547 feet). Star cast. I consider this a fairly good picture, but I paid too much for it. Can buy just as good pictures for half the money. Had fair attendance. Tone questionable for Sunday. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

RENDEZVOUS. (7 reels). Star, Conrad Nagel. Feature pleased everyone, only think that it was drawn out too much. A shorter feature would of made it much better. Tone, good. Sunday, yes. Good attendance. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SCARAMOUCHE. (9,600 feet). Star cast. From every angle I consider this to be one of the best pictures we ever ran. However, extremely hot weather and rains spoiled our attendance, so we lost money. Tone acceptable. Sunday, yes. Attendance above average. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SCARAMOUCHE. (9,600 feet). Star cast. A great picture, worthy to be called special, and while it is long, it has plenty of action in every reel. This is one of the best pictures I have ever run. Good acting and a great story. Pleased one hundred per cent, and that's saying something. Tone fair. Sunday, yes. Fair attendance. All classes, town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

SCARAMOUCHE. (9,600 feet). Star cast. One of the outstanding costume plays of the year. Tone good. Sunday, yes. Had only fair attendance. Town and country class, town of 8,000. Arthur B. Smith, Fenwich Theatre, Salem, New Jersey.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. Here is a picture that will pack and jam 'em in, the hottest days. A production with a little bit of everything in it. Played to perfection with a supporting cast of real performers. Had to hang out the S. R. O. sign early. Tone fair. Sunday, no. Very good attendance. All classes, town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan Kentucky.

SIX DAYS. (8,010 feet). Star cast. The author, Elinor Glyn, was a good drawing card in this one. Patrons have read the book and like her work, so they stepped out to see this one. If you are looking for love stories you will like "Six Days"; but why do they keep making them so long? Tone fair. Sunday, yes. Fair attendance. All classes, town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

STEADFAST HEART. (7 reels). Star cast. This picture pleased my patrons. It is true to life, and nothing impossible about it. Just a real good picture that will please any audience. Comment very good from my patrons. Tone good. Sunday, yes. Poor attendance. All classes, town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre, Middletown, Delaware.

STEADFAST HEART. (7 reels). Star cast. We consider this a good picture; story of small town life well acted and pleased our audience. Business slow on account of weather and outdoor attractions. Tone good. Sunday, yes. Poor attendance. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

UNDER THE RED ROBE. (12,000 feet). Star, Alma Rubens. This was one great big chunk of cheese, about the highest priced picture in the contract and not worth running if it cost nothing. Our people do not like costume stuff. Used two papers, heralds. Rotten attendance. Town of 2,400. Admission 10-25. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

UNINVITED GUEST. (6,145 feet). Star cast. Very fine scenery. Also a good story. This one was appreciated by all. Tone good. Sunday, yes. Good attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. One of the best; especially strong in plot. Tone very good. Sunday, yes. Had good attendance. Draw town and country class, town of 8,000. Arthur B. Smith, Fenwich Theatre, Salem, New Jersey.

WHITE SISTER. (10,400 feet). Star cast. Second run in town. Good show but many Protestants walked out on it and complained. The Catholic stuff is overdrawn. Tone good. Sunday, yes. Fair attendance. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

The Exhibitor says: "I won't play that company's pictures again!"

The Salesman says: "I can't land that bird any more—he won't sign up."

The exchange manager says: "I'm having a heck of a time getting the contracts."

The producer says: "What's the matter with the exhibitors? I make fine pictures—they won't take 'em."

What's the solution?

A SQUARE DEAL ON PRINTS!

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Good picture. Tone fair. Sunday, no. Poor attendance. All classes, town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. They don't make them any better than this one. It's not new but that does not make any difference. A story about what everybody would like to do but can't. Attendance, good. Draw agricultural class town of 1,406. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. Fair picture for this star, but our people thought there was too much bull fighting. Rudolph Valentino does not please here. Tone, good. Not suitable for Sunday, in small towns. Good attendance. All classes in town of 1,800. Admission 15-20, 15-25. J. Meal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. This is one of Gloria Swanson's best and was well liked here but for some reason it failed to draw, but the picture pleased my audience. We played it on Sunday but it might not suit some towns for Sunday. Tone, fair. Attendance, poor. Farmers and miners in town of 600. Admission 10-28, 10-33 for big specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

BLUFF. (6 reels). Star, Agnes Ayres. Agnes starts something she can't finish. Poorly directed, but dressed up with some lavish interiors and striking gowns. Antonio Moreno

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Helene Chadwick
IN
"TROUPING WITH ELLEN"
from the story by EARL DERR BIGGERS Directed by T. HAYES HUNTER
SCREEN DRAMATIZATION BY GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC
HELENE CHADWICK

helps save this one. Satisfactory tone. Sunday no. Poor attendance. College students, town 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

BLUFF. (6 reels). Star, Antonio Moreno. Not enough strong plot to it. Draw working class in city of 18,000. Admission 10-25-30-35. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

BREAKING POINT. (5,788 feet). Star, Nita Naldi. Good picture. Good report from many of patrons. Loss of memory puts many a man in bad. Suitable for Sunday. Had good attendance. Draw working class in city of 18,000. Admission 10-25-35. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

BREAKING POINT. (5,788 feet). Star cast. Very good picture, but not as big as the price they ask for it. Tone good. Sunday, yes. Average attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

BREAKING POINT. (6,664 feet). Star, Nita Naldi. A picture that will not suit masses but will suit classes from high brows to small town class and yet a good picture. We played this on a Monday and Tuesday and was appreciated by the better class of people only. Tone, good. Sunday, yes. Fair attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

BREAKING POINT. (5,788 feet). Star, Nita Naldi. Well liked. The old "lost memory" theme: somewhat overdrawn. Sunday yes. Attendance good, student class, town 6,000. Admission 10 to 35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

BURNING SANDS. (6,909 feet). Star, Milton Sills. A very good picture. Pleased ninety per cent. of my patrons. Fair attendance. Tone, good. Sunday, good. Town and country class, town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

CAPPY RICKS. (5,962 feet). Star cast. Good picture. Tone good. Sunday, yes. Fair attendance. All classes, town of 2,000. Admission 10-30. H. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CHEAT. (6,325 feet). Star, Pola Negri. Very good. This picture will please everyone. Moral tone good. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

CLARENCE. Star cast. This was a dandy comedy drama. Pleased everyone. Good moral tone, Sunday yes. Good attendance, town and country class, town 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

CODE OF THE SEA. (6,038 feet). Star, Jacqueline Logan. One of the best sea pictures we have ever run. Well played by a real cast and packed with thrills. The last two reels had them on the edge of their seats. Tone all right. Sunday, yes. Fair attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

What does every exchange want? And every exhibitor deserve?— A SQUARE DEAL ON PRINTS!

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Good as any Meighan picture. Everyone satisfied. Tone, very good. Good attendance. All classes city of 25,000. Admission 10-25, 35-55. L. A. Hoover, Mission and Regent Theatres (760-800 seats), Riverside, California.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. A very nice western drama which took here, seemed to please all and it is suitable for Sunday. Had very good attendance. A. E. Rogers, Temple Theatre, Dexter, New York.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. Logan very good in this; pleased about eighty per cent. Thought it good myself. O. K. moral tone, Sunday yes. Good attendance, oil town, 1,200. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

DON'T CALL IT LOVE. (6,457 feet). Star cast. One of the sorriest pictures made. Absolutely nothing to the picture. Nita Nalda rotten in it. Tone, rotten. Sunday, no. Better class in city of 10,000. Admission 10-25. H. C. Colrein, Alcazar Theatre (350 seats), Dothmer, Alabama.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. A good program picture that will please most any audience. A good crook story. Tone, fair. Sunday, no. Attendance, fair. All classes town of 600. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

FAIR WEEK. (5 reels). Star, Walter Heirs. Very good picture. Ran it Thursday with vaudeville. Pleased. Raymend Theatre, Pasadena, California.
mission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

FAIR WEEK. (5 reels). Star, Walter Hiers, Very good comedy; pleased about eighty per cent. O. K., suitable for Sunday. Good attendance, oil town of 1,200. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FAIR WEEK. (5 reels). Star, Walter Hiers. Not a big picture, but one that will please one hundred per cent and makes friends for the theatre. Excellent for the children. Moral tone good. Had fair attendance. Draw all classes in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

FIGHTING COWARD. (6,501 feet). Star, Mary Astor. Good love story. People satisfied with it. Draw working class in city of 18,000. Admission 10-25-30-35. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

FIGHTING COWARD. (6,501 feet). Star cast. Just a good program picture. Was sold me as a special but failed to get any money. Tone, good. Sunday, yes. T. W. Young, Princess Theatre, Dyersburg, Tennessee.

FLAMING BARRIERS. (5,821 feet). Star cast. A dandy good action picture which pleased most everyone. For an average program picture this will make a hit. Did not cost much and made me some money. Would like to have more like it. Cast did good work. Tone, good. Sunday, yes. A. R. Powell, Highland Theatre (425 seats), Guthrie, Oklahoma.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. A very satisfactory program picture. Title is rather misleading. Some thought they were going to see a sea story. But apparently all liked it. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FORBIDDEN FRUIT. (7,804 feet). Star, Agnes Ayres. A fair story. Bad acting. No remarks from audience. Not suitable for Sunday. Had bad attendance. Draw general class in town of 4,000. Kriebhbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GO-GETTER. Star, T. Roy Barnes. A fair program picture—no more. Star a good draw. About a fifty per cent. picture. Poor attendance, average class, town of 2,000. Admission 10-25. J. W. Griffin by J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

GRUMPY. (5,621 feet). Star cast. Robert's great. Good cast, but picture nothing outstanding. Just a program picture. Nothing to rave about. Tone, okay. Sunday, yes. Had fair attendance. Town and rural class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

HEART RAIDER. Star, Agnes Ayres. Good program picture. Attendance poor on account of heavy rain. Picture worth program price. Tone, good. Sunday, no. Town and country class, town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. About an average Swanson picture, but seems as though Gloria is coming out a little here. Tone good. Sunday, yes. Attendance, fair. A. F. Schreiver, Oneida, South Dakota.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. One of the best westerns of the year with cast helping to draw every class. It pleased even those who are not so strong for westerns. Attendance S. R. O. Draw small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (350 seats), Winnfield, Louisiana.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. This was bought for a special, but was hardly a program picture. Attendance, poor. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinbury, North Carolina.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. A lot was attempted in this picture and quite a bit accomplished. Had some very favorable comments on it, but also some assertions that Bebe was miscast in the role of Diana. As a whole it was a good show, but only average attendance. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

ICEBOUND. (6,471 feet). Star, Richard Dix. A good story and good acting and cast. Picture just what title suggested. Audience pleased. Sunday, yes. Fair attendance. General class town of 4,000. Kreighbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

ICEBOUND. (6,471 feet). Star, Lois Wilson. The one grand failure. This picture did not take in half enough for what I paid for it. Poor attendance. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Mighty good picture to be a gypsy mess of a story. I was agreeably surprised. Tone good. Sunday, yes. Average attendance. Small town class, town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

LIGHT THAT FAILED. (7,013 feet). Star cast. Only a Paramount. Paramount is not

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selling pictures, only the name Paramount. Poor attendance. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

NARROW TRAIL. Star, William S. Hart. A dandy picture that pleased one hundred per cent. If your patrons like westerns, don't fail to book it. Tone, good. Very good attendance. All classes in town of 900. Admission 10-20. Clarence E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

NE'ER DO WELL. (7,414 feet). Star cast. Good picture. Tone good. Sunday, yes. Good attendance. All classes, town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

NORTH OF THE RIO GRANDE. (4,770 feet). Star cast. Good picture. Tone good. Sunday, yes. Good attendance. All classes, town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Saw this picture before I bought it and once more decided to make my people "buy" Pola, but Nay, Nay, Pauline. They just won't seem to come for Negri, and too bad, for she is now making good or better pictures. However, what's done can't be undone. I am through with Pola as a feature attraction, for it simple can't be did. Joe Newitt, Strand Theatre, Robinson, Illinois.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. Our crowd razzed this. Bill Hart can't help but "retire" after letting this one get out. The fact that there are seven long reels of it doesn't help matters any, either. Tone, all right. Sunday, yes. Average attendance. College class, town of 6,000. Admission 10-25. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SINGER JIM McKEE. (7 reels). Star, Bill Hart. Poor Bill is about done. This picture was a par with "Wild Bill Hickok" and both were very poor. Will greatly disappoint your audience. Better leave it alone. Tone, okay. Sunday, yes. Appeals to Bill's staunchest fans only. Mixed class, town of 3,500. Admission 20125. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. I took in about half what I paid for this, with weather and roads good. A number of young fellows told me they did not care for this; otherwise I received no comments. Personally I did not like it. Not a picture for the small town. Used two papers, heralds, one sheet, photos. Town of 2,400. Admission 10-25. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. This is a good picture but did not make anything as it was a Paramount and I paid too much for it. Poor attendance. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

STEVEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. A good little comedy drama for those who like something light. My patrons seem to like comedy dramas, so this went over with them. Seemed to please. Personally I have seen many better. Don't pay too much for this. Tone fair. Sunday, yes. Poor attendance. All classes, town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. About the niftiest little satire yet. Clever comedy that pleased nearly everybody. Theodore Roberts, Louise Dresser, Edward Horton and Helen Eddy make an unbeatable comedy team. Roberts at his very best. Tone good. Sunday, yes. Average attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star cast. This picture if exploited right will get the money, especially in the small town, but do not go too strong. Don't promise too much. Just a fair program picture. Tone okay. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

WEST OF THE WATER TOWER. (7 reels).

Larry Semon in Chadwick Pictures production of "The Girl in the Limousine," a First National picture.

Star cast. A fine character study of a romantic young couple in a small town. May McAvoy, Glenn Hunter, Ernest Torrence and George Fawcett at their best. If they don't like this one they better stay at home. Tone good. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

WEST OF THE WATER TOWER (7 reels). Star, Guy Hummer. This picture did not draw them in for me, and only pleased about fifty per cent. It's a fair story but too long and drawn out. Tiresome to many patrons. Should have been not more than five reels. Tone fair. Sunday, no. Poor attendance. All classes, town of 1,200. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Picture pleased every one of large crowd and is the kind that builds patronage in our opinion. Paper good and cast supporting helped fill our theatre. Capacity attendance. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Good picture but not as good as some he has made. My patrons like Meighan and this was not a disappointment. Tone good. Above average attendance. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. A good posing vehicle for beautiful Marion is about all this amounts to. Some walked out, others had a good nap. A few seemed to like it. Rotten attendance. Small town class, town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ZAZA. (7,076 feet). Star, Gloria Swanson. In my opinion a very poor picture. This picture will hurt future Swanson pictures. Gloria acts like some spoiled kid. Too ridiculous. Tone no good. Sunday, no. Attendance good. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

Pathe

CHRONICLES OF AMERICA. (3 reels). Star cast. Have run the first eight and they are good, but attendance is steadily falling. Patrons want amusement rather than instruction. Tone good. Sunday, yes. Town and country class in town of 8,000. Arthur B. Smith, Fenwich Theatre, Salem, New Jersey.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Paid high rental but made a good profit and delighted thousands. Tone, good. Sunday, yes. Splendid attendance. Mixed class in city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. The best Lloyd has done. Sunday, yes. Good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

KING OF WILD HORSES. (5 reels). Star cast. A horse picture that drew more the second day than first. Pleased all. Brought out people who don't ordinarily come out. Tone, okay. Sunday, yes. Good attendance. College class, town of 2,100. Admission 18-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

WAY OF A MAN. (9,000 feet). Star cast. Good western. Had no kick and some praise. The lack of rain has put this country to the bad. Business has dropped one-half but don't blame this one. Tone, good. Sunday, yes. Poor attendance. Small town and farmer class, town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Preferred

APRIL SHOWERS. (6,350 feet). Star, Colleen Moore. Colleen Moore always draws good here, so the engagement was successful. The picture, while pleasing, is not extra good. However, it got over nicely. Good attendance. All classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

MAYTIME. (7,500 feet). Star cast. Title extra good. Drew crowded house. Paper good, especially twenty-four sheet. However, picture did not please audience on hundred per cent. Tone doubtful. Hardly suitable for Sunday. Capacity attendance. Small town class, town of 2,900. Admission 10-35, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. This was a very good little program picture. Enjoyed by a small crowd. Tone fair. Hardly suitable for Sunday. Small attendance. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

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CAMERON OF THE ROYAL MOUNTED. (5,600 feet). Star cast. Fair northwestern picture. Lots of scenery but rather dim; if you can get a good print it is worth running. Tone good. Sunday, yes. Poor attendance. Small town and farmer class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LOVE'S WHIRLPOOL. (6,028 feet). Star, Lila Lee. Fairly well liked. Tone good. Not suitable for Sunday. Fair attendance. Working class, city of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (310 seats), Grand Island, Nebraska.

MIAMI. Star, Betty Compson. A nifty society drama, not a masterpiece, but pleasing and that's the big idea. Tone, fair. Sunday, questionable. Good attendance. Family class city of 300,000. Admission 15-35 50. Lee D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Ordinary but will go over well in second-class houses. Good attendance. Small town class, town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Great Carey picture. The best one he ever made. Plenty of thrills and liked by all that saw it. Hodkinson fine people to do business with. Sunday, yes. All classes in small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

United Artists

BIRTH OF A NATION. Star cast. Just got by censor in this state last February. You have never really seen a picture until you see this. There is only one made. See it or book it if you can. Good attendance. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. This is a good one. Pleased one hundred per cent. Played against a carnival and business was poor. Tone good. Sunday, yes. Fair attendance. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

HILL BILLY. (5,734 feet). Star, Jack Pickford. This is an extra good attraction of the mountain type that did not draw for us. Believe the title poor and also the ones that used. Tone good. Sunday, yes. Below average attendance. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

NO MORE WOMEN. (6,186 feet). Star, Madge Bellamy. Light comedy drama that pleases a good summer crowd. Name good for box office and title and paper the kind that draws. Several comments all good. Attendance above average. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

ROSITA. (8,800 feet). Star, Mary Pickford. Another cast of one of the great stars being passe with my patrons. Nice production but not in it with Pola Negri's "Spanish Dancer." Joe Newitt as an advertiser, but then again when I can take a mediocre picture and wake them up and satisfy them, I change my mind and decide to give "me" another chance. Joe Newitt, Strand Theatre, Robinson, Illinois.

Powers and Simplex are breaking their necks to make projection better.

Get busy, fellows—if your machines need it, replace those old, worn-out parts so they won't rip the heart out of "The Heart Bandit" and other films.

A SQUARE DEAL ON PRINTS!

Universal

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. A poor picture and a poorer box office attraction. Glad to hear that Laemmle is quitting this sort of pictures. Tone okay. Sunday, no. Very small attendance. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

CHAPTER IN HER LIFE. (6,330 feet). Star cast. Too sad for our folks. Almost flawless as to detail and acting. Our patrons want thrills and laughs. Soft pedal here. Tone excellent. Sunday, yes. Small attendance. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. A real good production. Unusual and pleased everybody. Tone fine. Okay for Sunday. Family class. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Very good program attraction. Tone good. Sunday, no. Poor attendance. All classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

HIGH SPEED. (4,927 feet). Star, Herbert Rawlinson. Fair picture, with an attempt to make it a comedy. No drawing power. Failed by three dollars to get rental. Rawlinson has lost out with us. Tone okay. Sunday, yes. Poor attendance. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A wonderful picture that anyone should book and play if you can buy the film reasonable enough to put it over. The picture needs no criticism as everyone knows it is one of the best. Lon Chaney in his greatest role. Tried to put it over as a road show with a twelve-piece special orchestra, advancing the admissions at one dollar top. Had very poor attendance the first day but second showing of picture advertised itself. This one put a hump in my back, but it was no fault of the picture or exploitation. I find that some fanatic agitation was opposing me. If you have a K. K. K. town be careful in exploitation but book the picture and play it. High class attendance. Tone good. Sunday, yes. Very poor attendance. All classes, town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. Excellent program picture and pleased all patrons. Tone good. Sunday, yes. Good attendance. Residential class, town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. An average western that brought more business than usual. Hoxie beginning to be a favorite here. Tone good. Sunday, no. Attendance, increase of sixty per cent. Neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SAWDUST. (4,800 feet). Star, Gladys Walton. Excellent little program picture that pleased a majority. Audience appeal will please all classes. Tone fair. Sunday, yes. Fair attendance. Mixed class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson. Can't say much for this offering. Below Rawlinson standard. Fell down at the box office. Tone, good. Sunday, weak. Below average attendance. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. The poorest Gibson we have ever used. A few more of this kind and Gibson won't mean anything. The title is a misnomer. No thrills to chase. "Hoot" looks better in western attire than he does dressed as a Roman soldier. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Not much to this one until the typhoon scenes are reached. Ordinary except for these. Seemed to please fairly well. Tone, doubtful. Sunday, doubtful. Average attendance. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. Just a western show with some sure-fire hokum thrown in. The roughnecks swallowed it whole and the others considered it passable. Brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHISPERED NAME. (5,196 feet). Star cast. An average program picture that pleased about sixty per cent. Nobody in cast to draw them in. Tone, fair. Not suitable for Sunday. Fair attendance. Neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

For Release in November—Now Booking

Vitagraph

LEAVENWORTH CASE. (5,400 feet). Star cast. Fair mystery picture that went through on a double bill. Vitagraph never drew for us. Average attendance. General class, city of 25,000. Admission 10-20-30. Frank Frauer, Empire Theatre (1,000 seats), New London, Connecticut.

LOVE BANDIT. (6 reels). Star cast. Although this picture has no pulling power it will please those that do come in. Tone, okay. Sunday, yes. Fair attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

MAN NEXT DOOR. (6,937 feet). Star cast. Good. Small town class, town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MASTERS OF MEN. (6,800 feet). Star cast. This one is a real sea stery and with plenty of action. Will please most all kinds of peo-

ple. Sunday, yes. Good attendance. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MIDNIGHT ALARM. (6,000 feet). Star cast. Wonderfully realistic fire scene in last reel and picture was exceedingly interesting from start to finish. Not a kick was heard, therefore, must give one hundred per cent to this one. Splendid acting by Alice Calhoun, Percy Marmont and Cullen Landis. Boys, don't be afraid to book this one. Tone, good. Has strong audience appeal. General class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ON THE BANKS OF THE WABASH. (7,156 feet(. Star cast. Some exhibitors have reported this as being a wonderful picture. We don't agree. Very few liked the play, with the result that the second day's business was almost nil. People here want dressed up pictures. Tone, okay. Sunday, excellent. Very poor attendance. All classes, city of 10,000. Admission 20-30. Al Anders, Coleman Theatre (800 seats), Southington, Connecticut.

SMASHING BARRIERS. (6 reels). Star, William Duncan. This is cut down serial and you will find it okay. Went big. If you want action you'll find it here aplenty. This is a good one for western house. Also ran "Man of Might." Cut down serial which went good. You can buy these cut down serials at a right price and your audience can't tell that they are serials. They came out telling me that the picture had more action than any they had ever seen. William Thatcher, Royal Theatre, Salina, Kansas.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A super production that should bring them in. The star's portrayal of Beau Brummel requires the execution of a real tragedian and he acts his part to perfection. The forlorn appearance and tragic end of the Beau should have been eliminated as it is disappointing to the audience. Tone, good. Sunday, yes. Poor attendance account of rain. Mixed class, city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

BROADWAY AFTER DARK. (6,300 feet). Star cast. Wonderful picture that played to poor houses because of the weather. Cast exceptionally fine, but Adolphe caught the feminine hearts. We need more like this one. General class in city of 25,000. Admission 15-20-30. Frank Frauer, Rialto Theatre (700 seats), New London, Connecticut.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolphe Menjou. We played this picture on Friday and Saturday and did very good with it. We got an uncensored print and of course went over that much the better. Acting, directing and the story good. Much better than some so-called specials. Tone, good. Sunday, no. Attendance, good. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. This is the best Warner's production we have run this season. Drew fairly well and pleased everyone who saw it. Tone, okay. Sunday, okay. Fair attendance. Skilled mechanics, town of 8,500. Admission 10-20. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

DADDIES. (6,800 fet). Star cast. Very much enjoyed by those who saw it but seems to have no drawing power as business was poor in spite of extra exploitation. Tone, good. Sunday, yes. Poor attendance. Mixed class, city of 10,000. Admission twnety-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A corking good picture which should suit everyone. Warner Brothers have some fine pictures and the prices are fine. Appeals to every class. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. If your patrons like Wesley get this by all means. Good pic-

I know at least three exhibitors who swear they won't take any more product from certain firms —just because of rotten prints. For every exhibitor who speaks his mind honestly in the open, there are many who keep their decision just as honestly to themselves. Why are exchanges sleeping? Wake up, boys! Shake up your inspectors! Chuck your busted reels. The exhibitors demand—

A SQUARE DEAL ON PRINTS!

ture. Tone, good. Fair attendance. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MARRIAGE CIRCLE. (8,300 feet). Star cast. Excellent picture which pleased, but did not draw any too well. Gave it extra advertising in three daily papers, but did not get over somehow. Catering to high class. Second run policy. Tone, good. Sunday, no. Very good attendance. High class, city of 225,000. Admission 10-20. N. L. Royster, Capitol Theatre (350 seats), Birmingham, Alabama.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Poorest Barry picture we have ever used and we have used them all. In common with most of the rest of the 1923-24 Warner products this picture failed to register at the ticket office or to satisfy the few customers who came to see it. Tone, okay. Sunday, yes. Attendance, worse than bad. Skilled mechanics, town of 8,500. Admission 10-20. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. An extra good attraction of the Northwest Mounted. Name good box office tonic. Also paper is good. We played at advance in price to S. R. O. attendance. Tone, good. Sunday, yes. Small town class, town of 2,900. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

YOUR BEST FRIEND. (5 reels). Star, Vera Gordon. Would have been good but the print we got was a nightmare. More stops in this picture than any in four years. Tone, good. Sunday, yes. Small attendance. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

Comedies

BIG MOMENTS FROM LITTLE PICTURES. (Pathe). Star, Will Rogers. Short subject. He sure can imitate other actors. Goes good here. Tone, good. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BLACKSMITH. (First National). Star, Buster Keaton. Good comedy but don't come up to Metro's Keatons. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

BIG MOMENTS FROM LITTLE PICTURES. (Pathe). Star, Will Rogers. Clever, but above the head of ninety per cent of the movie patrons. Small town class, town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BROTHERS UNDER THE CHIN. (Pathe). Star, Stan Laurel. These are not to be laughed at. Tone, okay. Sunday, yes. Poor attendance. Small town class, town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

COPS. (First National). Star, Buster Keaton. Print good. This is one of Keaton's good ones. It's a kid special. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

DUDE. (Educational). Good one reel comedy. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

FAMILY LIFE. (Educational-Mermaid). An excellent comedy that had a crowded house roaring. Don't fail to mention a knockout comedy when you have this coming on your program, for it is nothing less. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

FAMILY LIFE. (Educational-Mermaid). This comedy of house hunters and campers is without a doubt one of the funniest pictures released in a long time. My people just shook with laughter from the start to the finish. A minister and a newspaper editor both praised it highly. Tone, good. Sunday, yes. Good attendance. All classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

GOOD MORNING. (Educational). The best Ham for a long while, you can enjoy yourself while watching. This was not fishy like a lot of Ham's near comedies have been. Print good. Tone, good. Makes a good Saturday night comedy. Small town class in town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

GUMP COMEDIES. (Universal). This brand of comedies has proven a big disappointment to me. Can't understand why Sidney Smith permits them to be shown. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

INCOME TAX COLLECTOR. (Fox). Very good. Fox comedies are all good for me. Imperial and Sunshine brands have pleased my patrons. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

LOST CONTROL. (Century Comedy). A street car comedy. Fast and funny. Tone, okay. Sunday, okay. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

For Release in December—Now Booking

PARDON MY GLOVE. (Educational). Star, Bobby Vernon. Fast boxing comedy that must have pleased as the house was pretty noisy while it lasted. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PLEASANT JOURNEY. (Pathe). Stars, "Our Gang." Just a splendid comedy. Farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SMILE PLEASE. (Pathe). Star, Harry Langdon. A knockout comedy by a new star for us. One, however, who will take his place with Lloyd, Keaton and Semon with a few more like this. Tone, okay. Sunday, yes. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

THAT'S RICH. (Universal). I heard two or three kids snicker at this. The last three or four Century comedies I have had have simply been so rotten they are funny to me but the audience don't see them that way. Tone, good. Sunday, yes. Average attendance. Small town class, town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TWO WAGONS BOTH COVERED. (Pathe). Star, Will Rogers. A very clever comedy, based on "The Covered Wagon." Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

UP IN THE AIR. (Fox). Star, Charles Conklin. Charlie Conklin's delineation of the darky is excellent and his stunts in this comedy, on the edge of a skyscraper, had them yelling so loud that there was danger of the roof being blown off. Bill Fox ought to give us plenty of this kind as it had them sitting on the edges of their seats. Tone, okay. Sunday, yes. About average attendance. Mixed class, town of 1,000. Admission 10-25-15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

AESOP'S FABLES. (Pathe). Very fine. This clever cartoon work will please everyone. Town and rural class, town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

DWELLERS OF THE DEEP. (Urban). One reel of deep water fish. Refreshing, holds interest. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

FAST STEPPERS. (Universal). Star, Billy Sullivan. Used the first of this series "The Fiddlin' Doll" and was very well pleased with it. It's a change from every day comedies and will be relished by our audience as such. Tone, good. Sunday, yes. Small town class, town of 2,900. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

FIDDLIN' DOLL. (Universal). Star, Billy Sullivan. Crowd was disappointed in this first of "Fast Stepper" series as they were looking for something on the order of the "Leather Pushers." Only thing thrilling about this was a short, excellent shot of a horse race. Otherwise action was slow. Audience appeal below that of "Leather Pusher" series. Some might object to saloon scenes. Attendance, fair. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OLYMPIC MERMAIDS. (Pathe). One reeler of girl swimming and diving champions. Beautiful shots under clear water. A fine summer subject. Family class in city of 300,000. Admission 15-35-50. Lee D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

PATHE REVIEWS. (Pathe). About the best single-reel filler on the market. Prints always good. Some very beautiful scenes in Pathe color on each of these. Sunday, yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PLASTIGRAMS. (Educational). Here is a nice little novelty that will cause lots of favorable comment, rather expensive for small towns but will cause lots of talk and send others back to see it. However, some operator before us had nipped one of the important "shots." Make them give you the glasses (they sell 'em) with the ads on them as they will send new patrons back. Joe Newitt, Strand Theatre, Robinson, Illinois.

WINNING HIS WAY. (Universal). Star, Jack Dempsey. A great bet. A series of two reelers from Gerald Beaumont's stories. Has comedy, romance, sport and drama, well directed. Good stories. Each complete. If balance as good they're a safe booking. Tone, good. Sunday, okay. Fine attendance. Family class, city of 300,000. Admission 13-35-50. Lee D. Balsly, Liberty Theatre (1,014 seats), Kansas City, Missouri.

Serials

FAST EXPRESS. (Universal). Star, William Duncan. First serial I've had for six months. Am on third episode and it is holding up fine. Made a hit with grown-ups as well as the kids. Tone, all right. Good attendance. Residential class, town of 1,200. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HER DANGEROUS PATH. (Pathe). Star, Edna Murphy. This I find will interest grown-ups more than the kids. Going good on third episode. Tone, all right. Good attendance. Residential class, town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

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Miscellaneous

BAREFOOT BOY. (State Right). Star cast. An excellent cast and acted story of the small town type of story. It pleased almost one hundred per cent of our audiences. We received a good print on this subject from a State Right exchange. Tone, okay. Good attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BROADWAY GOLD. (State Right). Star, Elaine Hammerstein. (6,800 feet). Good. Splendidly acted. Fair attendance. Small town class, town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

DANGER AHEAD. (Pioneer). Star, Richard Talmadge. (4,353 feet). On an average with the rest of this star's pictures. Weak in plot but strong in action. I use them as part of a double feature program and they go over fine. Tone, okay. Sunday, yes. Appeals to lovers of action. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HELL'S EDGE. (Enterprise). Star, Roy Stuart. Have run these Stewarts second time. They are so good that am playing them over and will say that they are as good if not better than most of the new westerns of today. "Hell's Edge" a fine picture. You can boost this one. A good Sunday western or any day of the week. Moral tone not only good, but fine. Make more of our pictures of today like "Hell's Edge." It will help our businses. You can play this picture to the ministers and will do the hard hearted guy a lot of good. Might say the price on these are right. If you want a good western play this one in any class house. William Thatcher, Royal Theatre, Salina, Kansas.

LOST HOUR. (6 reels). Star, Milton Sills. A very good picture with a good cast and one that is sure to please both the young and old. Good acting helping to put this picture over. Tone, okay. Sunday, yes. Fair attendance. Mixed class, town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAN FROM HELL'S RIVER. (Western Pictures). Star cast. (5 reels). In spite of the very low rating in the check-up I found this one a very good picture. Better than "Call of the Wild" but not as good as "The Love Master." But then, we do not get pictures as good as the "Love Master" often. Moral tone, okay. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

ON TIME. (State Right). Star, Richard Talmadge. (5,198 feet). This one not up to what this star can do and is slow and not much action in it for what this star can do. Sunday, yes. Good attendance. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

RIDER OF MYSTERY RANCH. (State Right). Star, Art Mix. This boy is new but I think that he will come along all okay. He needs somebody to put some pep in his action. Sunday, yes. Good attendance. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SOULS IN BONDAGE. (Sanford Productions). Star, Pat O'Malley. Only a fair picture with nothing to recommend it. Will just about get by. Tone, okay. Sunday, yes. Hardly appeals to any class. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WESTERN FATE. (Arrow). Star cast. A good Saturday picture. A shoot 'em up western. Mixed class, town of 3,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WOMEN MEN MARRY. (State Rights). Star cast. Good program picture. Pleased all. College class, town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

For Release in December—Now Booking

Pathe's 1924-5 Program Remarkable In Both Scope and Quality of Offerings

Plans Perfected for Most Ambitious Schedule Ever Contemplated by Great Organization Distributing Short Subjects

By ELMER PEARSON
Vice-President and General Manager

PATHE EXCHANGE, INC., has perfected plans for the most ambitious program of releases during the forthcoming season ever contemplated by the Pathe organization. A minimum of ten feature productions and one-hundred four two-reel comedies, five new Patheserials, and a program of three-hundred and twelve single-reel subjects are provided for in the 1924-1925 schedule.

Nor is this schedule purely a prospective affair. Already much has been accomplished at the East and West Coast Studios of the several allied Pathe producers on the new season's schedule. At some of the Pathe studios work on the 1924-1925 production programs was begun as early as three months ago. At the present time, every one of the ten producing organizations affiliated with Pathe is busily engaged with subjects for the new season, which will open late in August. At that time production will be well in advance of the release schedule. The prudence and foresight displayed in this early start on the new season's schedule have made possible the actual preparation, weeks in advance of release dates, of effective exhibitor aids and accessories on the Pathe product. As a result, Pathe comes to the threshold of the 1924-1925 season equipped not only with the most extensive array of product of its entire career but also ready to provide the theatre-owners of America with the highest degree of exploitation, advertising, and publicity service.

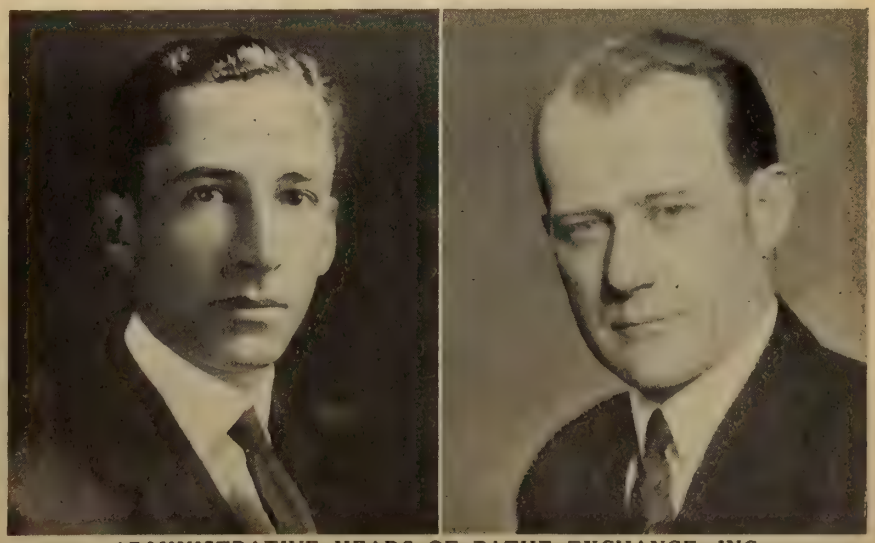
In the feature department Pathe will make available at least ten subjects. Of these two will be Harold Lloyd releases, four will be Charles Ray pictures presented by Thomas Ince, and four will come from the Hal Roach Studios. The first of the Charles Ray series has already been completed under the title of "Dynamite Smith." This picture, produced under the auspices of Thomas Ince, will mark Ray's return to the type of American country-boy characterization which won him undying fame in such screen masterpieces as "The Clodhopper," "The Egg-Crate Wallop," "The Pinch-Hitter," and "Scrap Iron." C. Gardner Sullivan, who was responsible for Ray's earlier successes, wrote "Dynamite Smith." Ralph Ince directed. Bessie Love, Jacqueline Logan, and Wallace Beery appear in the supporting cast. The first of the Hal Roach series has also been completed under the title of "The Upstate Slicker." This will bring Glenn Tryon to the screen in his first role as a feature star. Blanche Mehaffey, the popular Hal Roach comedienne, appears opposite Tryon.

The new Harold Lloyd production, the second to be produced independently by the Pathe master comedian, is expected to be finished about the middle of July. This new feature will be in the nature of a "gag" comedy with the story built around the trials and misadventures of a newly married couple. Jobyna Ralston, who played opposite Mr. Lloyd in "Why Worry" and "Girl Shy," will be seen again as the feminine lead. Sam Taylor and Fred Newmeyer directed the new production from a story by Mr. Taylor, Tim Whelan, Ted Wilde, Tommy Gray and John Gray. It is planned to release this Harold Lloyd feature comedy in November. Another of the Pathe feature releases in production is a second Hal Roach novelty picture, starring "Rex," the thoroughbred Morgan stallion which gave such a sensational performance in "The King of Wild Horses."

The Pathe program of two-reel comedies for the new season provides for a yearly output of 104 subjects, coming from the Hal Roach and the Mack Sennett Studios. A new Mack Sennett brand, to be known as the Mack Sennett Star Comedies, will be added to the eight Ben Turpin Comedies, the second and third series of Harry Langdon Comedies, and the twelve Mack Sennett Comedies, the last named presented such well known comedians as Harry Gribbon, Billy Bevan, and Madeline Hurlock in the principal roles. The first of the Mack Sennett Star series, with Ralph Graves, in the featured role has been completed, and the second is now in production. One of the highlights of the Ben Turpin series will be a group of burlesques. The first of these, a screen parody of Romeo and Juliet with Turpin in the role of the great lover, has been finished. The second, a travesty of Elinor Glyn's "Three Weeks," is nearing completion. Camera work on the Langdon and Mack Sennett Comedies series is also proceeding well in advance of release requirements.

The Hal Roach Studios will also make available this season a new comedy brand, Hal Roach Star Comedies, in which such well-known players as Glenn Tyron, James Finlayson and others of prominence will be featured. Another comedy innovation emanating from the Hal Roach lot will be the series of comedies starring Arthur Stone, who has been recruited from the vaudeville stage and is declared by Mr. Roach as a genuine comedy "find." The first of the Arthur Stone series has been completed and is said to bear out Mr. Roach's claim in every respect. The second of this group is now in process. Production work on the "Our Gang" comedies—the sixth series to be made available by Pa the—and on the "Spat Family" comedies, now in their third series for Pathe, is likewise well in advance of release dates.

In its short-subject department of diversified releases, Pathe has supplemented its program of one-reel films for the 1924-1925 season with a number of specials. Among these are a beautiful and dramatic picturization of "Maud Muller," based on the immortal poem of John Greenleaf Whittier; the Will Nigh Miniatures, condensing into one reel stories and action of feature qualifications; and the now famous and permanently established "Chronicles of America" series, a group of historical dramas which are being hailed everywhere as the foremost contribution to the screen of the present era. All these specials, with the exception of the "Chronicles," have been completed. The "Chronicles" series provide for thirty-three subjects. Of these, fifteen have already been finished. Two companies are now engaged on new subjects for this group of Pathe releases. A marvelously efficient production staff, supplemented by a research department made up of some of the foremost historical authorities of America, has been built up by the Yale University Press for the filming of this series.



ADMINISTRATIVE HEADS OF PATHE EXCHANGE, INC.
Paul Fuller, President; and Elmer Pearson, Vice-President and General Manager.

"Exhibitor Service" Is Cornerstone of Pathe Policy Giving Showmen Real Help

By J. E. STORY

General Sales Manager of Pathe Exchange, Inc.

THE matter of exhibitor co-operation in assisting the theatre-owner to sell his programs to his public has been steadfastly pursued from the beginning of the organization as one of the fundamental tenets of Pathe's policy in its relations with its exhibitor customers. Every form of advertising, exploitations, and publicity assistance is included in Pathe's wide range of service to the theatre-owner.

Nor is this matter of service confined to Pathe's program of feature releases. The same manner of intensive exhibitor service furnished in connection with its feature output is also to be found with reference to the short-subject product distributed by Pathe.

The poster service reveals a high degree of artistic workmanship coupled with efficient sales copy. For all feature releases are prepared one 24-sheet, a six-sheet, and an assortment of three- and one-sheets. For the two-reel comedies are prepared a variety of three and one-sheets of colorful design and attention-winning quality. The single-reel subjects are also covered by effective poster service the same as its program associates of greater footage. For the Pathe-serials are made available a twenty-four sheet and a stock six-sheet. In addition there are supplied a six-sheet, a three-sheet, and a one-sheet on the first episode and a three-sheet and one-sheet for every one of the subsequent chapters. Pathe News, Pathe Review, and Topics of the Day are covered by a stock one-sheet, and supplementary one-sheets accompany the release of every Pathe Review and Pathe News edition.

For every feature and serial on the Pathe schedule a campaign book is compiled with a view to rendering the exhibitor the greatest possible assistance in the way of practical exploitation, advertising and publicity slants. A ready-to-clip press sheet, exploitation, advertising campaigns, and illustrations of aids and novelties available on each subject are among the features of every

JOHN E. STOREY

campaign book. To the exhibitor is addressed in conjunction with the release of every two-reeler and single-reel special a comprehensive press-sheet, in which are to be found publicity stories for clipping purposes, practical exploitation suggestions, ad displays, and illustrations of posters, lobby stills, cut and mats available on each release.

Broadsides are also prepared on every feature and short-subject serial. These broadsides embody striking display features of original conception and execution, which a great number of exhibitors find readily adaptable to their newspaper advertising copy.

A system of newspaper and magazine publicity to bring the message of Pathe product and players to the millions of fans throughout the country is operative from Coast to Coast. In addition, newspapers, periodicals, and magazines that carry pictorial features are supplied regularly with interesting photographs for their black and white picture and rotogravure sections. All this serves to spread the gospel of interest in the Pathe program and to win new recruits for the box-office of the exhibitor.

A feature of the Pathe publicity service is the weekly publication of "Photoplay Sidelights," which goes to over two thousand photoplay editors. This publication, so compiled as to be ready to clip and paste by the editor, contains a wide variety of news and human interest stories concerning all of Pathe's product and players appearing in the pictures. A free mat service on cuts is also a feature of this weekly service direct to newspapers and periodicals.

Roach Studios Busy on Pathe Comedies

The summer term finds no diminution of production activities at the Hal Roach Studios, Culver City, according to word from that producing center. The "Our Gang" players have just completed another of their laugh-provokers while four of the Hal Roach companies are now engaged on new comedy subjects for the Pathe program of releases.

During the past week the militant trio of the "Spat Family" have been touring Los Angeles and its environs in a rubber-neck bus, posing as tourists on their first visit to Southern California. Frank Butler, Laura Roessing, and Sidney D'Albrook, who comprise the "Spat Family" group, are making the new comedy under the direction of Victor Potel.

Sections of the New York Subway have been duplicated at the Hal Roach Studios for the first of the series of two-reel comedies in which Glenn Tryon and Blanche Mahaffey are featured.

Stars Whose Productions Are Released by Pathe Exchange Inc.

Left to right: Harold Lloyd, whose feature productions are released by Pathe; Jobyna Ralston, leading woman for Harold Lloyd; Charles Ray, whose latest starring vehicle, "Dynamite Smith," is to be released by Pathe in the Fall; Edna Murphy, featured in the Pathe serials, "Leatherstocking" and "Into the Net"; and Arthur Stone, starring in Hal Roach productions.

Exhibitors Can Find Box Office Stimulus In Pathe Hints for All-Shorts Programs

DURING the past year exhibitors have shown a steadily increasing tendency to employ programs consisting entirely of short-subject units. Pathe's plans for the season of 1924-1925 have been laid with an eye to this fact and this company has already launched at its various allied studios production schedules greater in scope than any heretofore attempted. The industry's horoscope for 1924-1925 reveals no surer signs than those pointing to a wider use than ever before of the all-short-subject program by exhibitors.

Nor is this development purely a freak of chance; it finds its origin as most other things in the law of cause and effect. First of all, even a cursory survey of the short subject field will reveal an unusual amplitude of short-subject product awaiting the exhibitor wise enough to take advantage. A partial reason for this abundance of short-subject output is the espousal of the policy of restricted feature lengths by various feature producers within recent months. The Pathe short-subject release schedule for the new season will be abundantly stocked to provide for the increased demand.

Another cause for the exhibitor's ever increasing tendency to the all-short-subject program is that the protest by trade and public alike to the distressingly padded feature has served to concentrate more forcibly than ever before the theatre-owner's attention on the genuine audience value possessed by the diversified program. From this has evolved actual appreciation on the part of the exhibitor of the fact that there exists among his patrons a real, insistent demand for a program of short-length units in which the serious, the informative (provided it is entertaining), and the humorous are blended in pleasing proportions.

As an illustration of well-balanced programs that will meet the increasing demand for greater diversity of entertainment on the screens in the way of all-short-subject programs, the table printed on this page is recommended by Pathe.

PATHE SHORT SUBJECT PROGRAMS

Wall Street Blues	Comedy	Harry Langdon	2	reels
The Finer Points	Sportlight		1	reel
Yorktown	Chronicle		3	reels
Desert Sheiks	Cartoon Fable		2/3	reel
Birds of Passage	Nature Study		3	reels
Our Congressman	Comedy	Will Rogers	2	reels
Pathe News	News Reel		1	reel
Aesop Fable	Cartoon Comedy		1	reel
Why Husbands Go Mad	Comedy	Charlie Chase	1	reel
Our Congressman	Comedy	Will Rogers	2	reels
Pathe Review	Magazine		1	reel
Maud Muller	Art Production	Marjorie Daw	2	reels
Topics of the Day	Timely Topics		1/3	reel
Our Defenders	Sportlight		1	reel
It's a Bear	Comedy	Our Gang	2	reels
The Fortieth Door	Serial		2	reels
Pathe News	News Reel		1	reel

All Comedy Program

Romeo and Juliet	Comedy	Ben Turpin	2	reels
Short Kilts	Comedy	Stan Laurel	2	reels
Flying Fever	Aesop Fable		2/3	reel
The Ten-Minute Egg	Comedy	Charlies Chase	1	reel
Topics of the Day	Timely Topics		1/3	reel
Into the Net	Serial		2	reels
The Wide Open Spaces	Comedy	Stan Laurel	2	reels
Pathe News	News Reel		1	reel
Hobbies	Sportlight		1	reel
The Puritans	Chronicle		3	reels
A Hard Boiled Tenderfoot	Comedy	Spats	2	reels
Pathe Review	Magazine		1	reel
A Truthful Liar	Comedy	Will Rogers	2	reels
Housecleaning	Fable		2/3	reel
The First Hundred Years	Comedy	Harry Langdon	2	reels
Pathe News	News Reel		1	reel
Hoofbeats	Sportlight		1	reel
East of the Water Plug	Comedy	Ralph Graves	2	reels
High Society	Comedy	Our Gang	2	reels
Prodigal Pup	Aesop Fable		2/3	reel
Pathe Review	Magazine		1	reel
Topics of the Day	Timely Topics		1/3	reel
Pathe News	News Reel		1	reel
Jeffries, Jr.	Comedy	Charlie Chase	1	reel
The Body in the Bag	Aesop Fable		2/3	reel
The Fortieth Door	Serial		2	reels
Jubilo, Jr.	Comedy	Our Gang	2	reels
The Declaration of Independence	Chronicle		3	reels
Medicine Hat	Western		2	reels
Suffering Shakespeare	Comedy	Spats	2	reels
Her Memory	Will Nigh Miniature		1	reel
His New Mamma	Comedy	Harry Langdon	2	reels
Don't Park There	Comedy	Will Rogers	2	reels
Young Oldfield	Comedy	Charlie Chase	1	reel

Morgan Appointed

Oscar A. Morgan, for the past few months Special Feature representative of Pathe and one of the best known sales executives in the industry, has been appointed southern district manager for Pathe Exchange, Inc. Mr. Morgan's appointment comes as a result of the tremendous business expansion experienced by Pathe in southern territories during the past season.

Pathe's newly appointed southern district manager assumed active duties on July 7th, establishing temporary headquarters at the Pathe branch office in Kansas City. In his new capacity, Mr. Morgan will have supervision of the Pathe exchanges located in Cincinnati, Charlotte, Atlanta, New Orleans, Memphis, St. Louis, Kansas City, Oklahoma City and Dallas.

Mr. Morgan's initial association with the motion picture business was as manager of the Paramount Theatre in Newark, N. J. This was followed by a term of service in the exploitation and sales department of Famous Players, culminating in his appointment to the branch managership of that company's Washington office. Later he was transferred to the Paramount home office, serving in turn as the assistant sales manager, editor of the Paramount house organ, assistant manager of Famous Players' foreign department, and finally being placed in charge of the buying of all attractions for Paramount theatres. Mr. Morgan resigned the last-named office to accept the position of feature representative for Pathe, and in this capacity has been touring the country extensively during the past several months in behalf of Pathe interests.

Feature Version

Early this year Pathe released for the first time in the history of the industry a serial and feature version of the same story. This innovation was launched in connection with the picturization of Emerson Hough's celebrated story of the early West, "The Way of a Man." So overwhelming was the box-office success and so conclusive the evidence that exhibitors universally approved of such a releasing arrangement that definite plans were laid for a two-fold version of "The Fortieth Door," just entering production at that time. Through the entire period of production, George B. Seitz, who had charge of the direction, kept the feature and serial versions in work as distinct enterprises. The completed feature will be released by Pathe in six reels, with Allene Ray as star and Bruce Gordon in the leading male role.

Ten Pathe Features Planned for Next Season to Augment Mammoth Schedule

WHILE Pathe's plans for the season of 1924-1925 provide for the greatest short-subject program ever made available, including 104 two-reel comedies and 312 single-reel releases, together with a number of specials and the highly successful "Chronicles of America" series, the feature division of the Pathe program also reveals plans of unusual proportions. A forecast of present plans in the feature field reveals a minimum of ten full-length productions.

The Harold Lloyd Studios will provide two of these ten features, with Pathe's master comedian, Harold Lloyd, in the star roles. Ambitious plans are now under way for the expansion of the Harold Lloyd organization, which during the past year launched out as an independent enterprise. These plans include a new studio to headquarter the production staff of the star and offer up-to-date studio facilities for other independent companies. At the same time much time and thought are being devoted by Lloyd's staff of directors, scenario writers and cameramen to the matter of future vehicles that will add to the prestige and popularity of the young star. This is a task of gigantic proportions in view of the tremendous success of such past feature comedies as "Grandma's Boy," "Dr. Jack," "Safety Last," "Why Worry?" and the current release, "Girl Shy."

The success of each of the consecutive releases starring Harold Lloyd has been one of the marvels of the screen. Each subsequent release has served to entrench more and more the young star in the esteem and affections of the fans throughout the nation and the entire world. Newspaper reviewers have again and again expressed their profound admiration for the consistently improving comedy entertainment offered in each consecutive production. Many have ventured the opinion: "Well, he certainly can't turn out a better comedy than this one," only to find new points of appeal and greater laughs in the subsequent production.

THOMAS H. INCE
Who will present the forthcoming Charles Ray feature pictures for release by Pathe.

"Girl Shy," the current release, since its appearance last Easter Sunday, has toppled box office records in all sections of the United States and Canada, attesting that Harold in his latest production has again "gone himself one better."

The first of the two feature comedies planned for the new period is now nearing completion. This bears the title of "Hubby" and recounts the trials and highly amusing mishaps that befall a young married couple who have their folks-in-law visit them. The new comedy is said to abound with laugh-provoking "gags," special attention being given this phase of the comedy construction, although a genuine story and highly amusing characterizations are also involved. The new feature will probably be ready for release some time in October.

An important addition to Pathe's 1924-1925 feature program of feature releases will be the series of four productions starring Charles Ray. This series will mark the return of Ray to the type of country-boy role with which he won his initial popularity. Ray's return to his former characterizations is being made under the same auspices that first ushered him into national prominence. The four Ray productions will be presented by Thomas Ince, whose personal supervision will be further guarantee of their box office success. Ray's resumption of the type of role that is reminiscent of "The Clodhopper," "The Egg-Crate Wallop," "The Pinch Hitter" and "Scrap Iron" will be a source of immense gratification to the great host of followers that Charles Ray has won since his earliest rise to screen fame. And Pathe, with the realization that Ray's return to his earlier type of screen characterization will be hailed gladly by exhibitor and public alike, has launched a nation-wide publicity campaign to herald this message everywhere. This national campaign, which has been in progress for the past several weeks, is to pave the way for the successful launching of the first Charles Ray vehicle of the new Thomas Ince series, titled "Dynamite Smith," which will be made available by Pathe early in the fall.

"Dynamite Smith" is based on an original story by the celebrated screen author, C. Gardner Sullivan, who ranks with the leaders of his profession and who wrote all of the earlier Charles Ray successes. The association of C. Gardner Sullivan as author with Thomas Ince and Charles Ray in this new producing enterprise assures still further the box office success of the first Ray feature to be distributed by Pathe. In the matter of supporting cast, as in the case of authorship and producer auspices, "Dynamite Smith" is most auspiciously equipped. Opposite Mr. Ray in the title role appears Jacqueline Logan as Kitty Gray, the sweetheart of "Dynamite Smith." Wallace Beery is cast as "Slugger Rourke," the villain of the plot, while Bessie Love appears in the role of "Rourke's" pathetic wife. Lydia Knott is cast as "Smith's" motherly old aunt, and Mark Hamilton has been entrusted with a comedy character part.

The Hal Roach Studios at Culver City will furnish four more of the ten Pathe features scheduled for release on the 1924-1925 schedule. Two of this quartette of Hal Roach productions will feature Glenn Tryon, a new "find" for whom Mr. Roach predicts a rapid rise in popularity. The first of these, titled "The Upstate Slicker," is a comedy drama presenting Tryon in the role of a rube who ventures to New York and is befriended by a chorus girl. Blanche Mehaffey, the popular comedienne of the Hal Roach lot, is opposite Mr. Tryon.

Among the real screen innovations of the past year must be numbered Hal Roach's sensational novelty feature, titled "The King of Wild Horses." This production features in the title role "Rex," a magnificent thoroughbred Morgan stallion, whose performances have been hailed everywhere by newspaper reviewers as a highlight of the current season on the screen and one of the most remarkable demonstrations of animal acting ever projected on the silver sheet. Due to the overwhelming success of this initial novelty feature and in response to the insistent demand for another production with the equine star in the featured role, Mr. Roach has in preparation a second story which will be put in production in the near future on the West Coast. Plans for the fourth feature to be made at the Hal Roach Studios are now being laid and will shortly be announced.

Pathe News "Beat"

Pathe News scored another important "beat" this week when a John W. Davis special reached Broadway screens within an hour-and-a-half after the Democratic National Convention nominated the West Virginia candidate for the Presidency. Among the houses that presented the special within this remarkably short interval were the Mark Strand, Loew's New York, the Palace, and the Cameo. The views include scenes of the widely enthusiastic demonstration that followed Mr. Davis' choice by acclamation. The Pathe News special will be released as a part issue No. 57.

WILLIAM R. FRASER
General Manager of the Harold Lloyd Corporation.

Roach and Sennett Studios Face Their Biggest Production Schedules

THE campaign for all-comedy programs which Pathe inaugurated two years ago and has been pursuing vigorously ever since has during the season just coming to a close attained proportions of greatest significance. While the comedy number has always played an important part in the program of the motion picture theatre since the foundation of the industry, observant showmen have during the past two years reported a marked increase in the demand for comedy entertainment and stricter standards of criticism on the part of the theatre-going public with regard to the quality of comedy diversion presented on the screen.

Pathe officials, cognizant of this demand for more and better comedy entertainment, have during the past year built up a program of short-subject comedy releases surpassing in quality and in entertainment value anything previously attempted along this line. The 1924-1925 season finds this policy of better short-subject comedies amplified still further. According to the plans recently announced, provisions have been made for a yearly minimum of 104 two-reel comedy subjects.

This output, the greatest attempted in the history of the short-length comedy, will come mainly from the two foremost comedy studios of the industry's—the Mack Sennett Studios in Los Angeles and the Hal Roach Studios of Culver City, Cal. Both these studios have built up huge organizations dedicated to the task of creating comedy entertainment for the screen. Stock companies including the foremost comedy players of the screen have been formed which insure casts made up of the best talent for each of the productions. To assist the human equation in the making of actionful, mirth-provoking comedies, each of these studio organizations has acquired, on the mechanical side, the latest in studio equipment, lighting facilities, and photographic devices. The properties and studio equipment of the Hal Roach and the Mack Sennett Studios represent investments of staggering proportions that have been built up over a period of years by dint of thoughtful planning and shrewd enterprise.

MACK SENNETT
Whose comedies are released through Pathe.

In the matter of player personnel, the Mack Sennett and Hal Roach Studios represent the cream of the comedy field. On the Hal Roach lot are found such well-known comedians as Arthur Stone, Glenn Tryon, Charles Chase, Marie Mosquini, Ena Gregory, Blanche Mehaffey, Billy Engle, Jim Finlayson, Frank Butler, Sidney D'Albrook, Laura Roessing, Jack Ackroyd, and the "Our Gang" kids—Mickey Daniels, Farina, Ernest Morrison, Jackie Condon, Mary Kornman, Joe Cobb, and numerous others. On the Mack Sennett lot hold forth such laugh-luminaries as Ben Turpin, Harry Langdon, Ralph Graves, Harry Gribbon, Billy Bevan, Kalla Pasha, Jack Cooper, Alice Day, Natalie Kingston, Madeline Hurlock, Dot Farley, Charlotte Mineau, Fred Spencer, Vernon Dent, and Andy Clyde. The presence of such an array of talent assures comedy casts of the highest calibre.

Three New Series

That behind this line-up of human talent and mechanical equipment are brains with original ideas and progressive aspirations is proved by the 1924-1925 schedule which provides for no fewer than three brand new comedy series. Of these, one series will come from the Mack Sennett Studios and two will come from the Hal Roach plant. From the Hal Roach lot will emanate as a fresh contribution to its already extensive line-up of short-subject comedies a new series of two-reelers, with Arthur Stone in the featured role. Mr. Stone is a former vaudeville headliner and is declared by Hal Roach to be a genuine comedy "find" who will attain the foremost ranks of popularity during the next season. Another new series coming from the Hal Roach lot is to be known as the Hal Roach Star Comedies, in which such well-known players as Glenn Tryon, James Finlayson, and others of screen prominence will be featured. There will be twelve comedies in the Hal Roach Star Series, while the Arthur Stone group provides for two series of six comedies each. On the Mack Sennett lot work has already been begun on a new comedy series of two reelers. This series will feature players of demonstrated ability on the screen and will be known as the Mack Sennett Star Comedies. There will be twelve pictures in this group. The first has been completed with Ralph Graves in the featured role and will be made available by Pathe on August 24th.

The Pathe program will include besides the new series mentioned eight Ben Turpin Comedies, one of which will be released every six weeks beginning August 3rd; twelve Mack Sennett Comedies; and the second and third series of the Harry Langdon Comedies. There will be three pictures in each of these two Harry Langdon series, the first being released on August 17th.

On the Hal Roach lot at the present time is being started the first subject of the third series. "The Spats" comedies iin which Frank Butler, Sidney D'Albrook, and Laura Roessing are featured. There will be twelve films to the series. August 10th has been chosen for the release of the initial offering of this series. Thereafter there will be one release every four weeks.

The "Our Gang" youngsters will be seen in twelve new two-reelers during the coming year. This will be the sixth series made by this celebrated aggregation of kid players for release by Pathe. Here too the films will be released at the rate of one every four weeks.

A recent development in the Pathe sales organization is strikingly significant of the tremendous popularity that has accrued to the Pathe program of two-reel comedies during the past season and which demands such unprecedented provisions for the 1924-1925 release schedule. To meet the demands of the market for its program of two-reel fun offerings, Pathe has found it necessary to augment its two-reel comedy department by over forty additional field representatives. This expansion speaks eloquently of the universal vogue enjoyed by the various brands of Hal Roach and Mack Sennett comedy brands distributed by Pathe.

High Story Standard

The high standard of story values set by Pathe under its policy of "greater and better serials"—a policy which was inaugurated early this year with the release of Emerson Hough's "The Way of a Man"—is brilliantly maintained in the latest Patheserial to be put in production on the West Coast. This chapter-picture, "Ten Scars Make a Man," is adapted from the book of the same title written by Phillip Barry, author of the Harvard prize story, "You and I." Jack Mower appears as the male lead. Larry Steers, Frank Whitson, Harry Woods, Frank Lanning, Leon Kent and Lillian Gale are prominently cast. C. W. Patton is producing the serial, with William Parke in charge of the direction.

HAL ROACH
Producer, whose comedies and featured productions are released by Pathe.

Pathe to Carry on More Vigorously Next Season Its Drive for "Greater Serials"

IN January of the present year Pathe inaugurated a campaign of "new and greater" serials which has gathered impetus with the passing of each month and has already achieved an unusual measure of success. This campaign proceeded from the newly stated Patheserial policy: "Hereafter the successful serial must be something better than the dime-novel variety of blood-and-thunder picture; it must have more carefully constructed plots; it must embody truer lifelike characterizations; and at the same time it must contain actionful incident and thrilling situations, more enhancing and more compelling because proceeding more naturally from a logical development of the story."

With the release on January 20 of "The Way of a Man" was made available the first chapter-production to be produced under the new order of affairs. Adapted from Emerson Hough's celebrated novel of the early West and breathing the same spirit of adventure, the same thrills of daring enterprise, and the same color and glow of the wild uncharted spaces found in its sister story, "The Covered Wagon," the new Patheserial was hailed at the outstart as an epoch-making step in the history of the motion-picture serial. Its marked success at the beginning and the wide vogue it has enjoyed since then have bespoken the unmistakable stamp of approval placed on the new Patheserial policy by exhibitors everywhere.

Since then "Leatherstocking," adapted from James Fenimore Cooper's classic, "Leatherstocking Tales," and "The Fortieth Door," based on Mary Hastings Bradley's novel of modern Egypt, have been produced in accord with Pathe's newly adopted serial policy. Both these serial releases have won added exhibitor support for the new Patheserial campaign.

Another important innovation launched by Pathe during the past season is that of releasing serial and feature versions of the same story. This was done for the first time in the history of the motion picture serial in the case of "The Way of a Man." George B. Seitz, who directed this serial, provided throughout the period of production for the filming of a feature version in addition to the chapter picture. The release of a feature as well as a serial of the same story has had a remarkable effect on the serial situation. The release of "The Way of a Man" in feature form has served to bring to the attention of exhibitors not regularly interested in serials the high standards of production, direction, and acting to be found in the Pathe chapter-productions. As a result, "The Way of a Man" feature has served to pave the way for the subsequent presentation of Patheserials in a large number of houses which have heretofore eschewed the chapter-picture. A feature version of "The Fortieth Door" has also been produced which will shortly be made available by Pathe.

For the coming season Pathe has arranged for the release of a minimum of five serial productions to be produced in accordance with its policy of "new and greater serials." The line-up of story material involves a number of authors who stand in the foremost ranks of contemporary fiction. Among the writers whose works will furnish the basis for the new Patheserials are Phillip Barry, the famous dramatist and author of "You and I," the Harvard prize story; and Albert Payson Terhune, whose novels rank among the best-sellers of the day. Another celebrity of national prominence who is listed among the authors of Patheserials for 1924-1925 is Richard E. Enright, Commissioner of the New York Police Department. The stories written by these men for Patheserial adaptation assure themes vibrant with action and color and plots that will sustain interest throughout.

Two of the new season's serials are now in production, one on the West Coast and one in the East. The former is being made by C. W. Patton, in Hollywood, under the title of "Ten Scars Make a Man." This is an original story written by Phillip Barry and brilliantly upholds the high standard of story values set by Pathe under its new serial policy. The action and setting are predominantly modern, although there is a colorful episode dealing with life among the Spanish nobility of the fifteenth century. In this latter episode, which gives the theme of the modern story its start, a beautiful Spanish countess carries on a series of flirtations which result in setting men and nations to engaging in mortal combat. A modern young girl of Spanish descent, who believes she is a descendant of the Castilian beauty and possesses the same power of attraction for the opposite sex, attempts to emulate her ancestor and meets with some thrilling adventures that jeopardize both herself and her younger sister. Allene Ray, the Patheserial star who has attracted widespread notice for her excellent work as the featured player in "The Way of a Man" and "The Fortieth Door," appears in the role of the younger sister who has the arduous task of keeping her older sister's numerous love affairs from ending disastrously. Also prominent in the cast are Rose Burdick, in the part of the romantic youngster who starts all the trouble; Jack Mower, as the male lead; Larry Steers, Frank Whitson, Harry Woods, Frank Lanning, Leon Kent and Lillian Gale. William Parke has charge of the direction.

In the East, camera work has just been completed on "Into the Net," which was adapted from a story by Richard E. Enright, Commissioner of the New York Police Department. This is as thrilling a narrative as has ever been presented on the screen and is based on some of Commissioner Enright's own experiences during his long career in combatting crime and leaders of the underworld. The present story involves New York police in the apprehension of a gang of kidnapers who make a specialty of abducting society girls and holding them captives in the most luxurious surroundings until the great sums demanded for their release are paid. Edna Murphy, whose work as the Patheserial star in "Her Dangerous Path" and "Leatherstocking" has won for her an impressive array of followers, is the leading player in "Into the Net." Opposite Miss Murphy is Jack Mulhall, the popular screen favorite and star in his own right of many feature successes. Constance Bennett, who is also well-known for her important roles in feature productions, is prominently cast in the new Patheserial. Other important roles have been assigned to Frank Lackteen, Frances Landau, Harry Semels, Thomas Goodwin and Paul Porter.

A Few More Stars Appearing in Productions Released by Pathe

Left to right: Glenn Tryon, starring in Hal Roach comedies; Harry Langdon, starring in mack Sennett comedies; Allene Ray, featured in Pathe serials, "The Way of a Man" and "Ten Scars Make a Man"; Ben Turpin, Mack Sennett star; and Charley Chase, starring in Hal Roach comedies.

Plan for Pathe News During Next Season Is Greater Even Than Past Achievements

THE dawn of the 1924-1925 season finds Pathe News firmly established by reason of organization and achievement as a leader in the field of screen journalism. Its plans for the coming season have been laid out along lines more ambitious than any heretofore contemplated. These plans provide not only for a more thorough covering of news events both at home and abroad but for more expeditious transmission of its news reels to the screens of the country and amplified service to its host of exhibitor subscribers.

An important development in its policy of expansion for the new season concerns its foreign organization. George Ercole was recently summoned from his headquarters in Paris by Pathe News Editor Emanuel Cohen to discuss the matter of expanding the news reel's foreign organization and to study the methods of the American news cameraman with a view to improving the service of the Pathe News field force in foreign countries.

Pursue Policy of Expansion

At home the same policy of expansion and improved service has been steadfastly pursued as is attested by the repeated achievements of first rank accomplished by Pathe News within recent months. In this matter of enterprise and initiative but few news reel organizations have won such unstinted praise from exhibitors. Since the beginning of the present year Pathe News has scored repeated "scoops" in its chosen field. The tie-up effected between Pathe News and the Edward Bok $100,000 Peace Award in the early part of the present year is an instance in point. By the arrangements entered into between Pathe News and the American Peace Award Committee, Pathe News conducted on the screen a national referendum to ascertain the public's reaction to the winning peace plan. Exhibitors all over the country were thus enabled to bring before the patrons in a highly interesting and entertaining manner a topic which at the time enjoyed country-wide publicity in the newspapers. Another important instance of Pathe News enterprise since the opening of the present year was seen in the remarkable series of views of the Lenin funeral in Moscow that Pathe News was able to present first on the screen. John Dored, the Pathe News cameraman, was arrested and imprisoned by the Soviet authorities for the filming of these scenes but by dint of quick wit and courage was able to get a large number of his views out of Russia and into the hands of his European confreres for transmission to America.

Among the other important achievements that have been scored by Pathe News within the past few months are the views of the Kilauea eruption; the entry of the victorious Mexican Federals into Vera Cruz; the special Woodrow Wilson memorial; the views of the opening of the Republican Convention in Cleveland, which established a new record for rapid transmission by being shown in New York and Chicago and other important cities of the East and Middle West the same day of the convening of the political conclave; and more recently, the remarkable series of pictures of "Rum Row," and the views of the nomination of J. W. Davis by the Democratic Convention, which were presented on Broadway screens within an hour and a half after the West Virginia candidate had been chosen.

Operation Follows Big Newspaper

Behind this remarkable record of enterprise and accomplishment lies a story of human courage and skill, of mechanical ingenuity and efficiency, and of masterly generalship and co-ordination of effort that rivals anything to be found in fiction. The scheme of organization and operation of the Pathe News resembles in a general way that of the big metropolitan newspaper. At the center of the system is an editorial staff under the direction of Emanuel Cohen, editor-in-chief. The camera-stories as they arrive from every corner of the globe must be edited, captioned and prepared for the great "laboratory press" at Bound Brook, N. J., much in the same way as the "copy" of the reporter. In Bound Brook prints of the edition must be made and then shipped at greatest possible speed to theatres everywhere for screen presentation.

From its central editorial bureau in New York Pathe News' reportorial ramifications spread to the ends of the earth. In every American city of importance are located Pathe News representatives always on the alert to record events of interest. Abroad, too, the Pathe News camera staff is ever on the watch. London, Paris, Rome, Berlin, Vienna, Madrid, Athens, Copenhagen are as thoroughly covered by the Pathe News cameramen as New York, Chicago or San Francisco. Africa, Australia, South America and the Orient have their news cameramen ever ready to "shoot" happenings of interest. Thus the Pathe News system of gathering and transmitting news resembles in most respects the national or international news service organization and is comparable to the Associated Press at home or Reuter's Service abroad.

For the showman the value of the news reel as a necessary unit in his program is axiomatic. The palatial first-run finds it as indispensable as the most modest type of neighborhood house. But the full value and serviceableness of the news reel is not always appreciated in the smaller town and village.

Very often in these localities there is found a notable lack of any comprehensive pictorial service in the newspapers. The mechanical limitations of such newspapers as serve these localities will often not permit any extensive treatment of the world's news pictorially. Hence, if it be true that Pathe News is a vital part of the Broadway program it is even more so in the case of the isolated town or village.

The popularity of the diversified program is so well established as to need no discussion. Variety still remains the spice of life, and it is this trait of human nature that accounts largely for the popularity of the Pathe News reel. Here is added to the appeal of timeliness that of diversity of interest. The great catastrophes of the day, the latest in sport life, an Oriental pageant, celebrities in government, art or finance, a touch of pathos, a bit of humor—in other words, the flux and change of life—are mirrored here in Pathe News. To this is due its popularity among the fans. To the unerring service and the demonstrated efficiency and enterprise of its personnel is due its popularity among the nation's exhibitors.

From the astonishingly varied Pathe releases for the coming season it is possible to find material to suit any feature, to supply "added attractions" or to provide a complete evening's "Pathe pep program."

Scenes from the Pathe comedy, "The Ten Minute Egg," starring Charley Chase.

Romantic, Accurate, "Chronicles of America" Blend Nation's History with Dramatic Appeal

THE past season has marked one of the greatest innovations in the history of the motion picture industry. Reference is made to Pathe's group of historical dramas which are being released under the general title of the "Chronicles of America" series. Fifteen of the thirty-three subjects provided for under the group have already been completed. The remaining numbers of the series will be made available during the coming season at intervals of about one a month.

Sporadic efforts have been made during the past decade to produce and release through regular theatrical channels a group of pictures that would find their basis in historical episodes of the country's development. Failure resulted because the sponsors of such enterprises did not realize that every theatrical presentation to be a success on the screen must be first of all and above all other considerations entertaining. In the "Chronicles of America" series there is found a perfect blending. History, authentic and without distortion, is visualized; but here also are found the film technician and the dramatic artist to assure that the production requisites of photography, direction, and acting are skillfully carried out. Authenticity and accuracy in history are sought for, but the matter of entertaining action and situations are as carefully attended to, and every dramatic value naturally embodied in the stories is accorded the fullest and most skillful expression that practical experience in the art of screen entertainment can give it.

Each Section a Story in Itself

Each of the "Chronicles of America" is an epic in the complete picturization of the dramatic highlights of America's past. To designate them as dramatic and thrilling is but to attribute to them the qualities inherent in all truly entertaining pictures. While the "Chronicles" possess these essential points of merit their appeal is far deeper; far dearer to the heart of the American people. Their keynote is patriotism. They are pure American pictures depicting the struggles, sacrifices, adventures, conflicts and accomplishments of our forefathers. They represent an entertaining, picturesque and authentic presentation of the birth and development of America. Their authenticity is a notable asset since the events portrayed are so gripping in themselves, their dramatic effect so powerful and the qualities of courage, faith and patriotism so humanly revealed that the narrative becomes an engrossing story and one while, vividly and heroically, America, the sits in sympathetic and prideful attention world's greatest achievement, is revealed in its majestic making.

The "Chronicles of America" are unique and distinctly original productions. The motion picture industry has long recognized the lure of the historical background. Yet it remained for the Yale University Press, bringing to the industry its prestige and vast resources, to faithfully, accurately and authentically re-create the great events of our nation's past in this cycle of photoplays, which, completed, will represent 33 pictures, in excess of 100 reels, from Columbus to the close of the Civil War. The serious purpose of the Yale University Press, backed by the guarantee of that great educational institution, immediately established the high plane of excellence of the "Chronicles of America."

Praise from Officials

It is not surprising that public officials, editors and leading citizens have never failed to give exhibitors showing the "Chronicles" the full benefit of their testimony and endorsement. It is a tribute to the business sense of the nation's exhibitors that a great number are showing the "Chronicles of America" and thereby not only providing excellent entertainment but enlisting the support and goodwill of their communities and insuring themselves against the criticism frequently leveled at the motion picture theatre. Moreover, the "Chronicles," advertised and played as entertainment of a novel character, not only appeal to the people constituting the theatres' regular clientele but also attract those who come infrequently. They are proving a beneficial and very practical avenue to new and added patronage. Both Pathe Exchange and the Yale University Press render unusually valuable exploitation service on the "Chronicles," reaching not only the general public through the newspapers and such accustomed channels of publicity but by directing the attention of public officials, civic organizations and schools to the showings of the photoplays and enlisting their cooperation in making the series bring big returns in money as well as in prestige and standing.

Each of the pictures covers an important highlight, so to speak, in the story of the nation. "Columbus" recounts the adventures of the great mariner culminating with his discovery of America in 1492. "Jamestown" is the true drama of the first permanent English settlement in America in which the Indian maiden Pocahontas is the heroine. "Vincennes" is a stirring account of the mid-winter campaign of George Rogers Clark against the British in the Northwest in 1779. "Daniel Boone" reveals the courage and unconquerable spirit of the early pioneers as typified by that intrepid colonizer and Indian fighter. "The Frontier Woman" reveals the courage and fortitude of the pioneer women and their inspiring part in the winning of the frontier. "Peter Stuyvesant" is a dramatic account of the events through which Dutch New Amsterdam became English New York. "Wolfe and Montcalm" portrays the spectacular battle which shattered the colonial empire of New France and delivered the bulk of power in the new world to Great Britain. "The Gateway to the West" traces the conflict between France and England over the vast wilderness west of the Allegheny Mountains. In this photoplay, Young George Washington appears for the first time in the series. "The Pilgrims" deals with the voyagers who came in the Mayflower in search of freedom of religious thought and expression.

"The Declaration of Independence" portrays the sessions of the Continental Congress and the efforts of a small group of patriots to bring about a unanimous vote in favor of independence. It culminates with the signing of the famous document. "The Puritans" affords a colorful glimpse of life in early New England and the struggles of the Massachusetts Bay Colony to survive. "Yorktown" thrillingly re-creates the last important campaign in the War of Independence, ending with inspiring scenes of the surrender of Lord Cornwallis to General Washington. "Alexander Hamilton" traces the events of the crucial period immediately following the War of Independence and reveals how Hamilton established the financial security of the new nation.

Now in production are "The Eve of the Revolution" and "Dixie." The former depicts the stirring days leading up to the war while "Dixie" portrays the heroic part played by the women of the South during the Civil War and ends with the surrender of General Lee to General Grant at Appomattox.

Scenes from "Going to Congress," a Pathe comedy, starring Will Rogers.

Scene from the Metro-Goldwyn production, "Tess of the D'Urbervilles."

Miss Logan Entertained

Jacqueline Logan, star in "The House of Youth," was entertained at luncheon last week by the Producers Distributing Corporation at the Biltmore Hotel in New York City. Among those present to meet the petite little star on her first visit East since leaving the Ziegfeld Follies was F. C. Munroe, president of the Producers Distributing Corporation; Raymond Pawley, first vice-president and treasurer of the company; Colvin Brown, Charlies Giegerich, Robert Welsh, John Archer, George Blaisdell, Williard. Howe, Oscar Cooper, William A. Johnston, Sam Comly, Fred Shrader, Maurice D. Kann, John Spargo and Lucila Mendez, the famous show girl formerly of the "Little Jessie James" company and now a cinema celebrity appearing with Miss Logan in "The House of Youth."

Newcombe Marries

Warren A. Newcombe, artist-producer of the two Educational Pictures Specials, "Sea of Dreams" and "The Enchanted City," was married June 14 to Miss Hazel Lindsley, of Whitehouse, N. J. The wedding is the outcome of a romance which had its beginning during the production of "Sea of Dreams."

Rupert Hughes Adapting

Rupert Hughes, author and director for Metro-Goldwyn-Mayer, is now adapting "What Will People Say?" his novel, to be his first production under the Metro-Goldwyn-Mayer banner.

F. B. O. Expects Biggest Year Declares Its Vice-President

J. I. SCHNITZER, vice-president of the Film Booking Offices, returned to New York from Hollywood last week with the announcement that F. B. O. is primed for the biggest year in the history of this fast growing organization.

Schnitzer states that ten units will be in operation at the F. B. O. studios within a month. This production program, it is announced, will embrace the activities of many of the best known independent producers. The program includes:

A series of four specials by Emory Johnson. Johnson will start work in three weeks on his next production. Mary Carr and Johnnie Walker will have stellar roles.

Gothic Productions, headed by Louis Baum, will also make a series of four pictures for F. B. O. The first picture is now in production at F. B. O. studios and is called "Vanity's Price." Anna Q. Nilsson is starred together with Wyndham Standing, Lucille Ricksen, Stuart Holmes, Arthur Rankin, Cissie Fitzgerald and Robert Bolder.

Not the least important feature of the program will be a series of eight productions starring Fred Thomson. Under the supervision of Abe Carlos, four productions will be made with Richard Talmadge. James Horne has been engaged to direct the first which has been titled "American Manners."

Another important series of specials will be made by Erb and Goebel, prominent in New York film and laboratory circles. The first of this series of four productions will be "Hard Cash," a Saturday Evening Post story. Harmon Weight will direct.

The next two-reel series will be "The Go-Getters" in which George O'Hara and Alberta Vaughn will co-star. At lease three other units will be added to the F. B. O. production program within the next month, with the prospect of the big plant at Gower and Melrose, Hollywood, being more active than at any other time in its history.

Immediately upon his return to New York City Schnitzer consummated a deal with Harry Garson to make eight productions starring Maurice "Lefty" Flynn. These will be semi-westerns or outdoor pictures. The first picture is scheduled for September release.

Reed Howes, the original model for the Arrow collar ad drawings, will be starred in a series of eight special productions to be produced by Ben Wilson for F. B. O. distribution.

Making "Dixie"

Marshall Neilan will turn to the sporting world for inspiration in making Dixie," which will be his third production of the season for Metro-Goldwyn-Mayer. "Dixie" is to be a picture of sporting life in the Southern States.

To Direct "Rag Man"

Eddie Cline will direct "The Rag Man," Jackie Coogan's fourth production for Metro-Goldwyn, Jack Coogan, Sr., who supervises his son's pictures, announced this week. Production begins this week.

Richard Talmadge Film

Richard Talmadge is now at work on his first production for F. B. O., titled "American Manners." This is the first of a series of four which Talmadge will make for F. B. O., under the supervision of Abe Carlos. James W. Horne is directing the picture, which is an adaptation of an original story. Frank Howard Clark is responsible for the continuity.

Buys "Seven Chances"

The Roi Cooper Megrue stage success, "Seven Chances," has been purchased by Buster Keaton. Production of this for Metro-Goldwyn release will presumably follow Keaton's next production of "The Navigator," which is at present being filmed by the comedian. The screen rights to the play were secured by Buster Keaton from David Belasco and Mr. Megrue.

Sullivan to Write Four

C. Gardner Sullivan has been signed by Major Charles Thomson and Vice-President J. I. Schnitzer to write four special stories, to be made on the Thomas H. Ince lot, and to be released by Film Booking Offices. The first production is titled "Cheap Kisses" and actual shooting will commence in one week.

Scenes from "Gold Heels," a William Fox production based on the race track play "Checkers" by Henry M. Blossom, Jr.

West Is Permanent Center for Production, Says Louis Mayer

LOUIS B. MAYER, vice-president of Metro-Goldwyn Distributing Corporation, believes that New York will never supersede California as the producing center of the film industry. He states:

"Pictures can be made cheaper in the West. The Metro-Goldwyn-Mayer organization is satisfied of that, for it has made pictures in the West and in the East. It would seem the reasons for this should be obvious.

"No business can attain the maximum efficiency unless it is concentrated. The film business in California is concentrated in Hollywood and Culver City. Here is every facility for the production of motion pictures. The Metro-Goldwyn-Mayer studio at Culver City, covering 52 acres, ten of them given over to permanent buildings, is the largest and best equipped in the world. Such investments as this represent millions of dollars.

"In the East, as a matter of fact, there is no single studio large enough to accommodate productions of the size of the twenty-two Metro-Goldwyn-Mayer pictures that are at present being made at our Culver City studios.

"Obviously, film production in New York is but a drop in the bucket. New York studios are scattered as effectively as if they were a hundred instead of a few miles apart, from Yonkers to the center of Manhattan, and Fort Lee to Astoria. Transportation, in many instances, is inconvenient. The thousand distractions that a metropolitan center affords are bound in some measure to affect the studio morale, particularly of the players. They may have other interests, they may be alternating their time between the stage and the studio. All this must inevitably have a psychological reaction on studio efficiency.

"In the West, on the other hand, picture production is the bone and sinew of the several communities that have grown out of it. It is natural that where a whole community is heart and soul given over to making motion pictures, results are going to be obtained that could not under other conditions elsewhere. For this and for other reasons, picture making in the West has shown results.

"The impetus to film production in California was originally derived from favorable climatic conditions, and from the beauty and variety of locations suitable and necessary to motion pictures. Changing methods and conditions in film production have not lessened the importance of the California climate."

"Sea Hawk" Contract Situation Explained by E. A. Eschmann

THERE has been a sporadic outburst on the part of exhibitors in several sections of the country against First National for its sales policy in regard to Frank Lloyd's great and spectacular production, 'The Sea Hawk,'" says E. A. Eschmann general manager of distribution. "Because they bought, in a group of First National pictures, a Frank Lloyd special, 'The Sea Hawk,' they attack the company for asking a bigger rental value for that picture than the rental called for in the contract. I take this opportunity of stating our case to them.

"First National is an exhibitor organization and appeals to its own kind through equity of reasoning. It is not seeking to 'put something over' on exhibitors, as some of them are asserting. The exhibitor who says to us, after he has heard our side of the story, 'Give me the picture at the contracted price,' will receive it.

"The motion picture business, as I see it, is rapidly becoming one of fundamental equity—a trading proposition between men who wish to deal fairly with one another. It is in that spirit, and in recognition of that relationship between producer, distributor and exhibitor, that we appeal for equitable consideration from the exhibitor in regard to 'The Sea Hawk' rentals.

"The rider which was sent out by the distribution department to exhibitors who had booked 'The Sea Hawk' or a Frank Lloyd special as one of a group of releases is not an attempt to 'put something over' on the exhibitor, but solely a means to meet legal requirements by having in writing a modification of the group booking agreement. As general manager of distribution for First National Pictures I can assure exhibitors that anyone holding a contract for a Frank Lloyd special, or 'The Sea Hawk' specifically named, will have that picture delivered to them, if they insist, regardless of what price is indicated on the face of their contract. But each case will be dealt with individually and on its individual merits, not by a company policy or action."

Scene from the Fox production, "Daughters of the Night."

PEGGY STEVENSON
Expected to Blossom Forth Soon as a Star of the Silver Screen

Keaton Back to Studio

Buster Keaton and his large staff, actors, technical experts, animal trainers, studio personnel and a small army of extras returned to his studios in Los Angeles last week from a six weeks' cruise in Mexican waters aboard the 450-foot liner "The Buford," during which time he filmed the greater part of his new feature comedy for Metro-Goldwyn, "The Navigator." The remaining scenes, interiors and deep-sea scenes will be filmed at the studios.

Is Hit in New York

"Recoil" Plays to Big Audiences and Is Lauded by Press

"Rex Beach furnished an excellent story for 'Recoil' and the producers have made the most of it," was the statement of the New York Bulletin regarding J. Parker Read, Jr.'s production, released by Metro-Goldwyn, that was filmed in Europe, on the film's premiere last week at the Capitol, New York.

"The producer deserves great credit for going to Monte Carlo and getting the real thing," said the New York *American*. "Imitations are all right in their way, but it is something to be able to see the famous gambling resort in the real."

Zukor Plays Host

Adolph Zukor was host Saturday to the executives of the Famous Players-Lasky Corporation and a number of personal friends at a golf tournament held at his country estate, Mountain View Farm, New City, N. Y. A qualifying round was played in the morning and following luncheon eighteen holes were played in competition.

Frank Newman, of Kansas City, won first prize, while second honors went to Aaron Jones, of Chicago. Among the other prize winners were Robert T. Kane, Syd Falkenberg, Lacey Johnson, A. M. Botsford, Sir William Wiseman, Felix Kahn and Reuben Samuels. Glendon Allvine won the duffer's prize with a card of 240.

W. E. Atkinson Ridicules a Metro-Goldwyn Shake-up Rumor

THE report published in a New York newspaper that Arthur Abeles' resignation as manager of the New York exchange of Metro-Goldwyn is the result of a "shakeup" of the sales organization was emphatically denied today by William E. Atkinson, vice-president and general manager of Metro-Goldwyn Distributing Corporation.

Mr. Abeles, according to Mr. Atkinson's statement, resigned of his own volition from the Metro organization previous to the Metro-Goldwyn merger. At the request of Mr. Atkinson, Mr. Abeles consented to continue in his office of manager of the New York exchange for two months longer, until a suitable successor for his position could be found.

That E. M. Saunders of the Metro-Goldwyn sales force contemplates withdrawing from the organization, as intimated in the same newspaper story, or that there may be any changes of a similar nature in the organization, was also strongly denied by Mr. Atkinson.

This report, stated Mr. Atkinson, like that resulting from Mr. Abeles' resignation, is entirely without any foundation in fact.

E. M. Saunders and James Grainger will be in charge of the entire Metro-Goldwyn sales organization of the United States. Mr. Saunders will have charge of sales in the western territory and Mr. Grainger's duties will occupy him with the territory east.

This announcement, official from Mr. Atkinson, should set at rest entirely unfounded rumors as to changes in the sales personnel as announced last month.

"The volume of sales following our announcement of this year's product is exceeding the rosiest expectations," stated Mr. Atkinson. "We look for a year of unprecedented success, and are more than gratified with the accomplishment of the sales organization under Mr. Saunders and Mr. Grainger."

Smashes Records

Playing Gloria Swanson's new Paramount picture Fourth of July week, Guy A. Kenimer, manager of the Arcade Theatre, Jacksonville, Fla., wired the home office of Paramount as follows: "Gloria Swanson in 'Manhandled' smashing all Summer records for both attendance and receipts. Business through today well above the average of corresponding days of my weekly business during tourist season, January to March, and still have the Fourth of July to help make this week one of the biggest during the entire season." "Manhandled" will have its first showing in New York at the Rivoli Theatre July 27.

Henabery to Direct

Joseph Henabery has been selected to direct Thomas Meighan in his next Paramount picture, "Tongues of Flame," which will be produced in the Famous Players Eastern studio after Mr. Meighan completes "The Alaskan," which is now in production at the Lasky studio in Hollywood under the direction of Herbert Brenon. Mr. Meighan will return east the first of next month. Henabery is already here, now being engaged in directing Rudolph Valentino in "A Sainted Devil."

"Tongues of Flame" was the last story written by the late Peter Clark Macfarlane.

Paramount Is on Twenty-fifth of Its "Famous Forty" Product

WHEN Irvin Willat starts his production of Emerson Hough's "North of 36" at Hollywood or somewhere on location in Texas about the first of August, it will mark the launching of the twenty-fifth of Paramount's "Famous Forty."

Entirely completed and awaiting their first public presentations are the following: Sidney Olcott's production, "Monsieur Beaucaire," starring Rudolph Valentino; Pola Negri in "Lily of the Dust," a Dimitri Buchowetski production; Herbert Brenon's production, "The Side Show of Life," with Ernest Torrence and Anna Q. Nilsson; William Farnum in "The Man Who Fights Alone," a Wallace Worsley production, and James Cruze's production, "Merton of the Movies," starring Glenn Hunter, supported by Viola Dana.

Finished so far as photography is concerned and now in process of editing and titling are: Sam Wood's production, "The Female," starring Betty Compson; Gloria Swanson in the Allan Dwan production, "Her by Norma Shearer; "Open All Night," with Viola Dana, Jetta Goudal, Adolphe Menjou and Raymond Griffith, directed by Paul Bern, and Irvin Willat's production, "A Story Without a Name," with Agnes Ayres and Antonio Moreno.

Others of the "Famous Forty" now in production are Cecil B. DeMille's production, "Feet of Clay"; Thomas Meighan in Herbert Brenon's production, "The Alaskan"; Alan Crosland's production, "Sinners in Heaven," with Bebe Daniels and Richard Dix; Rudolph Valentino in Joseph Henabery's production, "A Sainted Devil"; William de Mille's production, "The Fast Set," and James Cruze's production, "A Drama of the Night."

President Adolph Zukor, of Famous Players-Lasky Corporation, said: "With the first scheduled release date still more than two weeks away, this represents a production accomplishment truly to be proud of. Our studio organizations, both East and West, are now operating at the peak of efficiency and everything seems to be working toward the fulfillment of the prediction I made some time ago, namely, that the season of 1924-25 is going to be the greatest in the history of our industry."

"Captain Blood" Cast

Vitagraph is now casting its third set of actors for the Rafael Sabatini romance "Captain Blood." To date the following have been employed: J. Warren Kerrigan, Jean Paige, James Morrison, Wilfred North, Charlotte Merriam, Henry Hebert, Otto Matieson, Otis Harlan, Helen Howard, Tom McGuire, Virginia Madison, Joseph Rickson, Jack Curtis, Templar Saxe, Allan Forrest, Robert Milash, Bertram Grassby, William Eugene and Paule Weigle.

Louis B. Mayer presents the Marshall Neilan production, "Tess of the D'Urbervilles," with Blanche Sweet, a Metro-Goldwyn picture.

"Sea Hawk" Goes Over Big in Chicago and Los Angeles

FRANK LLOYD'S production of Rafael Sabatini's novel, "The Sea Hawk," for First National Pictures, has now been shown in New York, Chicago and Los Angeles. In all three cities it has been hailed as one of the triumphs of the screen.

"The Sea Hawk" opened at the Criterion Theatre, Los Angeles, for an extended run on July 2. The Los Angeles Times said: "The grand old swash-buckling days are with us once again. 'The Sea Hawk' visions them with a rip-roaring spirit of adventure. The picture is one of the ablest achievements in the history of the screen."

The Los Angeles Daily News: "Undoubtedly one of the most stirring and thrilling stories of the sea ever registered on film. Director Lloyd has caught the spirit of Sabatini's pen-pictures and has neglected nothing in bringing it to the screen."

The Los Angeles Examiner: "It has strength, vitality and swiftness. Moves with a dash and fine bravado throughout."

The Chicago showing of "The Sea Hawk" opened for an indefinite period at the Roosevelt Theatre on June 30. The Chicago Tribune wrote: "'The Sea Hawk' is more than just a motion picture! It is the dream of the tired business man; it is the fiery, secret ambition of romantic youth."

The Herald-Examiner: "Frank Lloyd, by virtue of making it, emerges as the king of story-telling directors. No director can touch his 'Sea Hawk' for lean, racing, romance-action. . . . Frank Lloyd, in this last masterpiece of sheer romance, is after your blood."

The Post: "'The Sea Hawk' is a glorified adventure story, pictorially gorgeous and filled with exciting incidents. The action is well sustained and the excitement is cleverly increased as the story continues. . . . Surging action and romantic glamor; . . . an adventure picture de luxe."

Executives of the New Jersey Exhibitor Unit Hold Session

THE first meeting of the new officers and directors of the Motion Picture Theatre Owners of New Jersey since the recent Asbury Park convention was held July 11 at the Hotel Astor, New York City. Those present were: Joseph M. Seider, Newark, president; William Keegan, Trenton, vice-presdient; Henry P. Nelson, Elizabeth, secretary. Directors—R. F. Woodhull, Dover; Sidney Samuelson, Newton; Louis Rosenthal, Orange; L. N. Hirschblond, Toms River, and Leo Juskowitz, Red Bank. Vice-President Pete Adams and Directors Benjamin Schindler and Arthur B. Smith were absent, touring the state.

The directors decided to give a dinner to the retiring president, R. F. Woodhull, to express the gratitude of the members for the three years of active service rendered the organization by Woodhull. The dinner will be held in Newark in October.

The directors voted favorably on the plan to provide a special service for members in cases of complaints or disputes with distributors. The directors also took up the plan to reduce basic rates on insurance in order to save money for exhibitors on existing insurance, through their own brokers.

Favorable action was taken on the request of Morris Goldberg, of Atlantic Highlands, who attended the session and asked aid in matters relating to his theatre business.

President Seider announced the next meeting will be held August 19 in Atlantic City. Monthly meetings will be held in different cities. Reports of each meeting will be made to directors and members in the form of a confidential "news letter."

Cook Returns to Screen

Clyde Cook, comedian, is to appear in "He Who Gets Slapped," the sensational Andreyev drama adapted by Carey Wilson and now in preparation by Victor Seastrom for Metro-Goldwyn-Mayer. With Cook will appear George Davies, circus and vaudeville clown, who is working both as actor and technical director.

Confer at Culver City

Metro-Goldwyn Sales Managers Discuss Plans for Future Releases

Edward Saunders and James Grainger, sales managers of Metro-Goldwyn Distributing Corporation, are in conference at the Culver City studios of the company with Louis B. Mayer, vice-president in charge of production, and his executive assistants, Irving G. Thalberg and Harry Rapf.

Going over plans for future releases with the producing executives, Saunders and Grainger stated they were confident that Metro-Goldwyn-Mayer is in a position to give exhibitors this season the best product in the industry. The two sales chiefs went over the plans of fifty productions that will be made during the coming year.

The two sales managers will complete the final details of consolidating the Metro-Goldwyn exchanges in all Western cities before returning to their New York offices.

Traveling 2,000 Miles

Reginald Barker left the Metro-Goldwyn-Mayer studios at Culver City last week on a 2,000-mile location hunting expedition through Arizona, to make a careful survey of all suitable locations to be used when he returns later with a technical staff and a group of actors to film the exterior scenes of "The Great Divide." He was accompanied by his personal physician, who will advise him on the climatic effect of certain locations on his personnel, by a geologist who will report on sources of drinking water and locations for digging wells, an engineer who will advise on construction and transport, Harry Schenck, his personal assistant, and Percy Hilburn, his cameraman. Mr. Barker expects to spend several months filming "The Great Divide" in the centre of Arizona's desert wastes; hence the precautions.

William Fox presents "Daughters of the Night," an Elmer Clifton production.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

H. G. Olson Invents a Clever Scheme to Sell Out the Benefit Ticket Idea

ONE of the oldest schemes for intensive ticket selling is the lodge and society benefit idea. It has been in use for so long that it would scarcely seem possible to get any new slant on the venerable stunt, but a new one has turned up, and it comes as the result of a long experience with the scheme.

H. G. Olson, of the Orpheum Theatre, Proctor, Minn., ties up with any church, lodge, club or society willing to sell tickets on commission. He feels that the goodwill means even more to the house than the direct increase in the ticket sales; though that latter is the point short-sighted managers alone observe.

Any organization in need of funds just naturally turns to Mr. Olson, and in between times they look on the Orpheum as a house of friendliness.

Sometimes Oversold

Sometimes it has happened that a live organization had sold so many tickets to a certain feature that even with a two-night run Mr. Olson has not been able to handle all the crowd, and when he recently hooked to the local lodge of the Brotherhood of Railroad Trainmen, he made it a deal for a week with tickets selling for one dollar good for four admissions.

A dollar is four times twenty-five cents, and looks more than four times as large. This was where the big idea came in. Mr. Olson wanted to get the largest possible sale, not alone for his own sake, but for the lodge. He figured that many persons might buy one or two admissions who would not buy four, yet he did not want to give them a choice, since the temptation would be to buy the quarter ticket.

Three Colors

Two weeks in advance pink tickets were issued to the workers, good for four admissions "during the week of June 9th to 14th inclusive," to limit their use to the specified period.

These had a large sale, but some people passed up the offer, feeling that they might not want to go four times.

The committee sold hard, and they rolled up a large total, but not to the capacity of the house. On the opening day of the special week Mr. Olson issued them blue and white tickets. The blues were good for a single adult admission and the white were child tickets at fifteen cents.

Scores of persons who refused to purchase the dollar tickets were willing to buy one or more of the pinks, and after getting in all the possible dollars, a second canvass brought in large sales at the smaller sums.

Playing Fair

Some of this small money might have come direct to the box office, but Mr. Olson wanted the week to be a big one for the lodge. He was willing to let them get all they could, and he gave them every possible chance to get it all.

There was a mission in progress, and that usually causes a slump, but the special week brought real business at a time when ordinarily the gross would not pay expenses, for the mission generally marks the poorest week of the year.

If you have a hook-up for a week, sell the larger price tickets to the limit and then put out the clean-up singles and you will be surprised to see how the quarters will roll into dollars. It's a fine idea, and should work as well for you as it did for him.

A Wagon Postcard

Arthur E. Weld, of the Strand Theatre, Waterloo, Ia., has developed a useful postcard for The Covered Wagon, which may be useful for other exhibitors. It is in imitation handwriting and reads:

"Make a Date for a Ride in The Covered Wagon, which will leave the Strand Theatre stockdale, in Waterloo, Ia., daily, 1-3-5-7 and 9 o'clock, August 31 to September 6. 50 cents a trip. Arthur E. Weld, Scout."

He has had 10,000 of these done and will cover a radius of 40 miles. The cards were started out in July to get advance interest. The first ten words are displayed to cover the top half of the card.

Fortune Cards for Daughters of Today

Getting third place in the record in July is going pretty strong for Atlanta, but W. T. Murray came within two points of the record at the Rialto Theatre with Daughters of Today, and he did it largely with a homemade set of eight fortune telling cards.

One of these carried the information that you could see all the daughters of today at the Rialto. The other seven were given one each to the perversions of the familiar rhymes. For example, that for Monday read:

Monday's Daughter is fair of face.

Lipstick, powder, paint on face.

Tuesday's Daughter was "full of grace, dancing the razzle dazzle any old place," and so to Sunday's Daughter.

The covering envelope was printed up with "Do you believe in fortune telling? On what day of the week were you born? See inside."

Jitney drivers pasted the cards to their windshields and many merchants used them for a window display. Some 32,000 were given out, but they brought a big return on their cost.

Mr. Murray dressed house and lobby, used plenty of paper, car dash cards and tacks, but the fortune cards did the major portion of the selling. They surprised even him.

A Metro-Goldwyn Release

A DAINTY WINDOW FOR LILLIAN GISH BY R. MONTELL

Worked for the Grand Theatre, Greenville, Miss., on The White Sister. Nine stills and the oil painting helped to sell Lillian Gish dress fabric and the picture at the Grand. The picture shows a very nice handling in composition. It's a real picture.

Special Ads on a Percentage Basis

Associated Exhibitors reports a new idea from Baltimore, worked in connection with Three Miles Out.

Thomas D. Sorierio, of the New Theatre, Baltimore, thought that advertising would help, but it is more or less of a gamble to buy costly space in hot weather.

He permitted the auditor of the Daily Post to strike an average business figure for this time of year and then contracted with the paper to split 50-50 should that figure be exceeded. He paid for his usual space and the paper contributed additional space and publicity stunts.

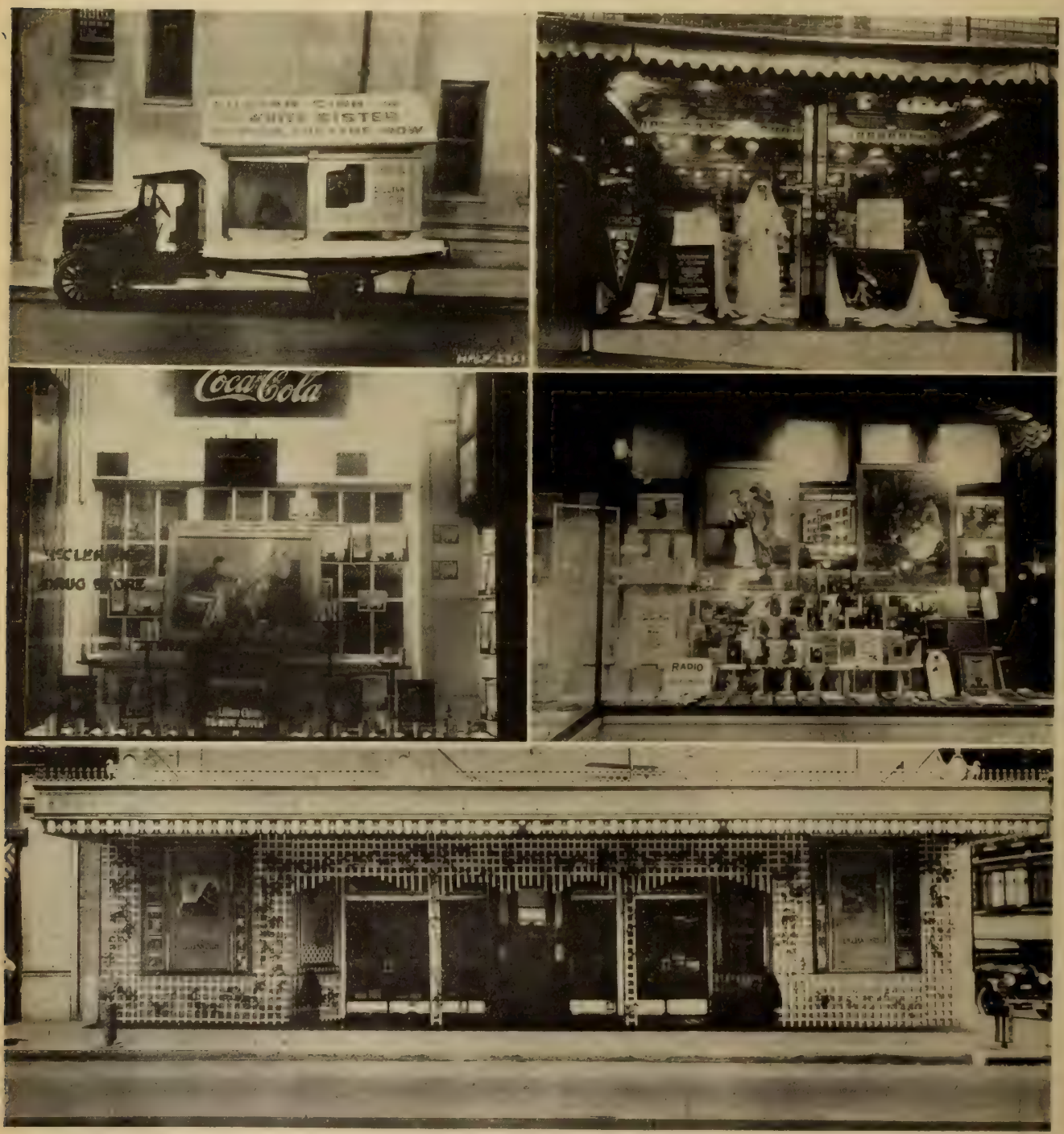
The report was sent in before the conclusion of the week, but the first four days showed about 25 per cent increase over normal, with Saturday still to be heard from.

It is applying the percentage idea to the newspapers, and it is a nice little stunt.

Why Not?

We have seen dozens of reports of good business on The Uninvited Guest through a hook-up to the stores handling canned goods with the line, "Be prepared for the Uninvited Guest."

That's good as far as it goes, but we are still waiting to hear that someone has assembled a food show in his lobby with all the merchants plugging in the newspapers. It can be done. Why isn't it?



A Metro-Goldwyn Release

HOW AN ARKANSAS THEATRE PUT OVER A BIG FEATURE IN JUNE. IT CAN BE DONE.

The display of the Capitol Theatre, Little Rock, Ark., for The White Sister, with Lillian Gish. The lower cut shows the latticed lobby, put into place with this picture. Above are a perambulator and three window displays, one for the book, one for a cosmetic and one tying up to the store's white sale; a particularly appropriate hook-in for this title.

Vivaudou Hook-up Gets Nice Windows

Here is another example of the value of hook-ups to the theatre handling Metro-Goldwyn products. It was not necessary for the Lyric Theatre, Minneapolis, to make much of an argument to obtain this and similar windows. They booked The Uninvited Guest and Vivaudou did the rest.

A Metro-Goldwyn Release

AN INVITED GUEST

This window is typical of a score of similar displays for Mai d'Or cosmetics which have been sent in from all parts of the country. The centralization of the hook-up idea through arrangement with the manufacturers is greatly simplifying the exploitation problem for managers.

Conned the Public for Confidence Man

Kenneth Renaud, Paramounteer, worked a novelty for the Rex Theatre, Jackson, Mich., when it got ready to play Tom Meighan in The Confidence Man. He sent out to the mailing list this letter:

"This letter is addressed to you on an unprinted letterhead and in a plain envelope, with a distinct motive in mind.

"Your name has been given me among a selected list of your fellow townspeople with the thought that you might be interested in a splendid investment.

"I am exploiting a new proposition, an investment which would eventually mean a handsome profit. However, my method of doing business might be construed by certain narrow-minded organizations as a sort of modern confidence man game, and I therefore attach a certain amount of secrecy to my work in order to avoid any unpleasantness with the authorities.

"If you are interested in a small investment which will return you many times its value, I will be glad to give you further information if you will 'phone me at 1772 any time after May 23.

"Sincerely yours,
"DANIEL GORVAN."

If you called the number you were told that the proposition was an investment in entertainment through the purchase of tickets to The Confidence Man.

This was followed by a "wanted" circular with the statement that Dan Corvan bore a striking resemblance to Meighan. By that time they did not have to use the telephone to figure it out.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

THOMAS H. INCE'S production, "Those Who Dance," was the photoplay attraction of a program that contained, in addition to this thrill film, the Mark Strand Topical Review and four musical incidents. These ran the show out to two hours, flat, with the film taking up one hour and twenty-one minutes, the Review eight minutes and the music subjects thirty-one minutes.

The music was balanced as follows: Overture, light opera, eight minutes; tenor and dancers, eight minutes; soprano, four minutes, and dancers, eleven minutes.

Victor Herbert's "Mlle. Modiste," one of the "coolest" of the hot weather overtures, served to display the wares of the Mark Strand Orchestra. The arrangement was made especially for this house, and brought out various instruments in solo. The lights included two dome light amber floods of 150 amperes on the musicians; yellow coves, full; two light pink Mestrum floods from the booth covering the silver draw curtains which were closed over the production stage; blue foots and borders large stage; light blue transparent windows at either side; blue inside stage strips; arch spots hitting the pleats of the draw curtains at top right with light green, lower right light blue, top left light blue and bottom left light green.

Everett Clark, tenor, came out on the apron of the large stage, in white flannel trousers and blue coat, and sang Cara-Roma's "My Jean." The lights: Mestrum flood from the dome, violet, on the musicians; yellow coves full; light pink floods from the booth on the draw curtains of small stage; blue foots and borders large stage; light blue transparent windows; blue inside stage strips; arch spots on pleats of draw curtains light green, light blue. Amber spot on Clark from the booth.

After "My Jean" the tenor sang the first verse of Schertzinger's "Marcheta" and then the draw curtains of the small stage opened on a Spanish street set and the girl dancers in Spanish costume did an appropriate dance, the tenor keeping his place on the apron. For a finish the premiere danseuse came from the stage to the apron for some pantomine as the tenor sang the closing chorus.

Estelle Carey, soprano, sang "Sometime," from Friml's light opera of the same name. She appeared on the apron of the big stage, under a straw spot. Other lights were two Mestrum 150 ampere floods of light blue on the musicians from the dome; blue borders and foots, purple inside stage strips, red coves, light green transparent windows at either side. Silver draw curtains closed on the small stage.

The ballet, of eight Mark Strand dancers, appeared in a suite of Chopin dances: Prelude, Minute Waltz, Nocturne and Polonaise, with choreography by Mme. Serova, ballet mistress. The setting consisted of light blue plush cyclorama back drop, directly in front of which was a scrim, and just in front of this two scrim arches. There was also a scrim across the stage opening at the apron. The dancers wore vari-colored Grecian drapes. The front lights were two dome floods of light blue on the musicians; blue stage borders and foots, purple inside stage strips, red coves, light green transparent windows at either side. Vari-colored overhead spots, running to straws, light pinks and ambers, lighted the dancers, changing for each dance.

A huge vase of flowers and springs, standing about nine feet high, has been placed at either side of the proscenium opening of the large stage, on the apron, and upon this is played dimmed spots during numbers that permit it.

Cooperation with a Capital "C"

VIVAUDOU, the largest creator of high-class perfumes and toilet articles in the country, has made arrangements with Metro for a complete, cooperative, national advertising and window display campaign on their products—Mai d'Or perfumes—tied-up with Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree and Jean Tolley.

When you book a Metro picture in which any of the mentioned Metro players appear, get in touch with Vivaudou, and with your local drugstores—

Tell Mr. R. F. Lindquest
V. Vivaudou, Inc.
469 Fifth Avenue, New York City

When you are playing the picture—He will start the wheels—It will profit you to cooperate with

VIVAUDOU

Bathing Girls in Big Miami Revue

When Howard Waugh, of Loew's Palace Theatre, Memphis, decided on a bathing girls' revue for Miami, he found it was going to take a lot of selling. He sold it.

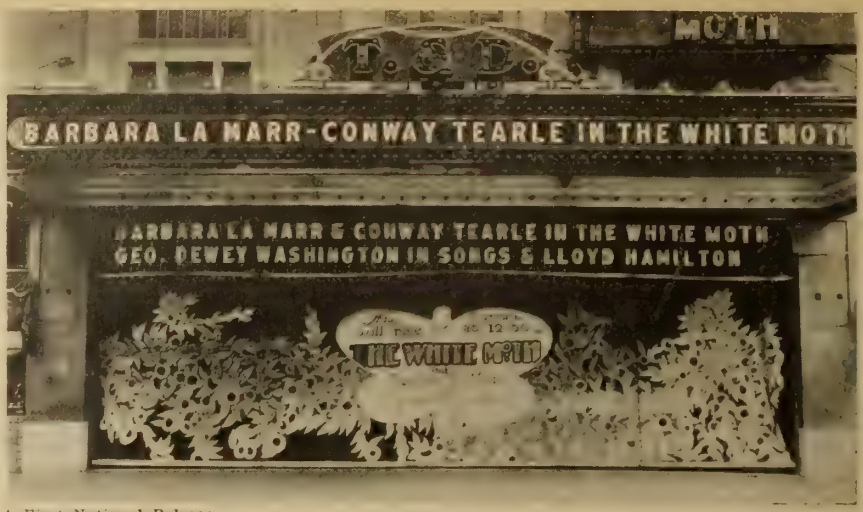
There are four big stores in town and they have an association and an agreement to keep out of style shows and similar stunts. Two of the stores turned Waugh down flat and a third was not important from this angle. He went before the board of directors of the fourth store and sold the stunt.

The store contributed the suits and fourteen models. It also gave 300 inches of advertising and advertised throughout the store. It used 5,000 heralds on the picture, paying for 3,000 of them, while the theatre bought the rest and used these for bundle stuffers. They also donated a large window display of suits.

The lobby was fairly stuffed with dummies in bathing suits the week before the showing, with the Goldsmith store sharing the advertising mention with the picture. The girls were used for a daily auto parade and the last two days appeared for a few minutes each morning in the window of the store.

On the stage they did a dancing act in the bathing suits, followed by posturing in beach and sport costumes and concluding with Miami Shore sung by a soprano as the picture was begun. The girls were the prettiest set of models we have seen.

Both the store and the theatre profited by the showing and it made a fine hot weather attraction.


MOTH
BARBARA LA MARR-CONWAY TEARLE IN THE WHITE MOTH
BARBARA LA MARR & CONWAY TEARLE IN THE WHITE MOTH
GEO. DEWEY WASHINGTON IN SONGS & LLOYD HAMILTON
THE WHITE MOTH

A First National Release

A GOOD IDEA FOR A MORNING LOBBY ADVERTISEMENT

The T. & D. Theatre, San Jose, Calif., made its curtain in three sections. At playing times the end sections were lifted to provide entrance and exit, the sign reading The Curtain will rise at 12:50 on The White Moth. The top ran clear across.

Got Everyone

W. Bender, Cleveland Paramounteer, put in a new hook-up to the radio in Findlay, Ohio, where the Marvin Theatre had Triumph.

One side of a window showed a cumbersome apparatus with a card reading: "The Triumph of progress. 1919. This is a De Forest Unit Panel Detector and two state amplifiers. In 1919 it was considered the last word in radio." On the other side was the most elaborate Radiola the store had in stock, with a companion card. Between the two was a larger card for the picture and the theatre.

And to get the last ounce of kick, the theatre card was not only twice as large as the side pieces, but it was white and color as against white on a grey ground. If you could look in the window without seeing the theatre card first you were a wonder. Then you looked at the display and came back to the announcement card.

Shadow Boxing

Phil Kahn, a Universal exploiter, has developed a useful idea for the Jack Dempsey series, Fight and Win.

This is a shadow box with a white screened opening, back of which are a pair of electrically operated dancing dolls. A strong light in behind throws a silhouette on the screen, and as the dolls wave their arms they give a very creditable imitation of a boxing match. The illusion was heightened by a miniature roped arena. If you cannot connect with one of these devices, you can get clockwork or electrically operated figures in the toy stores and make one for yourself with very little trouble. It is good for any boxing picture.

A Paramount Release

DUPLICATING THE 24-SHEET WITH A COMPO BOARD FRONT

H. B. Clarke, of the Garing Theatre, Greenville, S. C., masked in the front with wall board and painted his own poster. The life preserver entrance was fringed with colored tissues, kept in motion by fans to suggest cool sea breezes.

Included Stickers With Window Cards

One of the tidiest stunts is reported in from McVickers Theatre, Chicago, where the management was putting over Manhandled.

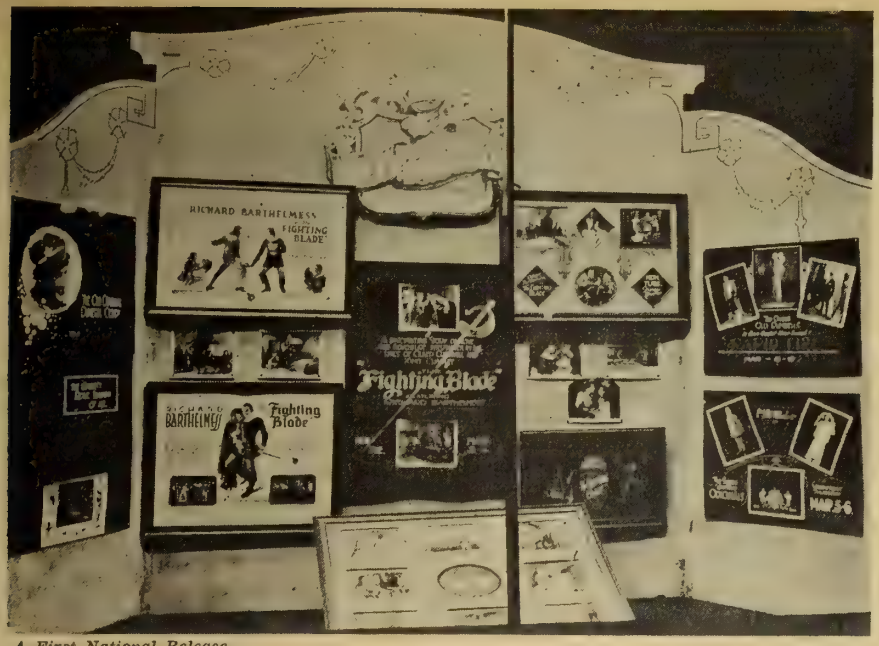
All hairdressers and barber shops were given two cards, one on light paper and the other on a heavy buff card stock, but identically printed with a large halftone of the star and the text: "The Gloria Swanson Bob. As she appears in her new Paramount picture, Manhandled, coming to McVickers Monday, July 14th."

These were sent out two weeks in advance, and were accompanied by an attached sheet reading: "This display, showing America's most popular motion picture actress, Gloria Swanson, Paramount star, and her now famous Gloria Swanson Bob, will attract attention for you if displayed prominently in your establishment. Stickers are enclosed for hanging the paper reproduction in your show window." There was the additional line to the effect that additional copies would be cheerfully supplied by the management.

There was also a perforated strip of four stickers printed: "Use these stickers to put the poster in your window. It will bring business."

It was a simple little precaution, yet it probably more than doubled the use of the poster. There was nothing to prevent the immediate posting of the card. It was a hundred per cent campaign if there ever was one.

It was a follow-up on a story run in a beauty-shop publication, which was engineered by Russell B. Moon, Paramounteer. He sent out nearly 2,500 sets of cards.



A First National Release

A GOOD DISPLAY ON A BELATED SHOWING IN CANADA

This well-marked and striking window was planned by Fred Stronger for Keith's Imperial Theatre, St. John, N. B., for Barthelmess in The Fighting Blade. The wings are used for the vaudeville acts, but the feature gets the major portion of the space.

Walled In

For The Bedroom Window John Carrol, of the Victory Theatre, Tampa, Fla., enclosed the lobby with compo board, into which he set a window frame with the curtain drawn. Back of this was a cutout of a man, backed by a strong light, which threw a sharp silhouette on the curtain. His copy was, "What goes on in a bedroom window?"

We think a better line would have been, "Who was the man in the bedroom window?" since the copy used suggests a scandal rather than a detective story.

The display stood for a week in advance and was supplied with a "New playing" when the proper date came.

Clubbed 'Em In

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., raised Grantland Rice's The National Rash to a feature grade by hooking this golf picture to a line of new clubs handled by a local store. Letters were sent all golf players, the picture—and the clubs—were advertised at all the civic luncheons, and some 2,000 direct solicitations were made. The Country Club professional also helped along by giving out stories under his name which did not class as presswork.

The total cost was 75 cents for a window card.

Twins

Instead of one son of the Sahara, Moss's Broadway Theatre, New York, had two when it featured A Son of the Sahara. They were Arab musicians with a tomtom and musette who worked the streets around the theatre and got the usual crowds to follow them down to the lobby. If you cannot get a musette, a clarinet will do, and grease paint may be cheaper than real Arabs in the small town; but you can work the stunt to advantage if the police permit you.

Milk Tickets

Tying up to the state campaign for Near East Relief and the milk campaign sponsored by Jackie Coogan's press agents, C. W. Irvin, of the Imperial Theatre, Columbia, S. C., offered an admission to A Boy of Flanders to any adult who contributed a twenty-five-cent can of milk, while the children came in for a ten-cent can. This held good only at the opening show, and not only created a lot of good will, but the campaigners in their general talks told what the Imperial was doing and stressed the fact that Jackie was to be seen there.

Made the Peephole Suggest a Camera

Guy Kenimer used the peephole "For men only" when he played Men at the Arcade Theatre, Jacksonville, but he dressed the idea up differently. He borrowed a square island showcase in a department store entrance, enclosed it to suggest a camera and added a lens tube through which men only could peep.

Inside the case was filled with articles men could purchase for their wives; dainty articles of dress. A sign gave emphasis to the idea that these were suggestions for men who were looking for presents.

After the first day the women found the courage to look in, too, and doubtless some of them sent their better halves to look in and then make purchases.

The camera idea for a peep-show is distinctly good and will give a chance for a quick repeat where the painted window or shadow box has lately been used.

Many Marriage Circles

Barry Burke got a fine selling window on The Marriage Circle by selling a jeweler the idea of a display of wedding rings showing how the fashions have changed in the past century. Starting with the heavy gold circles of our grandparents, the display was brought down to the present styles of platinum bands, and probably with the new idea of covering with platinum the old-fashioned gold. The display was very interesting, particularly in June, and created talk that reacted for the play.

Another clever idea was a herald nine inches long and only two inches wide. These were folded compactly and tied with pink quarter-inch ribbon. Not one was thrown down before it was untied and unfolded, well repaying the cost of their extra preparation.

A Pathe Release

WHERE THREE HEADS WERE BETTER THAN ONE FOR GIRL SHY

J. Wright Brown, of the Grand Theatre, Columbus, Ga., cut up three 24-sheets for the body of his display. To the right of the cutout in the lobby can be seen the loud speaker which conveyed the laughter of the audience at showing times.

Oscillating Fan to Animate Display

Taking the two-faced man from the six sheet as the basis of a display for the Grand Theatre, Columbus, Ga., J. Wright Brown employed a bladeless oscillating fan to give animation to the display.

On either side of the cutout were the wife and the other woman in Why Men Leave Home, and as the fan swung backward and forward it moved the head of Stone so that he seemed alternately to kiss the two women. A ribbon running from each mouth to "balloons" hidden in the picture by the drapes read, "You are the only one."

It not only won attention, but it put over clearly the idea of the picture and sold the story in a distinct and clean-cut fashion.

The cut shows Stone midway between the two women, with the fan in the centre position, but at either extreme of the swing his lips came into contact with one of the women; an effect requiring no elaborate gearing. You simply attach the cutout to the fan and then place the women's heads in their proper positions.

A First National Release

MAKING A KISSING BUG OF LEWIS STONE IN COLUMBUS, GA.

The two-faced cutout from the six-sheet was pivoted and actuated by an oscillating fan with the blades removed, which ran below the space. The effect was to show the alternate kissing of the wife and the other woman. Planned by J. Wright Brown.

Cosmetic Samples for Painted People

Two thousand samples of face powder distributed at a local ball game the opening day of Painted People at the Modjeska Theatre, Augusta, Ga., helped Frank J. Miller put Colleen Moore over to better than the summer average. Three girls, dressed in spare usher uniforms gave out the samples to all the women present, hooking the distribution to the ball game in the picture.

One of the short features on the same program was a baseball subject and the fact was used to appeal to the school children through a special performance to the teachers and a league composed of the smaller children in the schools.

There was also a distribution of one thousand sample packages to those attending the feature. These samples contained several items instead of merely face powder.

The lobby display was a double, four cutouts of the star posed in front of a white banner lettered with the title and lighted by colored lamps. Putting the cutouts a little distance in front of the banner gave a shadow effect which increased the attraction value of the display.

Stunning Stuff

Associated Exhibitors has had prepared a portfolio of tinted photographs from The Chechachos, each mounted on a stiff board, with lettering for the title and plenty of space for local announcement for the house or the merchant who lets one of the cards into his window.

These are not the usual cut and dried stills, but are photographs of real pictorial value, good enough to go into the bank window or the most exclusive store. The portfolio is one of the more useful advertising aids recorded, for it is all 100 per cent exhibitor aid instead of 80-20, with the releasing company getting the long end.

Pointed Passes

Slightly changing the idea, Guy Kenimer, of the Arcade Theatre, Jacksonville, provided a drug store with a young man dressed as Beau Brummel. Three times a day, at 1:30, 3:30 and 5:30, the man would appear in the window and pace up and down until a crowd collected.

With his cane he would indicate ten persons in the crowd, and the persons thus pointed out could enter the store and obtain a single pass to Beau Brummel at the Arcade.

Every time he appeared he stopped traffic completely on that side of the street, but the police had given permission and there was no trouble.

Other windows were gained with an old-fashioned hat, antique jewelry and a hook-up in a music store with the special music played by the orchestra.

It helped them to forget the heat.

A First National Release

COLLEEN MOORE WAS A QUARTET IN AUGUSTA, GA.

Frank J. Miller, of the Modjeska Theatre, used four cutouts of the star for Painted People, mounting them slightly in front of the white banner carrying the title. The effect is suggested by the photograph, but it does not give the real value.

Some Sound Effect

When C. B. Stiff, of the Tivoli Theatre, Chattanooga, Tenn., put on Sporting Youth he had a motorcycle on either side of the stage, the rear wheels jacked up. The riders faced the screen.

When the auto race was on the motors were started to provide the sound effect, with backfires and all the rest of the trimmings. It greatly increased the effect of the picture, and while the smoke got into the auditorium it did not prove discomforting and in five minutes after the race was over the fans had removed every trace of odor. It helped to put the picture over through three days of heavy rain. Probably it would have broken records in the regular season.

Don't put off until it's too late attention to your Fall Exploitation.

Vivid Horse Cut Sells "King" Film

This advertisement of the Apollo Theatre, Indianapolis, drops about thirteen and a half inches across three, or 190 lines by three. It is the reverse of artistic, but it gets more attention in this long and narrow form, and attention is what is chiefly necessary with this cut, for the greater the prominence it achieves, the larger the sales. The cut and

Apollo
THE GREATEST PHOTO DRAMATIC NOVELTY EVER CONCEIVED!
Hal Roach presents
The King of Wild Horses
A Picture That Stirs the Emotions to the Depths—That Thrills the Heart to the Core.
Introducing Rex, the most magnificent animal that ever enacted a story of love and hate, loyalty and devotion—Edna Murphy, Leon Bary and an unrivaled cast.
OUR GANG COMEDY
"COMMENCEMENT DAY"
FOX NEWS WEEKLY
EARL GORDON, APOLLO'S NEW ORGANIST, IN RECITAL
VIRGIL MOORE'S APOLLO ORCHESTRA

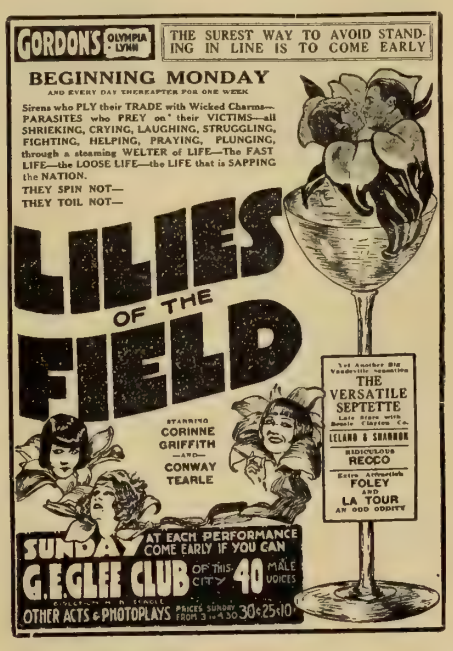
A Pathe Release

A SELF-SELLING CUT

title, in combination, cover the ground so thoroughly that selling talk is not needed. Running more copy would have been a waste of space, and to run anything either side of the cut would be to weaken the display. Sometimes it is possible to get better results with a more artistic layout, particularly with a society type of romance, but here the reverse holds true and the almost coarse layout adds strength to the spirited pose. But the cut is so good that we think the cut for Our Gang is out of place, particularly as there is no detail to the halftone, which has mudded almost to a silhouette. The only service this cut performs is to advertise the fact that the management thinks well of the comedy. These comedies are well worth a play-up, but this could be done to greater advantage with a type layout which would not detract from the line work above. Most managers do not make enough of the Our Gang comedies. They fail to realize the grip these kiddie comedies have on the general paying public. They give them no more display than other comedy features, though we believe that these clever youngsters will pull more direct sales to the average box office than will many longer features. The Apollo does well to play up Commencement Day, but we think that type would be better than even a good cut if used with the horse picture above.

Getting Excited About the Lilies

Taking a three nines for Lilies of the Field, Gordon's Olympia Theatre, Lynn, Mass., sells it on one burst of opulent language. It is almost too intense to let the picture make good for the text, for it is not as bad as all that, but that sort of talk will depopulate the shoe factories. Laura Jean


GORDONS OLYMPIA LYNN
THE SUREST WAY TO AVOID STANDING IN LINE IS TO COME EARLY
BEGINNING MONDAY
AND EVERY DAY THEREAFTER FOR ONE WEEK
Sirens who PLY their TRADE with Wicked Charms—PARASITES who PREY on their VICTIMS—all SHRIEKING, CRYING, LAUGHING, STRUGGLING, FIGHTING, HELPING, PRAYING, PLUNGING, through a steaming WELTER of LIFE—The FAST LIFE—the LOOSE LIFE—the LIFE that is SAPPING the NATION.
THEY SPIN NOT—
THEY TOIL NOT—
LILIES OF THE FIELD
STARRING CORINNE GRIFFITH —AND— CONWAY TEARLE
THE VERSATILE SEPTETTE
LELAND & SHARROW
RIDICULOUS RECCO
FOLEY AND LA TOUR AN ODD ODDITY
SUNDAY AT EACH PERFORMANCE COME EARLY IF YOU CAN
G. E. GLEE CLUB OF THIS CITY 40 MALE VOICES
OTHER ACTS & PHOTOPLAYS PRICES SUNDAY FROM 3 TO 9.30 30¢ 25¢ 10

A First National Release

PASSIONATE PRESSWORK

Libby never bettered that, and Elinor Glyn can't touch it. But it is a good play to sell a Jap audience, and probably this was the best approach for Lynn. The type is well disposed around the cut, and it makes a good smash.

Lack of Contrast Cuts Down Display

A labor-saving printer is probably responsible for the lack of display in this 130 by 3 from the Colonial Theatre, Indianapolis. Possibly it was the theatre's insistence upon black face, but it is more likely to be the printer. He gets his display faces from the cases handiest to his stand, and the result is a lack of contrast which kills down much of the display value. It is all too much the same color. Only the nonsense verse at the top gets a real display and even the star name and title lose a little to the masses of black below. Using a light roman for the cast, and a lighter and even smaller face for the orchestra and soloist would have given more display to Miss Dana and to Larry Semon, as well. Contrast is almost wholly lacking and yet contrast is the first essential to good display. The signature is not well connected with the body of the advertisement because of the black line at the bottom of the cut. It is just the width of the space and cannot be worked into the rest through the use of rule. Probably no one got the idea

A Metro-Goldwyn Release

TOO MUCH ALIKE

that the Dana production was at some other house, but the space is not as neat as where the signature is made a part of the display and not merely an appendix. The signature would have worked better at the top of the space, where the top rule could have been omitted to permit it to associate with the text.

Chicago Spreads Perfect Flapper

A little more than 100 lines by three is taken by Balban & Katz for The Perfect Flapper at the Chicago Theatre, and 300 lines at the price the Chicago papers charge is going some. The space presents an unusual layout with alternate segments of black and

BALABAN & KATZ
CHICAGO
RANDOLPH STATE ST. LAKE
LAST TIMES TODAY
SYNCOPATION SHOW
ALSO THE "WOMEN WHO GIVE" DRAMA
TODAY 11:45 A.M. to 12:45 MIGHTY TWIN-ORGAN CONCERT
TOMORROW
TOMORROW
More Fiery and Youthful Than "Flaming Youth"
The first story to prove just how great a star this girl-actress has become.
"The PERFECT FLAPPER"
Fast, Fresh, Funny
But Full of Sympathy-Sighs and Love Tears
Here She Is, the Girl You Know and Love. The Girl Who Is Tired of Being Good and Lonesome. She Kept Asking
"What Kind of Girls Do Boys Like?"
A GORGEOUS, LAVISH PRODUCTION TYPICAL OF FIRST NATIONAL PICTURES TODAY
COLLEEN MOORE
FRANK MAYO
SYDNEY CHAPLIN
PHYLLIS HAVER

A First National Release

AN ODD LAYOUT

white, with all large lettering in the black sections. One of the white spaces is given to the general program for the Sunday show and the rest is wholly given to the coming attraction with two banks of selling talk, two of announcement and one cut section. We do not like the way the house signature runs into the black. It weakens the signature, but in so large a space it is not as detrimental as it would be in smaller compass. The best line is "More fiery and youthful than Flaming Youth." It doesn't mean anything real, but it sounds like a lot. This requires hand drawn work, but you will note that they take white space and real type for the important part of the talk.

Three Column Cuts Carry Ample Text

Here is another example of the way First National cuts work in on general advertising. Lately the press department has planned the wider cuts to let in text instead of providing cut material that will completely fill the allotted space. The greater value of this form is apparent to the reader. There is

A First National Release

LETS IN THE TYPE

room both above and below the centre of the cut for such text matter as the local management may decide upon. It is not necessary to plan a space that will take in the cut plus extra space for the talk. The type is made a part of the cut space. It is made to belong to that particular title. It is not a cut and an advertisement, but a combination of cut with type talk. In this particular form the two notches give two chances to tell about the story without confusion. It is an exceptionally good idea and much more valuable to the average house than a cut which requires the type to be run outside of the margin of the illustration. This space is a three twelves from the Alhambra Theatre, Shelbyville, Ind.

Attractive Cut a Help to Miami

The Capitol Theatre, Dallas, Texas, makes good use of one of the Hodkinson press book cuts on Miami, but it does not make as good a selection of copy. In most sections of the country audiences are grown rather tired of the "exposé of society gone mad." There are too many stories along the same lines, and today the flapper is going into the "just

NOW PLAYING
CAPITOL
NOW PLAYING
Betty Compson in "MIAMI"
an Alan Crosland Production
A Brilliant Expose of Society Gone Mad!
A Story of Opulent, Riotous Youth coasting over the danger places of life as nonchalantly as it coasts over the golden waters of America's gorgeous winter paradise—risking all for a new thrill.
You've Never Seen a Picture Like It!
HODKINSON

A Hodkinson Release

BETTER CUT THAN COPY

another" class. There are many other angles which can be worked for Miami, including the locale in which the picture was made, and to bill this as a clear presentation of life in the Florida Winter resorts would probably sell better than to tell it is the same old bunch of half drunken, cigarette-smoking flappers. There is a foundation for this line in the cut. Backing up the Florida cut with talk of Miami would have sold better than telling about "Opulent, riotous youth." That goes for many more picttures than Miami.

Fights a Slump

Our old friend, William C. McIntyre, of the Rose Theatre, Burlington,. N. C., sends in a page display to show how he fights the business slump. He is in a cotton section and the mills are shut down, so that it is hard to coax the business. Mr. McIntyre blames it on politics and offers the suggestion that if the women would lay off silks and satins for six months and wear only cotton they could dictate to the political crooks. It's a bright dream of Utopia, but Mr. McIntyre is doing his best. He fights with more advertising, and takes a whole page to tell about a single week's offerings.

Black Frame Helps Sell Guilty One

One of the striking advertisements for The Guilty One is that framed by the Century Theatre, Baltimore, which uses a white oval within a reverse, with a pointing hand cutting through the black to indicate Agnes Ayres. It is 120 by 3, a nice proportion, and it is given a good display as to star and title. The use of smaller faces for the rest of the talk gives prominence to these chief points without detracting from the urge of

CENTURY
AGNES AYRES
IN "The GUILTY ONE"
with Edward Burns and Crawford Kent
A Paramount Picture
Joseph Hensbery's Production of the sensational Broadway success
The drama of an indiscreet young wife who became the "woman in the case" in a sensational murder mystery. Every scene a snap, and a knockout climax!
SPECIAL ATTRACTION
Dainty
MISS CORINNE
And Clever
DICK HUMBER
in
"Coquettish Fancies"
Assisted by
Ben Oaklander
At the Piano
Direct from Long Run In Keith Big Time
Century Symphony Orchestra
Frank Kehsen, Conducting

A Paramount Release

AN UNUSUAL LAYOUT

the selling talk. The cuts do not work up well. Baltimore seems to be going sour on cuts, and we think it would pay to use the line cuts from the press book instead of the half tones. A strong line cut is always to be preferred to a weak half tone in newspaper work, and this cut is the reverse of strong; about the only weak point in the space.

Newark Does Better

Fox's Terminal Theatre, Newark, after producing about the worst advertising on record, has swung to the other extreme and gives a nice display, without cuts, and with the type exceedingly well handled. The present form of advertisement is beyond criticism. We are glad to note the improvement.

A Political Fight Helps Scaramouche

Scaramouche was playing the E. F. Albee Theatre, Providence, at the peak of the row in the legislature, which was one of the most acute crises since the Populists captured the Kansas legislative halls.

Entirely unasked, the Providence News took the theme of the play for an editorial making comparison with the local situation and warning the reader that there was a dangerously close parallel in the warning to the mill barons to watch their steps.

Scaramouche has come in for a greater amount of editorial mention than most plays because it is an unusual play, but there has never been a more timely mention.

The idea can be adapted to sections where the situation is less pronounced but where the attitude of the employers is markedly unfavorable.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Wine of Youth"

Jazz Combined With Intense Vital Drama Promise Box-Office Success for Metro-Goldwyn Feature

Reviewed by C. S. Sewell

A recent successful stage play, "Mary the Third," by the well-known dramatist Rachel Crothers, has been transferred to the screen by King Vidor for Metro-Goldwyn under the title of "Wine of Youth," and it looks like a box-office winner.

The story starts off with a short prologue in which the attitude of the grandmother and mother of the heroine and their looking upon marriage as the summit of a girl's desires, is contrasted with the attitude of the modern girl who is not sure she wants to tie herself down to one man for life. This gets the interest right at the start. Then follows a lot of jazz stuff that is well handled and some of which is decidedly snappy, leading up to the situation where the heroine and her girl friend decide to try the decidedly unconventional experiment of going on a camping trip with their suitors to see how they act toward them. The heroine is quickly brought to her senses and just as you are beginning to feel that the theme is following closely along the lines of the average jazz story the action takes on new interest and works up along a strongly dramatic angle with the discovery by the heroine that what she believed to be the happy married life of her parents is but a sham and that they have grown to believe they hate each other.

This latter portion of the story seems intensely real and very dramatic, and holds your interest in a vise-like grip as you watch each situation, curious to know how it will all affect the heroine's romance. The parental row and the disillusioning of their children is not a honeyed or alluring situation, but it is certainly a virile and dramatic one, absorbing in its intensity, with a happy and satisfactory ending for all concerned.

Eleanor Boardman is well suited to the leading role and she is assisted by a cast of well-known players who are entirely satisfactory. The bulk of the dramatic scenes are finely handled by Eulalie Jensen and E. J. Ratcliffe as the father and mother.

"Wine of Youth" is a picture that forcefully presents a vivid cross-section of modern family life and its problems in an absorbing way. It has the snap and lure of well-done jazz scenes, the appeal of intense vital drama, romance, heart-interest and comedy combined in such a way as to make a picture that should prove highly satisfactory entertainment for the majority.

Cast

Mary ..... **Eleanor Boardman**
William ..... **Johnny Walker**
Robert ..... **Niles Welch**
Lynn ..... **Ben Lyon**
Hal ..... **William Haines**
Max ..... **William Collier, Jr.**
Tish ..... **Pauline Garon**
Mother ..... **Eulalie Jensen**
Father ..... **E. J. Ratcliffe**
Granny ..... **Gertrude Claire**
Bobby ..... **Robert Agnew**

Based on Rachael Crother's play, "Mary the Third."
Scenario by Carey Wilson.
Directed by King Vidor.
Length, 6,600 feet.

Story

This story deals with three generations of Marys. The first and second used every wile to secure husbands, but the Mary of the latest generation was not so sure she wanted to get married; she was also rather strong for modern jazz. Unable to decide between quiet, considerate Lynn and aggressive Hal, as the result of a suggestion after a very gay party, Mary and her two suitors and Tish and her sweetheart, Max, steal away to a camp to find out how the boys measure up in every-day life, with the understanding there will be no love making. A few hours disillusions Mary regarding Hal and, feigning sickness, she causes the crowd to return home. Tish and Max decide the old way is the best and they will get married. Mary's escapade results in a quarrel between her father and mother in which it develops that their apparent love for each other was a blind for the children's sake. Mary and her brother overhear this and are sadly disillusioned. Mary's mother decides to go away and faints as she grabs for a medicine bottle. Believing she has been poisoned, the father's old love is revived and he begs her to live for him. Mary, with her ideals again restored, phones for Lynn, who comes rushing over, and she accepts him on the spot.

"Racing Luck"

Associated Exhibitors Feature with Monte Banks Is Exceptionally Amusing Automobile Comedy

Reviewed by C. S. Sewell

One of the snappiest as well as most amusing series of situations ever shown on the screen is the auto race which furnishes the climax and the title for "Racing Luck," a Grand Ascher production distributed through Associated Exhibitors with Monte Banks in the leading role, and this is only one of the many laughable situations in this fast-moving comedy which should satisfy anyone who goes to the theatre to be amused.

The story is really a farce and cannot be taken seriously. It was built to amuse and is filled with gags, not all of them new, but all of them amusing, and they will get the laughs.

We believe this to be his first feature comedy, although Monte Banks is familiar to the fans for his work in short subjects. As an Italian immigrant boy, who is about as green as they make them, and is always getting into laughable situations, finally ending with finding himself driving a racing car in a big road race, although he has only had one lesson in a flivver, Monte Banks shows himself to be thoroughly up to the requirements for a feature comedian and adds to his laurels. It is by far the best thing he has ever done.

ACE-HIGH PRODUCTIONS

PRESENTS

ZENA KEEFE

AND

EDWARD EARLE

IN

"The Lure of Love"

FOR RELEASE
SEPT. 1st

ACE-HIGH PRODUCTIONS

701 Seventh Avenue New York

Use Powers Prints

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

Distributed exclusively by
SENSITIZED FILMS, INC.
A. G. STEEN, Pres.
1650 BROADWAY Phone Circle 8981 NEW YORK

They Last Longer

Just imagine a situation where the hero is confronted by a gang of thugs, he only wants to lick the leader, so he has to get rid of the others, and this he does one at a time by divers amusing and clever devices. They place him in an auto race where in addition to his ignorance of driving he discovers the villain has tampered with the machine so that he cannot stop it, and you can imagine what clever comedy gag men will do with these situations.

The race is the big feature of the film. In the manner in which it is worked up with rivalry between competing companies, it is suggestive of the Wallace Reid stories, but once it gets under way everything is handled from a comedy angle. When viewed in a theatre in a nearby city, oh, boy, how they laughed and were thrilled at the stunts performed with this car as it dashed across fields, through fences, over broken bridges, between trains, finally falling off at a bad curve on a hill landing on its wheels on the road below and keeps on going.

"Racing Luck" also has satisfying romance, villainy, and strong human interest and a good supporting cast. Helen Ferguson capably portrays the role of an Italian girl and looks the part. Francis MacDonald is satisfactory as a particularly vindictive and villainous gang leader and politician who hounds the hero, and the minor roles are adequately handled.

Cast

Pietro.....Monty Banks
Rosino.....Helen Ferguson
Bianchi.....D. Mitzorus
Mrs. Bianchi.....Martha Franklin
Uncle.....Lionel Belmore
Cafe Owner.....William Blaisdell
Tony Mora.....Francis MacDonald

Story by Gene Havez and Lex Neal.
Directed by Herman Raymaker.
Photographed by Ray June
Length, six reels.

Story

Pietro's uncle in America sends for him to come to New York and help him in his restaurant. Pietro soon falls in love with his uncle's adopted daughter, Rosina, and by beating Tony, a political gangster who has been forcing his attentions on Rosina, he incurs Tony's enmity. He forces the uncle to fire Pietro and makes him lose several jobs. Finally Pietro and Rosina get a job as dancers in a swell restaurant and all is going fine and Pietro is buying a store for his father. Tony again causes him to be fired. An auto salesman snaps a picture of Pietro and plays him up as a daredevil foreign driver to bring their racing driver to his senses. A rival company learns of this and signs Pietro for $5,000 to drive their car in a big race. Pietro cannot drive a car but he is game and tries to learn with a flivver but wrecks it. Tony gets a job as his mechanician and tampers with the car, then falls sick so he cannot go in the race. Pietro starts out and finds that it is impossible to stop the car, which hurtles along, passing everything in sight, running through fields, tumbling down hills, over railroad tracks and broken bridges and running into a tree just beyond the finish line. Pietro is hailed as the winner of the race, and wins Rosina also.

"Fools in the Dark"

Comedy Combined with Fast Action and Weird Happenings in Decidedly Entertaining F. B. O. Film

Reviewed by C. S. Sewell

In "Fools in the Dark," an Al Santell production distributed by F. B. O., there is to be found the pleasing combination of a snappy story filled with thrills and mysterious adventures combined with peppy and genuinely amusing comedy. Bertram Millhauser, an experienced scenarist, is responsible for the script and in combination with Director Santell they have produced a picture in which these elements are expertly interwoven.

The theme deals with an apparently easy-going chap named Percy and the plan of his girl's guardian, a doctor versed in mystic lore, to test his courage by subjecting him to encounters with ruffians and to all sorts of mysterious and seemingly supernatural and spooky happenings in a place that seems to be haunted. The excitement and interest is brought up to a high pitch and then right in the middle of the situation there is introduced good legitimate comedy which relieves the tension and provides the laughs.

The action is decidedly melodramatic and, as admitted in an opening subtitle, is quite improbable, but it provided the basis for a picture that should certainly furnish satisfactory entertainment for the great majority of patrons and prove a good box-office attraction. There is enough action and adventure in the hero's encounters in the doctor's home with various mysterious happenings, his fight with the thugs and his thrilling race in an aeroplane to the rescue of the girl who is aboard a sailing vessel, to make it a better than the average action melodrama, and the introduction of the comedy angle throughout makes it even better entertainment.

The cast is small but their work is excellent. Most of the action falls on Matt Moore as the hero and Tom Wilson as a comic negro character, who is his companion in the adventures. Tom is excellent as always in a role of this kind and keeps you highly amused, while Matt in his fight in the underworld dive, his transfer from the aeroplane to the rigging of the ship, his stunts on board by which he overcomes the crew and finally his fight with the villain measures up to those of the best stunt artists. Patsy Ruth Miller is charming but has not much to do as the heroine. Bert Grasby is convincing as the sinister East Indian servant and Charles Belcher is capable in the role of the mysterious doctor.

We believe the maiority of your patrons will be thoroughly satisfied with "Fools in the Dark."

Cast

Ruth Rand.....Patsy Ruth Miller
Percy Schwartz.....Matt Moore
Kotah.....Bert Grassby
Dr. Rand.....Charles Belcher
Diploma.....Tom Wilson

Story by Bertram Millhauser.
Directed by Al Santell.
Photographed by Blake Wagner
Length, 7,002 feet.

Story

Percy Swartz, whose father is a millionaire garbage can manufacturer, longs to write scenarios and becomes disgusted with business. He decides to propose to his sweetheart, Ruth, who says he must ask her uncle, Dr. Rand. The doctor is somewhat of a mystic and he decides to test Percy's courage, believing him a weakling. In this he is assisted by his East Indian servant, Kotah, who secretly loves Ruth. A negro street cleaner, Diploma, whom Percy has shown how to work a three-link puzzle, follows Percy and arrives just as the doctor is making Percy the victim of all sorts of spooky manifestations. Diploma is scared but agrees to stick with Percy if he will show him again how to work the puzzle. They are lured to a thugs' resort to aid Ruth, who has been kidnapped. Kotah double-crosses the doctor and really kidnaps Ruth, taking her on a sailing vessel. Percy follows in an aeroplane and has just overcome Kotah and rescued Ruth when the doctor arrives with help aboard a destroyer. Diploma puts in an appearance, announcing he has solved the puzzle. The doctor is glad to withdraw his objection to Percy as Ruth's husband.

"Western Feuds"

Arrow Presents Edmund Cobb as Star of Ashton Dearholt Western Production Filled with Action

Reviewed by C. S. Sewell

The significance of the title of "Western Feuds," an Ashton Dearholt production distributed by Arrow Film Corporation, lies in the fact that the story is based on the enmity between the cattle raisers and the sheep herders of the West, a theme which has furnished the basis for a large number of "Westerns."

This picture, which was directed by Francis Ford and stars Edmund Cobb, follows along familiar lines; there is a romance between a cattleman and the daughter of a sheep herder, a cattle foreman who hates the sheep raisers and keeps them away from the necessary water, and a gang of ruffians led by the villain who seeks to win the girl and get rid of the hero by foul means.

The picture is characterized by the usual fast riding of films of this type, with several fights and thrilling rescues. There is no shortage of action, in fact, there is so much of it and so many physical encounters with so many different lines to the plot that at times the plot is confusing and hard to follow, and there is more than the usual amount of fighting; at one time the foreman and the villain and the heroine and his female assistant are all fighting in front of the camera, while at other times the rival bands are paired off and engaged in physical encounters.

Edmund Cobb is satisfactory as the hero and Florence Gilbert is capable as the girl. The remainder of the cast give adequate performances. Francis Ford, who directed the picture and also appears in a character role, has apparently striven to fill the production with typical action expected in a Western even at the sacrifice of the clearness or plausibility of the story.

This picture ranks as a fair program Western and should prove an average attraction where productions of this type find favor.

Cast

Ed Jones.....Edmund Cobb
Sally Warner.....Florence Gilbert
Black Pete.....Al McCormick
Bonita.....Kathleen Calhoun
Bill Warner.....William White
Joe.....Ashton Dearholt
J. P. Hartley.....Francis Ford
Story and scenario by Isabel Blodgett and Ashton Dearholt.
Directed by Francis Ford.
Length, 4,908 feet.

Story

Bill Warner, a sheep raiser, found his stock dying rapidly as because of the enmity of the cattle raisers on an adjoining ranch he could not get access to the river. An outlaw, Black Pete, headed a gang which posed as sheep raisers to cover their depredations. He was in love with Warner's daughter, Sally. Ed, one of the cattlemen who did not share their hatred of the sheep raisers, fell in love with Sally and saved her several times from Black Pete's unwelcome attentions. Hartley, the big boss of the cattle ranch, arrived from the East and, to gain information to settle the fight, posed as Mr. Brown. Sally

(Continued on page 303)

PERFECT DEVELOPING AND PRINTING
Swift service without sacrificing quality
RAW STOCK TITLES
ROTHACKER FILM MFG. CO.
1339 Diversey Parkway, Chicago, U. S. A.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Starving Beauties"

(Universal—Comedy—Two Reels)

The experiences of a troupe of stranded show girls and their attempt to get away again furnishes the motive for a Century Comedy. This time they are locked in a room for non-payment of rent, but get out by inventing a fire scare. They are then chased by the proprietor and the police and try by about every mode of transportation, including running, to make a getaway, but finally land in jail and are at least assured of getting something to eat. There is the usual familiar chase stuff which is amusingly handled. In addition, this is the second Century Comedy starring Waunda Wiley, a clever comedienne who gives a good performance. She evades capture by vamping the cop who is chasing her, but finally lands back with the bunch. Miss Wiley's work is amusing and clever, and the comedy as a whole ranks well up in the list of Century offerings and should prove good entertainment for the average audience.—C. S. S.

"It's a Bear"

(Pathe—Comedy—Two Reels)

Hal Roach's "Our Gang" kids resort to the barnyard for funmaking in their latest offering through Pathe. Without doubt it contains some of their most clever and laughable antics. Lassoing pigs and being chased by cows and horses, and being pecked by roosters and ducks, the gang winds up the two reels by being pursued by a big bear. One of them provides a lot of hilarity when he tries to mimick the farmer, who "rolls his own." This kid does, but swallows the cigarette and gets an awful "tummey" ache. The farmyard version is just as exceptionally good as are practically all of the presentations under this banner.—T. W.

"Flying Eagle"

(Universal—Drama—Two Reels)

This two-reeler starring William E. Lawrence is the second of the series of Indian stories distributed by Universal. It concerns a white man known as Flying Eagle who is raised by the Indians. A rival spreads the report that he is a half breed and the girl turns him down. She goes to summon aid when the Indians threaten to attack and is rescued by Flying Eagle, whose adopted sister, an Indian girl, has discovered proof of his white parentage. Patrons who like Indian stories will find this two-reeler entirely satisfactory. There is plenty of action and the story holds the interest.—C. S. S.

"The Sport of Kings"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry pens another up-to-the-mark performance of his ink creatures in "The Sport of Kings." Terry's zoo this time stages a big league baseball game. The thing is a burlesque on the games at the Polo Grounds. A mouse takes Babe Ruth's place at the bat and clouts the elephants all over the field.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Flying Eagle (Universal)
It's a Bear (Pathe)
Our Defenders (Pathe)
Patching Things Up (Universal)
Seeing Nellie Home (Pathe)
Sport of Kings (Pathe)
Starving Beauties (Universal)

"Patching Things Up"

(Universal—Comedy—One Reel)

This is another one of Universal's single reel comedies in which Bert Roach is starred in his familiar role of a butler in a small family. The action concerns the attempt of the wife to save money by making a suit of clothes for her husband, with Bert Roach assisting her and getting things mixed up generally. When hubby comes home and tries on the suit it is an awful misfit. Rushing into the street an auto cuts off one trouser leg that is too long and the autoist offers $500.00 damages seeing the empty leg. Bert tries the same stunt but gets only a smash in the face. It is up to the average of the series as a laugh getter. —C. S. S.

"Our Defenders"

(Pathe—Sportlight—One Reel)

Grantland Rice in his latest offering very interestingly reviews life at West Point and Annapolis. He shows how the cadets and middies are fitted for their later lives as officers in the army and navy, respectively. Each, upon graduation, is an all-round athlete, he brings out, in proving that athletics are food for character as well as the body.—T. W.

"Seeing Nellie Home"

(Pathe—Comedy—One Reel)

This is one of the fastest moving one-reel comedies that Charles Chase has ever turned out. He sees Nellie home all right, but in opening up the door of her home he has to climb through a second-story window. In getting downstairs he manages to break up all of the details of ornamentation, including the pictures and vases as well as the furniture. It is one of his best, and a positive guarantee of amusement for all.—T. W.

"Western Feuds"

(Continued from page 302)

discovers his identity and, thinking he is spying on them, captures him and imprisons him in a shack. Black Pete kidnaps Sally and takes her to the shack and prepares to get rid of Ed by placing a bomb in his hay wagon and setting it on fire. Sally escapes in time to save Ed, who reveals that he is really old Hartley's son, and the feud between the cattle and sheep men is ended by their marriage.

Scene from "Patching Things Up," a one-reel Universal Comedy with Bert Roach, Alice Howell and Billy Bletcher.

EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

Why Do They Do It?

SOME day I'm gonna fall off a Pennsy Railroad Caboose and land with a Dull Thud on the cold hard ground of the Keystone State. That will be when I flag a Shingle that says "Nazareth" as my train goes Whizzing By. There's a Feller in that Burg I wanna see. His name is Carlisle Anglemire and he's Projectionist of the "Y" Theater.

Anglemire is a Booster for Richardson and a Booster for Rich is a Booster for Projectionists. Which to me means that his Boss is a Pretty Lucky Guy to have him Haltered in Nazareth. Every now and then Anglemire drops a letter to Rich or Me and it's always chock full of Ideas and Good Sense. Well, here's one I got yesterday and the heading you see above was even written by Anglemire.

"Why Do They Do It?"

"Just recently I received a feature entitled 'Blow Your Own Horn' from F. B. O. The film itself was in fairly good condition. There was one thing that showed a lack of business brains and that was the condition of Reel Five where the film was wound on. The flanges were loose and the hub had two flat sides instead of being round. When this reel got on the projector and had been run off down to where the film cuts into the hub I had all kinds of trouble. The flanges on all the six reels of this Feature were in a wabbly state, and the film was wound very unevenly on all the reels, so that in shipping the weight of the reels on each other caused cracked sprocket holes at different places.

"Now in regards to the above mentioned lack of business brains: I can't understand why an exchange manager will allow such poor reels in his exchange. When a print which is in good physical shape is sent out to an exhibitor on poor reels and not wound properly it will not reach the exhibitor in good shape. They say that these reels only cost a few cents. Why don't the exchanges use more of them and save money for themselves by keeping their prints in better shape? Or, why don't they buy better reels that will last longer and hold their shape and stay rigid longer? I firmly believe that 50 per cent. of the damaged prints are due to the junk reels they are wound on. At least that is my experience. F. B. O. is not the only guilty one in this respect. All the other leading national distributors do the same thing."

Well, as Anglemire says: "Why do they do it?"

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Rewinder Speed

D. E. Tayhoe, Colonial Theatre, Aberdeen, S. D., sends in replies to questions 20 to 24 of the Bluebook School, and says:

Am working here seven days a week, on a one to eleven shift, with no supper hour. Were I not keeping my mind busy learning more about projection I would feel the long hours. This man Bennewitz, Sioux Falls, S. D., makes me very jealous. He always has some practical argument to set forth in his articles.

In April 5 issue I read about the Richmond, Va., projection room. Noticed you object to high speed of rewind. I have reconstructed my rewinder, and if some projectionists only could see it they would, I am sure, fall in love with it because it works so smooth and nice.

No License

R. H. Meldrim, Edwards, N. Y., says:

I certainly do enjoy reading what other projectionists are doing. Was interested in the letter of Ward N. Christensen, April 26 issue. I am no patriarch—only 17 years young, in fact, but have been projecting with a Powers for three years. Am trying to work my way through college, by the way.

The letter of Arthur Fuller, April 26 issue, relieved me of worry. Was afraid one had to have some sort of a license in order to be a projectionist, and I did not know where to get such an animal. I am adopting the title "Projectionist" and propose to really make myself worthy of it. Have already made some changes in the equipment which have improved the show. For one thing we have but one projector and used to stop the show for change every single reel. I have started placing two single reels on one large reel, which eliminates many stops. Where can I secure a Bluebook?

Where to Get Bluebook

You can get a Bluebook by remitting six dollars to the Chalmers Publishing Company, 516 Fifth Avenue, New York City, and you can get ahead fast in technical knoweldge by starting in the Bluebook school now running in the Department. Your ambition to get through college is most commendable, as is also your determination to make yourself worthy of the title projectionist.

I am "for" the small-town men. There are such a gol durned lot of 'em and they, in the bulk, project pictures for such a multitude of people every day—people who for the most part must depend entirely upon the efforts of these men for all they have in the way of theatrical amusement. For these reasons the city men need not elevate their combined noses when small-town projectionists ask questions or say things which are to them, the city men, rather elementary.

The Stunt

The Wurlitzer Company puts out an upright piano organ, single cabinet, which starts with a nickel or slug. In its lower part is a motor and gear reduction mechanism, all mounted on one base. Place a 2¼ inch diameter pulley on the shaft where the bellows arms are and a Singer sewing machine wheel on the rewinder and you have a rewinder it is next to impossible to hold stationary unless the belt slips. It takes about eight minutes to the 1,000 feet of film. With a reasonable amount of brake pressure on the dummy it will calmly pull ALL weak patches in two and wind the film tightly, so that there can be no slipping to produce "rain" marks. Also, last, but NOT least, it is practically noiseless in operation.

I attach some samples clipped from late releases. It is such things as this that get the manager and projectionist balled up in an argument. Friend manager believes it is the projectionists' fault and it is hard to convince him differently.

Bluebook School

Question No. 89—What is the effect of "pitting" on face of collector lens? Now, think a moment and try to answer this question fully.

Question No. 90—What is correct thickness for condenser lens (plano-convex) edge, and what are the objections to a too-thick or a too-thin edge?

Question No. 91—Why need a plano-convex condenser lens have edge thickness at all? Why may it not be brought right down to a thin edge?

Question No. 92—What importance attaches to accurate curvature and excellence of polish of condenser lenses?

Question No. 93—Explain, in detail, exactly what various things the condenser does.

Film Fault

The film fault is the printing of the positive out of center with the negative, so that on one side there is a black frame line about 1/32 inch wide and on the other it is only about one fourth as wide. In one sample it is much worse than that. It is the result of carelsssness of some one but, as Tayhoe says, the projectionist is likely to be the goat insofar as has to do with Friend Manager.

Insofar as has to do with your working hours, it is not my province to interfere with such matters, save to say to your manager that such long hours without ta least an hour off for supper, is NOT good business. In the end it will lose him money because too close continuous confinement is bound to take the enthusiasm out of any man in time. IT WORKS THAT WAY in practical life, and then the man is no longer either ABLE to do or care to do full justice to his work. As a matter of plain good business judgment your managers should provide for a relief for one hour at supper time. IN THE END IT WILL PAY HIM TO DO IT, to say nothing about just plain fairness and justice. In all human probability your manager does not mean to be unjust, nor does he care to "save" money at the expense of injury to his show. He just has not given the matter the thought it should have.

As to the rewinder reduction gear—well, not many would have access to such a convenient bit of mechanism, but any projectionist with energy and ability can easily get parts and rig a reduction arrangement for his rewinder, if he cares enough about proper procedure to do it. Its quite "doable." Its up to the men themselves.

Works to Capacity

Karl H. Sommermeyer, Projectionist Amuzu Theatre, Marietta, Minn., arises in his pew to say:

Dear Mr. Richardson: On page 396 of the Bluebook you speak of the condenser as "working to capacity." Does a lens have a light carrying capacity in the same sense that a wire has current carrying capacity?

I have been using Walter Munn's system for measuring condenser focal lengths and find that a piece of cardboard with a small hole in its center to locate the leg of the calliper in the center of the flat side of the lens helps a lot.

Don't Discontinue School

Please don't discontinue the Bluebook school in the department. It is just what I, for one, need. What if it does use up space? We have asked Editor Welsh for more space and it has been given to us, which is proof that he is willing to give us what we want, provided what we want is reasonable and that we make our wants known.

You have failed to include in the Bluebook School questions this one: Why does a projection lens of small diameter have greater depth of focus than one of larger diameter? I believe that in the answer to this you will find the answer to the blurred edges of pictures—March 22 issue. With Mazda equipment of the G. E. type the "Y" distance is short, hence there must be a large diameter projection lens and—small depth of focus.

The Question Added

Who publishes the American Projectionist?

Brother Sommermeyer gives his definition of the question he says I have omitted, but I've added it to the Bluebook School questions and he can answer it then. Maybe there is a reason for this, as I'm not at all certain that I know the answer myself, hence I'm going to put it up to the optical sharks as to whether or no he is correct in what he says. Probably he is. As to the condenser working up to capacity—yes or no. Viewed merely as a lens, I don't know whether or not it would be said to have "capacity" in light transportation, but in our case it is not viewed merely as a lens, but as a lens working in conjunction with a light source of given area and an opening of restricted size located at a given distance from the face of the lens, and in this connection it certainly has "capacity" in so far as concerns the amount or quantity of light it can put through the opening (aperture). No, that is not quite right either. It has limit in capacity as to the area of the light source AND the area of the aperture, or of the area of the light source when the opening remains unchanged.

That is about as clear as I am able to make it. Study the matter on page 396 and I think you will understand.

School to Continue

The Bluebook School will NOT be discontinued. More and more men are "joining" and, as you say, we have more room now. Your suggestion as to applying Brother Munn's method of calliper measurement of plano convex lenses is good, or so it seems to me.

(Continued on following page)

Projection

(Continued from preceding page)

The American Projectionist is published monthly by the American Projection Society, 304 West 58th street, New York City. It is an excellent publication, ably edited, and should be in the hands of all projectionists. Its work does not in the least conflict with the work of this department. Even if it did there is ample room for a good publication. In such things every tub should stand absolutely on its own bottom. When, if ever, the time comes that this department cannot exist through its own merit, and has to speak other than kind words concerning any other really meritorious publication, then it will quit, because I will amputate its head, fill Nancy Hanks' gizzard with gasoline, ride off into the woods somewhere and eat worms.

Bluebook School—Answers 55 to 57A

Well, anyhow, I got a real good laugh out of the replies to Question No. 56A. Smoly hoke, what a weird assortment they were! Answers ran pretty well all the way from 11,425 to 6,669,000 candle power, which latter would be quite some arc, don't you think! Well, anyhow, the ones who failed tried, and will remember how the trick is done when the right answer and method by which it is obtained, is published. Gray, Fell and Hanover were the only ones who "got right," though Bennewitz was close enough to warrant the assumption that his method was correct, and that he merely erred in figuring.

My real reason for asking this question was to see how many of you would have the energy and ingenuity to find out how the thing really was done.

A Secret

And now I'll tell you a d-a-r-k secrut! I didn't know how to reduce a half inch diameter circle to square millimeters myself, so I did what any one of you might easily have done, Viz: submitted the problem to a high school teacher, who worked it out for me. Had to be sure I was right in order to check you chaps up. There's more than one way of skinning a cat, you know.

Question No. 55—What is the brilliancy of the arc crater per unit area?

Daniel Constantino, Easton, Pa.; Harry Dobson, Toronto, Ont.; G. W. Bennewitz, Sioux Falls, S. D.; H. C. Spence, Charlottetown, P. E. I.; Walter E. Lewis, Endicott, N. Y.; Arthur H. Gray, Boston, Mass.; A. L. Fell, Collingswood, N. J., and C. H. Hanover, Burlington, Iowa, supplied correct answers, that of brother Fell being selected for publication. He says:

The brilliancy of the projection arc crater about 150 c p per sq. mm, when the carbons are working at or near capacity.

Question No. 56—Upon what does the total light giving power of crater depend?

All the above-named made correct reply, in the main, but Hanover went more into details than any other. He said:

First, it depends upon the temperature of the floor the floor of the crater, of course, which same cannot exceed the volatization point of carbon, but different grades of purity in carbon may affect this appreciably, which is what I understand is back of the footnote on page 412. Second, upon the depth of the incandescent floor of the crater, which will vary according to whether the carbon is worked at, under or over capacity, though if worked above capacity any gain through thickening of crater floor will be more than offset by decrease in area caused by penciling. Third, and in practice far more important, the area of the crater, since the total light giving power is equal to the area in millimeters times the brilliancy per unit area, which is taken at 150 c p. Note: This does NOT refer to high intensity arcs, in which the light source is said not to be the crater floor, but the incandescent gas in the crater cup. Of course there are modifications, such as decreased luminosity of some units of area due to impurities in the carbon, but I do not understand this to be within the intended scope of the question.

You are in error there, brother Hanover. Anything which has an actual, bona fide bearing on any point covered by any question, is within its scope, and adds to the value of the answer thereto if given consideration.

Question No. 56A—What is the total light giving power of a crater having an area equal to the area of a half inch circle, if the brilliancy be 150 c p per unit area?

I shall quote a few of the various answers, which you are to read without any giggles, ESPECIALLY by you who lacked energy, or were afraid to send in an answer yourselves. First, there were three who were approximately correct, Hanover, Fell and Gray, with Bennewitz very close to right, with 18,900 c p. Gray said 19,000.68, Fell said 19,001.575 and Hanover 19,001.573, which slight discrepancies I charge to error in figuring. My own answer, as calculated by the high schoolite, verified by myself, agrees with that of brother Fell. Here are some of the rest—Lookum over and take your choice: 29,996.55; 47,112; 25,350; 6,669,000 (wow); 152,022; 67,846.21; 36,794; 11,947.92; 11,423 (conservative, I'll say!); 60,000 and 55,847.65.

Hanover says:

Of course the first thing to do is to ascertain the area of a circle half an inch in diameter, in square millimeters. Such a circle has .196351 of an inch area, and since there are 645.16 square millimeters in a square inch, it follows that if we multiply .196351 by 645:16, the result will be the area of the circle in square millimeters, which is 126.679. We next multiply this by the c p per square mm (150), which gives the final result—19,001.573.

I call that an especially good answer because of the fact that it explains every step and the reason therefor. Brother Fell did almost as well, and brother Gray said:

Area of half inch circle equals 40.3206 x 3.1416, or 126.6712 square mm, and if each sq. mm has a brilliancy of 150 c p, then of course the total brilliancy of the crater would be 126.6712 x 150-19,000.68 c p.

So that's that, and I think you'll all agree with me that it was worth all the bother to find out what teetotally bum figgerers most of us are.

Question No. 57—What effect has distance of light source from Collector lens on light delivered to the spot?

Only Dobson, Constantino, Fell and Gray caught the point in this. The rest all fell down by assuming that the size of the spot had something to do with it. The question does NOT say "light put through the aperture," but "light delivered to the SPOT."

Dobson's reply is short and comprehensive. He says: "The further from the face of the collector lens the light source is located, the less amount of the total light it will collect and pass on to the converging lens, which sends it forward to the spot." Brother Dobson may wash his hands, brush his hair, wipe his nose and take his place at the head of the class.

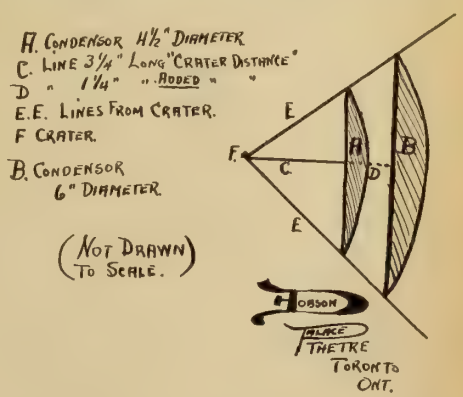
Question No. 57A—What diameter collector lens would be required to collect an amount of light at a 4 1-2 inch crater distance equal to that collected by a 4 1-4 inch free diameter collector lens at 3 1-4 inch crater distance? Show me how you obtain your answer.

Thomas, Gray, Lewis and Dobson got it right, though at that I believe Gray is the only one absolutely correct. He got his by calculation, whereas all the rest used drawings, and there is considerable opportunity for slight error that way—though it was the only way I knew myself.

Here is Dobson's reply:

Here is Gray's method:

A 6" dia. lens with a 5.88" free opening. The answer was obtained thus: 3.25 to 4.50 equals 4.50 divided by 3.25, or 1.384. 1.384 to X equals X divided by 1.384. 1.384 x 4.25 equals X, therefore X equals 5.88.



Uh huh. I guess so, brother Gray, but I forgot all my alge bray something like thirty-five years ago, but anyhow I submitted your solution to a school mam and as she says it's correct, why that's that. Nice weather we're having. Gray appends this note to the reply:

Relative to 57A, this would only hold strictly true provided the light source be a point, and the light intensity equal at all points, or zones on the surface of the collector lens. Neither factor holds true in this case, but the method is close enough to correct to prove the importance of placing the collector lens as near as practicable to the light source—which latter is, of course, limited by heat—lens breakage.

All of which leads me to remark that Gray is the only one who recognized the fact that the area of the light source has some influence on the matter in hand.

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To William Canavan

Mr. William Canavan,
President, International Alliance Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada,
New York City.

Dear Brother Canavan:—

I am dictating this open letter to you in the hope that the membership, as well as your honorable self, will see some merit in the points I propose to raise.

As you are aware, some delegates to the last convention introduced resolutions in condemnation of the American Projection Society and similar organizations, which the said delegates seem to imagine exist merely for the purpose of giving banquets and lectures. As you are aware, the convention (very wisely, I may remark) disapproved of all such resolutions.

Right at the closing of the convention, however, you, as International President, took occasion to warn all locals to be very careful about fostering within their ranks any organization which seeks to absorb the functions of the union. This neither myself, nor, I think, any one else could or would object to, but you followed it with this remark: "The union is ample and sufficient to provide for all the needs of its membership," and there I think there is ample room for argument.

Duty of I. A.

First, brother Canavan, I think you will agree with me that, since the I. A. proposes to create a situation, and in very many places already has created a situation where the motion picture industry must be and is entirely dependent upon the I. A. for men upon whom it must depend to place the finished product of the entire industry before its ultimate buyer, the public, THE MOTION PICTURE INDUSTRY HAS THE RIGHT TO EXPECT THE I. A. TO SUPPLY MEN POSSESSED OF THE SKILL AND KNOWLEDGE NECESSARY TO PLACE THAT PRODUCT BEFORE THE PUBLIC IN THE BEST POSSIBLE WAY, AND TO DO WITH AT LEAST A FAIRLY HIGH DEGREE OF EFFICIENCY.

Knowing you as I do, brother Canavan, I am very certain that, whatever answer you may think policy demands that you make to that statement, deep down in your heart you KNOW it is absolutely true. I think you also will, in the privacy of your own closet, agree that if the I. A. proposes to and does control the supply of projectionists, it is NOT acting quite fairly with the motion picture industry, through and by means of which its projectionists live, breathe and have their being, if it does not induce, and if necessary COMPEL the men it supplies in return for the scale it negotiates, to equip themselves with the necessary technical knowledge to enable them to give not only a high grade screen image, but to GIVE IT EFFICIENTLY—without undue and unnecessary waste. That is only just common fairness, especially when it is proposed to prevent the employment of any but I. A. men.

Is This Being Done?

And now, brother Canavan, can you honestly say to me that ten per cent. of the mixed locals, or twenty-five per cent. of the projectionist locals are making any really adequate effort to increase the efficiency of their members? Is it not a fact that only a comparatively few locals make any really adequate effort in that direction, and that very many locals make absolutely no such effort? Forget for the moment that you are International President and answer me fairly and honestly.

You say the union is ample and sufficient to provide for all the needs of its membership. That may be true in a way, BUT if the union doesn't and will not provide technical education for its members, and that state of affairs cries to Heaven for remedy, why should not organizations like the A. P. S. be encouraged to do it?

For Instance

Take Local 306, New York City Projectionists, for example. It is composed of about 1,100 men. Among them are some of the best projectionists to be found anywhere, some who are just plain "good men" and some who are about as punkly punk as one could find anywhere. The membership is of many nationalities, some of which mix about as well as do oil and water. DO YOU FOR ONE MOMENT IMAGINE THAT LOCAL 306 COULD DO THE WORK BEING DONE BY THE AMERICAN PROJECTION SOCIETY AND THE INTERNATIONAL PROJECTION ASSOCIATION AT ALL, to say nothing of doing it as well as those organizations are doing it?

There are those who apparently think the American Projection Society and similar organizations live, breathe and have their being merely to hold banquets and lectures for the amusement of their members, which shows how very little they know about such matters. The lectures are purely educational. They teach the men fortunate enough to be present more about the equipment they handle—how to handle it efficiently and well, and how to solve the many problems of projection. Even the banquets—one a year, usually—serve a most excellent purpose in that they bring the projectionist sharply to the notice of the Powers That Be, and tend to create respect for projection and the projectionist.

In the very nature of things Local 306 could not do these things. Maybe the time will come when the present heterogeneous mass may become so well amalgamated that it will be possible. At present to attempt it would merely be an invitation to trouble, and would result in more harm than good. This is no fault of any one in particular. It is a condition, and I contend that the condition makes it impractical for the union to supply at least one VERY important need of its members.

Another Instance

Another and different instance is found in a mixed local containing a very respectable number of projectionists—or near-projectionists anyhow. This local is within ten miles of Columbus Circle, New York City. For a year or more it closed its books because it had two or three men out of work, whereas I will personally vouch for the fact that in the local in question there are quite a few more than two or three men who never ought to be allowed in a projection room at all, unless it be as apprentices. Then this local re-opened its books, but raised its initiation fee to three hundred dollars. In other words, in order to enter into competition with some of the incompetents in that local the competent man must pungle up $300.00 and then wait God knows how long before he is admitted and can earn his living at his profession.

Now, Brother Canavan, this local, as I happen to know, makes no manner of effort of any sort or kind to teach its incompetent members, nor does it make even the slightest effort to check up on the work of its members and oblige them to deliver good and efficient work in return for the scale. DO YOU CALL THIS FAIR OR RIGHT?

An Example

I personally took one of the I. A. Vice-Presidents to a show in one of the largest and best theatres (seats about 1,200 and charges 65 cents admission) within the jurisdiction of that local. When we came out after the show he said to me: "God in Heaven! How does he (the projectionist) get away with it? I'd like to throw a brick at him!" And what he saw was nothing so very unusual in that theatre either. Merely two or three complete stops in the show, several discolorations of the light—some of them bad—and running out of frame until the audience whistled and stamped. If you think I'm overdrawing it ask William Covert! And do you think that union is "supplying every need of its membership," huh?

Now mind you, brother Canavan, you have, as I think you very well know, no better personal friend in all this wide land than F. H. Richardson. I also think you know that I'd go a long way to do the I. A. a good turn. I've done it many, many times, BUT it is not always your best friend who "yes-es" you all the time. Sometimes our best and most REAL friend is the one who does not hesitate to criticize and tell us the truth, even though the truth be quite unpleasant.

What the Union Doesn't Do

The union does NOT supply, except in a comparatively few isolated cases, "all the needs of its members." In the very nature of things in some cases it cannot now—whatever it may be able to do in the future—supply all the needs of its members. There IS a real need for such an organization as the American Projection Society, though I heartily join you in cautioning locals to exercise care in fostering them, and to NOT let them interfere in the matter of wages and working conditions. In other words, kept in their place, such organizations are capable of accomplishing a great deal of good, and filling a field the union does NOT at present fill. I thank you!

F. H. RICHARDSON.

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President of West Coast Theatres Announces Big Building Program

Announcing a $3,000,000 building program in process, M. L. Gore, president of West Coast Theatres, Inc., gave some straight-from-the-shoulder information to his auditors in the opening session of the annual meeting of West Coast Theatres' managers.

President Gore's speech mentioned nine theatres in actual construction at this moment and emphasized the aim of the organization, which is to have a West Coast theatre, first class and luxurious, in every neighborhood.

Three new theatres under construction are one at Long Beach, one on Pasadena avenue and one on Washington and Vermont.

Following the address on new theatres, C. A. Caballero, purchasing agent of the circuit, spoke on "Upkeep and Maintenance of Theatre Equipment," giving the managers an earnest talk on the importance of this branch of their responsibility. Other speakers of the day included Art Smith, electrical engineer of the circuit; Sol Lesser, vice-president of West Coast, who spoke on "The Importance of the Circuit to the Community."

Norma Talmadge, Constance Talmadge and Buster Keaton were guests of honor at the luncheon, with Joseph M. Schenck, producer and one of the directors of West Coast Theatres, making the presentations. Irving Thalberg made the luncheon speech, welcoming the convention to Los Angeles, and the afternoon session was devoted to the subject of "Advertising and Exploitation." Speakers included A. L. Gore, secretary of West Coast; Frank Whitbeck of San Francisco, Harold Horne and Richard Spier.

Slump in Companies Formed in New York

The usual slump which characterizes the number of companies incorporating and entering the motion picture business in New York State during the summer months was particularly noticeable during the past week, when only four companies incorporated with the Secretary of State for the purpose of entering the motion picture business or managing motion picture theatres. These companies were: Smith-Simmons Productions, Inc., capitalized at $5,000, with William N. Hechheimer, William G. Lovatt, Alfred Worsnop, New York City. William Caryl, Inc., $5,000, William Caryl, Little Neck; Michael Gershel, Ella Levine, New York City. Mullow Amusement Corporation, capitalization not stated, Irma Tosenthal, Thomas Layton, Jacob Lazaree, New York City. Coney Island Theatre, Inc., $50,000, Lillian Passman, Rose Pincus, New York City; Barnet Kaprow, Brooklyn.

Incorporations and Changes

LOS ANGELES, CALIF.—Pacific Coast Theatres, Inc. Capital, $150,000.

SAN FRANCISCO, CALIF.—San Francisco Motion Picture Corporation. Capital, $1,000,000.

SAN FRANCISCO, CALIF.—Golden State Theatres & Realty Corporation. Capital, $1,000,000.

DOVER, DEL.—Theda Bara Productions, Inc. Capital, $500,000.

WILMINGTON, DEL.—Atlas Film Producing Corporation. Capital $50,000. Incorporators: Joseph Bentwoglio, Angela Ventura and others.

WILMINGTON, DEL.—Superior Art Motion Pictures. Capital, $50,000.

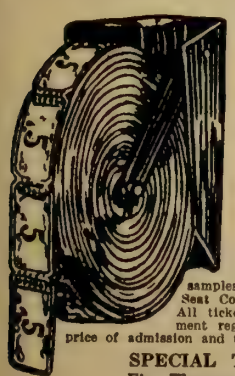
WILMINGTON, DEL.—R. G. Hill Enterprises, Inc. Capital, $100,000. Moving picture business.

DEKALB, ILL.—DeKalb Theatre Company. Increased capital from $75,000 to $100,000.

ELMHURST, ILL.—Dupage Theatre Corporation. Capital, $150,000. Incorporators: William J. Mueller, Vincent T. Lynch and others.

WASHINGTON, IND.—Liberty Theatre Company. Dissolved business.

HAZARD, KY.—White City Amusement Company. Capital, $60,000. Incorporators: H. M. Baker, W. B. Hardesty and others.



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Park Theatre, 870 Seats, Latest Addition to List in Washington, D. C.

WITH the opening of the Park Theatre on Fourteenth Street at Buchanan Street, Washington, D. C., there has been added to the capital's list another most attractive photoplay house. It is built, owned, controlled and equipped by Washingtonians. The theatre is owned by a corporation, the members of which are Charles E. Wire, William M. Terrell and Norton M. Little, all of whom are well known builders and real estate men. Hoffman Bros., Inc., will conduct the house. Clare and Graham Hoffman are the brothers who will control its policies, and who have leased the theatre for a term of twenty years.

Charles E. Wire, assisted by John Webber, who is connected with the Supervising Architect's office in the Treasury Department, designed the theatre and Mr. Wire was the builder. The structural design was by Ruebsam & Marsh, of Washington. Abe Dresner, of the Washington Theatre Supply Company, furnished the mechanical equipment of the projection rooms and the ticket office.

The exterior of the building runs 120 feet along Fourteenth Street and has a depth of 80 feet. It has a capacity of 870. The aisles are very roomy and every effort has been made to provide for the comfort of patrons. There are exits on each side, and at every corner of the building and adjoining it on the west there is a lot 120 feet by 98 feet upon which it is proposed to create an open air theatre.

The structural steel was fabricated by Barber & Ross and erected by J. M. McDonald, all of Washington.

The general color scheme in the auditorium is in gold, old ivory and blue. The draperies and tapestries were supplied by Lansburgh & Bro., department store. The interior decorating and painting were supervised, and the general color scheme selected by Messrs. Wire and Webber. The auditorium is 77 feet wide and 95 feet long and contains a stage 16 feet deep and 40 feet wide.

Back of the stage are music rooms and retiring rooms for employees. In front is the orchestra pit in which has been installed a Hope-Jones-Wurlitzer special type B organ and a DeMoll piano.

At the rear of the auditorium are retiring rooms for men and women with modern toilet appliances. On the second floor of the building is the manager's office, and immediately above this are the projection rooms. These latter are entirely outside of the auditorium and separated from the latter by an 18 inch wall. Within the rooms there have been installed two Powers 6-B projection machines with a five-color wheel spotlight and dimmer equipment; a Wagner motor generator and compensarcs guaranteeing continued operation in the event of generator trouble. Motor rewind equipment also has been installed by Mr. Dresner.

The ventilation of the building exceeds three times the requirements of the District of Columbia authorities. There is an air change of 18,000 cubic feet per minute. Installed in the north and south ends of the building are two 42-inch exhaust fans, furnished by Doubleday-Hill Electric Company, of Washington, each of which has a capacity of 18,000 cubic feet per minute. These fans are supplemented by an under-floor system having a capacity of 15,000 cubic feet per minute, giving a total capacity of approximately 50,000 cubic feet per minute. This will insure perfect ventilation and an absolute cooling system. In the basement is a Sturtevant blower.

Park Theatre, Washington, D. C.

In winter the house will be heated with a Hart & Crouse (Washington,) smokeless furnace, the boiler of which is so constructed as to make possible its operation even at times when a particular section thereof may suffer a breakdown. The heat is carried into the theatre both direct and indirect, using a double system. The direct method employs thirteen large radiators in the main part of the building; the indirect method employs a system whereby the heat is driven through vento radiation and registers in the floor of the auditorium.

The lighting system employs red, amber and blue lighting circuits operated by dimmer banks furnished and installed by L. T. Souder.

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In this new edition of the Parts Book for Power's Projectors and Accessories, a new system of numbering and grouping has been adopted which we feel will be more convenient and satisfactory than the old plan which we have used for a number of years.

Under this new system the parts have been re-arranged and re-grouped on the basis of group assembly and this has necessitated the assignment of new part numbers to all parts except in some special instances.

Classification under group assembly is a more logical system than the old method. Parts which are used on one assembly have been assigned consecutive numbers and are grouped together on the illustrated parts plates. In order to have as few figures in the part numbers as possible, combination letter symbols have been used in conjunction with the numbers. These symbols were so chosen that they immediately suggest the type of machine or assembly group to which the parts belong.

Included in this book will be found parts for two of our most recent improvements, the new style 6B Condenser Mount and the new Adjustable Condenser Mount for the High Intensity Lamphouse.

Parts for Power's High Intensity Lamp and the Power's Incandescent Unit have not been included, as separate pamphlets for these equipments will be issued.

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Written by the man who knows more about it than any man living—

"INTO THE NET"

WITH

EDNA MURPHY and JACK MULHALL

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Novelized by
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Pathe made a ten-strike in securing Richard Enright to write a story which would for the first time truly reveal the inside facts of the eternal battle between the police and the underworld.

And what a story!

Twenty of New York's wealthiest and most beautiful society girls disappear suddenly, mysteriously.

Why? How? The motives and the kidnappers are veiled in mystery.

All branches of the police are called into the hunt; mounted, traffic, harbor, detective, finger-print, motor-cycle, etc., etc.

The first true story of the police; brimming with action, full of novelty, crackling with mystery and suspense!

Produced by Malcolm Strauss

Directed by George B. Seitz

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Moving Picture WORLD

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UNIVERSAL JEWEL SERIES Presented by Carl Laemmle

Nationally Advertised in The Saturday Evening Post

Paramount's Famous Forty

THE reception already accorded the group of pictures now known nationally as "The Famous Forty" has far exceeded Paramount's fondest expectation. Exhibitors have been quick to see the value of each of the pictures, based on their own knowledge of the drawing power of the great stars and directors represented and the entertainment value of the stories, all of them from famous books and plays.

Some of the Famous Forty have been tested in pre-release runs. The value of such pictures as "Manhandled," "Wanderer of the Wasteland," "The Enemy Sex," "Unguarded Women," "Changing Husbands," "The Covered Wagon," "The Side-Show of Life" is now easy for exhibitors to determine.

But successful as these have been, even greater things may be safely predicted for the others to come. Any group that contains such material as "Feet of Clay," "Monsieur Beaucaire," "The Alaskan," "Sinners in Heaven," "Merton of the Movies," "Her Love Story," "Open All Night," "Empty Hands," "The Fast Set," "Forbidden Paradise," "The Border Legion," "Peter Pan," and all the others to come may be held, without exaggeration, to be the leading group of the greatest photoplays in the field today.

The following pages contain a corrected list of the Famous Forty pictures with the details as to stars, director, cast, author and scenarist.

It is only true to say the industry has not before seen any group of pictures that can begin to match these productions.

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

GLORIA SWANSON

IN

"Manhandled"

AN ALLAN DWAN PRODUCTION

FROM Arthur Stringer's Saturday Evening Post story of the same name. Breaking records everywhere. The best Swanson picture ever made. A proven super-success. Screenplay by Frank Tuttle. Pre-release reports show that "Manhandled" will make more money for exhibitors than any Swanson picture ever made and that's going some!

A Paramount Picture

ZANE GREY'S

"WANDERER OF THE WASTELAND"

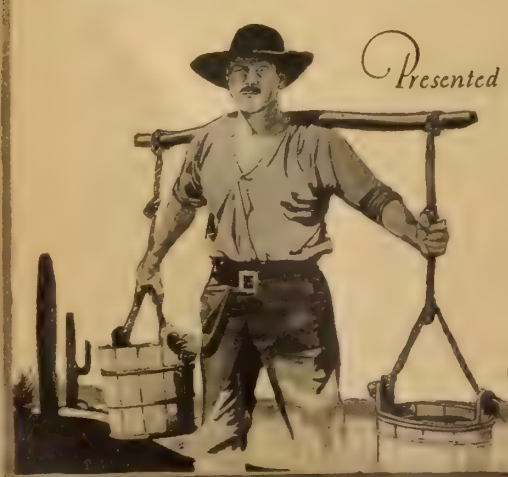
AN IRVIN WILLAT PRODUCTION

with

JACK HOLT
KATHLYN WILLIAMS
• • NOAH BEERY • •
• • BILLIE DOVE • •

Presented by Adolph Zukor & Jesse L. Lasky

Filmed Entirely in Colors



A $2 road show delivered straight to you. Critics and public acclaim this. A record-breaker of the first magnitude. Screenplay by George Hull and Victor Irvin.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A Sidney Olcott Production

Rudolph Valentino

"MONSIEUR BEAUCAIRE" in

With

BEBE DANIELS, Lois Wilson
Doris Kenyon and Lowell Sherman

VALENTINO'S return! A gorgeous super-production of incalculable value to you. Screen play by Forrest Halsey, from the novel by Booth Tarkington and play by Tarkington and Evelyn G. Sutherland.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A James Cruze Production

"THE ENEMY SEX"

With

Betty Compson

Supported by

Percy Marmont, Kathlyn Williams and Huntley Gordon

ANOTHER Cruze knock-out! A guaranteed box-office picture that is all entertainment. They'll flock to this one. From a novel by Owen Johnson. Screen play by Walter Woods and Harvey Thew. Betty Compson's finest role since "The Miracle Man." Sumptuously produced.

A Paramount Picture

"CHANGING HUSBANDS"

Presented by Adolph Zukor and Jesse L Lasky

With

Leatrice Joy

Supervised by

CECIL B. De MILLE

FUNNY, clean, romantic, clever, highly entertaining! A sumptuous production de luxe. Raymond Griffith, Victor Varconi, ZaSu Pitts in support. From "Roles," Saturday Evening Post story by Elizabeth Alexander. Screenplay by Sada Cowan and Howard Higgin. Directed by Frank Urson and Paul Iribe.

A Paramount Picture

"UNGUARDED WOMEN"

Presented by Adolph Zukor and Jesse L Lasky

With

Bebe Daniels, Richard Dix and Mary Astor

An **ALAN CROSLAND** *Production*

RICHARD DIX, America's new favorite, and Bebe Daniels, idol of thousands, in an adaptation of the Saturday Evening Post story, "Face," by Lucy Terrill. Screenplay by James Creelman.

A Paramount Picture

POLA NEGRI

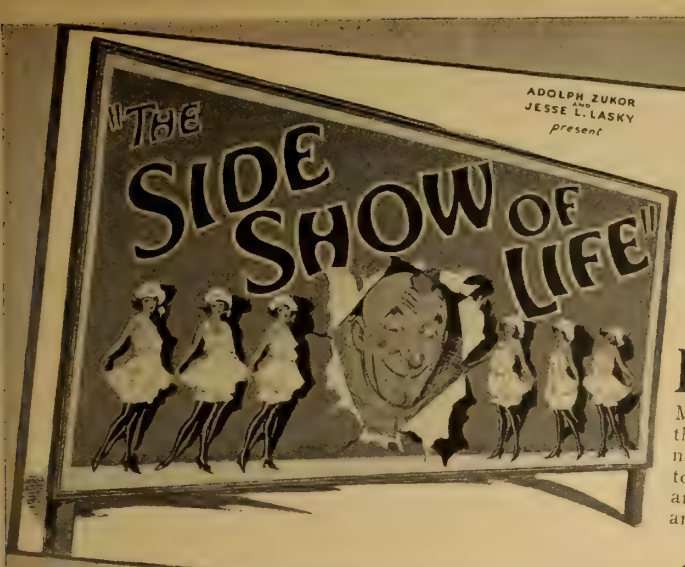
in "Lily of the Dust"

Presented by Adolph Zukor and Jesse L Lasky

A DIMITRI BUCHOWETZKI PRODUCTION

SOMETHING different! Pola Negri in her greatest role! Made from the Suderman novel and Sheldon play. Raymond Griffith, Ben Lyon, Noah Beery in cast. Screenplay by Paul Bern. A tremendous drama, absorbingly entertaining, marvelously acted. Made by the director of "Men." Poli Negri's finest acting role.

A Paramount Picture



A HERBERT BRENON PRODUCTION

with ERNEST TORRENCE and ANNA Q. NILSSON

HERBERT BRENON'S de luxe presentation of William Locke's famous novel, "The Mountebank." Romance, heart-throbs and consummate acting. A noteworthy addition to screen history. The play by Ernest Denny and screenplay by Willis Goldbeck and Julie Herne.

A Paramount Picture

"THE COVERED WAGON"

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A James Cruze Production

FIRST reports of "The Covered Wagon" playing in picture theatres following the road-showings indicate simply stupendous business. The picture is now the most famous one in the history of the screen. With Ernest Torrence and Lois Wilson. Screenplay by Jack Cunningham.

A Paramount Picture

from the novel by Emerson Hough

THE Famous Forty is so filled with super-productions, it is extremely difficult to pick out the high lights. "The Covered Wagon" is of course one. "Manhandled" is another, "Beaucaire" a third. But then, there are such gorgeous money makers as "Wanderer of the Wasteland," "The Enemy Sex," "The Alaskan," "Sinners in Heaven," "Feet of Clay," "Her Love Story," "The Fast Set," "Merton of the Movies," "Tongues of Flame," "Open All Night," "North of 36," "Argentine Love," etc., etc. As a matter of fact Paramount has not 5 super-productions but at least 25 productions that can't be equalled for drawing power by any others in the field today. And they'll get nine two-color and seven black and white national ads to 15,000,000 people.

"FEET OF CLAY"
Cecil B. DeMille's
PRODUCTION

"MANSLAUGHTER" and "Male and Female" rolled into one. With Rod LaRocque, Vera Reynolds, Julia Faye, Theodore Kosloff, Robert Edeson and Victor Varconi. From the Ladies' Home Journal story of the same name by Margaretta Tuttle. Screenplay by Beulah Marie Dix and Bertram Millhauser.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

THOMAS MEIGHAN
IN
JAMES OLIVER CURWOOD'S
"THE ALASKAN"
A HERBERT BRENON PRODUCTION

THE greatest Meighan picture ever made! And that's saying something. Screenplay by Willis Goldbeck.

A Paramount Picture

PARAMOUNT offers you today, in THE FAMOUS FORTY, the greatest, most consistent and most dependable program of good pictures that the film industry has ever known.

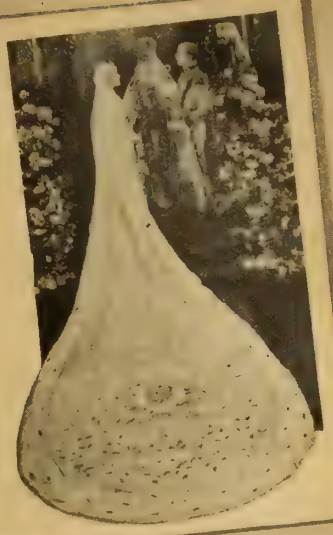
Any plan, any theatre backed by these pictures is underwriting success in advance. Any exhibitor who hooks onto THE FAMOUS FORTY is assuring himself of the nicest crop of Fall and Winter profits he has ever harvested.

The values are there. Analyze thoroughly this announcement. Stars, directors, titles, stories, advertising material—there's nothing like them anywhere in sight!

In all its twelve years of supplying exhibitors with the best pictures in the field, Paramount has never had a program to present like THE FAMOUS FORTY.

GLORIA SWANSON in "HER LOVE STORY"

An ALLAN DWAN *Production*



ANOTHER Swanson triumph of versatility! One of the greatest love stories ever written. From Mary Roberts Rinehart's Cosmopolitan serial, "Her Majesty the Queen." Screenplay by Frank Tuttle. Worth a fortune to exhibitors.

PRESENTED BY ADOLPH ZUKOR & JESSE L. LASKY

A Paramount Picture

ADOLPH ZUKOR & JESSE L. LASKY PRESENT

A WILLIAM deMILLE *Production*

"The Fast Set"

with BETTY COMPSON, ADOLPHE MENJOU ELLIOTT DEXTER, ZASU PITTS

IN cast, story, settings and direction one of the super-features of the Famous Forty. From the tremendous Chicago and Broadway stage success, "Spring Cleaning," by Frederick Lonsdale. Screenplay by Clara Beranger.

A Paramount Picture

EVERY one of the *Famous Forty* will be brought before the public in (a) double-color, double-page and (b) double-color single page advertisements in the Saturday Evening Post; (c) a four-color double-page advertisement in "Liberty," the new, million circulation, color-roto magazine; (d) advertising in the Ladies' Home Journal, the first black and white ads in the magazine, up among the reading matter; (e) pages in all of the motion picture magazines; and (f) *Paramount Week* advertisements in 4,000 newspapers of the United States.

For eight years the intense white light of national advertising has played steadily on the name *Paramount Pictures.*

Today there are millions of people who think automatically of *Paramount* the moment the word pictures is mentioned.

You can kid yourself all you want, but that is an asset that thousands of exhibitors consider it lunacy to neglect.

The public knows *Paramount.* The public will know the *Famous Forty* to the exclusion of everything else in pictures this season.

The *Famous Forty* will come to you, not out of the ice-box but hot off the fire.

You know that means something to you!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"SINNERS IN HEAVEN"

An Alan Crosland Production

WITH

BEBE DANIELS AND RICHARD DIX

THIS is the name of the book by Clive Arden that won the British prize competition for the best novel. Made into a marvelous picture-romance with some of the finest acting the screen has ever seen. Screenplay by James Creelman.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"OPEN ALL NIGHT"

With

VIOLA DANA, JETTA GOUDAL, ADOLPHE MENJOU AND RAYMOND GRIFFITH

SOMETHING new! Subtlety and charm intermingled with physical action and punch, fine humor and a highly entertaining story. The six-day bike race offers a distinct novelty. By Willis Goldbeck, suggested by Paul Morand's stories. Here's a big one that'll start the town talking. Directed by Paul Bern.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

WILLIAM FARNUM

A WALLACE WORSLEY Production

"The Man Who Fights Alone"

WITH LOIS WILSON AND EDWARD EVERETT HORTON

FARNUM'S return to the screen in a story by William Blacke and James Hamilton. Screenplay by Jack Cunningham.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY Present

"EMPTY HANDS"

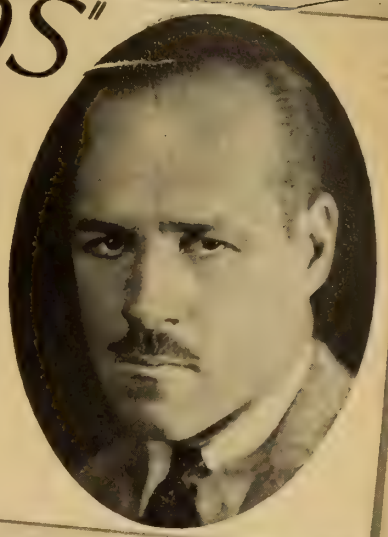
with Jack Holt

Supported by

Norma Shearer

A VICTOR FLEMING Production

ALREADY this picture has received nation-wide publicity on the front pages of every newspaper. A guaranteed gold-getter if ever there was one. From Arthur Stringer's Harper's Bazaar story of the same name. Screenplay by Carey Wilson.



A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

Betty Compson

—in—

A SAM WOOD PRODUCTION

"THE FEMALE"

A Paramount Picture

A COLORFUL, elaborate picturization of Cynthia Stockley's Cosmopolitan story, "Dalla, the Lion Cub." Thrills, drama, intrigue and a different sort of triangular love story. Screenplay by Agnes Christine Johnston.

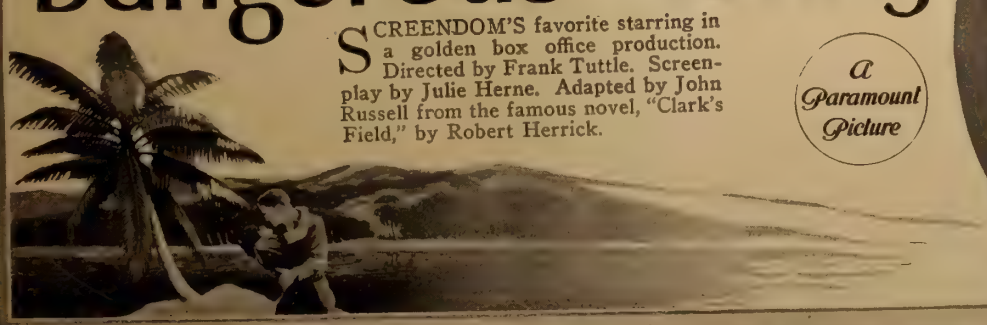
ADOLPH ZUKOR AND JESSE L. LASKY Present

BEBE DANIELS

In

"Dangerous Money"

SCREENDOM'S favorite starring in a golden box office production. Directed by Frank Tuttle. Screenplay by Julie Herne. Adapted by John Russell from the famous novel, "Clark's Field," by Robert Herrick.



A Paramount Picture

Adolph Zukor and Jesse L. Lasky present

POLA NEGRI

In "FORBIDDEN PARADISE"

SUPPORTED BY ROD LA ROCQUE

An ERNEST LUBITSCH PRODUCTION

A Paramount Picture

NEGRI and Lubitsch! An incomparable combination! A vital, absorbing drama, pure entertainment. From "The Czarina," by Menyhert Lengyel and Lajos Biro. Screen play by Agnes Christine Johnston.

Adolph Zukor and Jesse L. Lasky present

"THE STORY WITHOUT A NAME"

with

Agnes Ayres, Antonio Moreno

An Irvin Willat Production

THERE is a ready-made audience for this picture. Based on the Photoplay Magazine $5,000 prize title contest story by Arthur Stringer. A fast-moving, up-to-date melodrama. Adapted by Victor Irvin.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

ZANE GREY'S

"THE BORDER LEGION"

with

Antonio Moreno

and Helene Chadwick

MARK this down as a grade A money-maker. Zane Grey at his best. A clean, wholesome, typically American story. Chock-full of action, power, drama and love. Directed by William Howard. Adapted by George Hull.

A Paramount Picture

ADOLPH ZUKOR – JESSE L. LASKY PRESENT

Thomas Meighan

IN

"Whispering Men"

By BOOTH TARKINGTON

MEIGHAN in a role that suits him to perfection. Written especially for him by the greatest of present-day American writers. A story of regeneration and a man's fight against tremendous obstacles. Adapted by Paul Sloane.

A Paramount Picture

Presented by ADOLPH ZUKOR, JESSE L. LASKY

"WORLDLY GOODS"

starring

Agnes Ayres

An Alan Crosland Production

FROM Sophie Kerr's brilliant Ladies' Home Journal serial. A stirring domestic drama with a brand new twist. Luxuriously mounted and lavishly staged. The women will flock to this one. Screen play by A. P. Younger.

A Paramount Picture

RICHARD DIX

IN

"WHERE HONOR ENDS"

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

AMERICA'S fastest growing favorite as a full-fledged star. In a story worthy of his undeniable talents. From "The Jungle Law," by I. A. R. Wylie. Screen play by James Creelman. Supervised by Forrest Halsey. Directed by Paul Sloane.

A Paramount Picture

ADOLPH ZUKOR AND
JESSE L. LASKY
PRESENT

"MERTON OF THE MOVIES"

A JAMES CRUZE PRODUCTION

starring

Glenn Hunter
with Viola Dana

THE money picture of the year! Again the master dramatic-comedy director hits the box office bullseye! Made from the story by Harry Leon Wilson and play by George S. Kaufman and Marc Connelly. Screenplay by Walter Woods.

A Paramount Picture

RUDOLPH VALENTINO

Presented by
Adolph Zukor,
Jesse L. Lasky

in Rex Beach's
"A SAINTED DEVIL"

A
JOSEPH HENABERY
PRODUCTION

ANOTHER Valentino certified box office success! A vivid romance of Latin-America, crammed with exciting drama, adventurous action and suspense. Adapted by Forrest Halsey from the story, "Rope's End," by Rex Beach. Nita Naldi in support.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky present

"PETER PAN"

From the immortal story by
J. M. BARRIE

MILLIONS are waiting to see it! A screen masterpiece that will go down in cinema history. A super-production of the very highest type. Roy Pomeroy, assisting Mr. Brenon.

A Herbert Brenon
PRODUCTION
A Paramount Picture

Presented by Adolph Zukor and Jesse L. Lasky

with

JACK HOLT
ERNEST TORRENCE
NOAH BEERY
LOIS WILSON

A MAGNIFICENT successor to "The Covered Wagon." In size and action a real road show—it goes direct to you. Beyond the shadow of a doubt the most spectacular production ever made. Mark it down as a sure-fire profit maker! Adaptation by Victor Irvin.

A Paramount Picture

Adolph Zukor and Jesse L Lasky present

James Cruze's

"A DRAMA of the NIGHT"

CAST INCLUDES
LOUISE DRESSER
VIRGINIA LEE CORBIN
KATHLYN WILLIAMS
RICARDO CORTEZ

ENTERTAINMENT de luxe that will register 100%. Jazz, pathos, comedy, lavish clothes and gorgeous settings—this picture has them all. From the story, "Mother O' Day," by Leroy Scott. Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture

ADOLPH ZUKOR
JESSE L LASKY
present

A JAMES CRUZE production

BETTY COMPSON

In

"The Garden of Weeds"

CRUZE'S treatment of this unusual story is brand new, startling, revealing in every foot of film the great showman. From the sensational stage success, "Garden of Weeds," by Leon Gordon. Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture

Adolph Zukor and Jesse L Lasky present

"ARGENTINE LOVE"

with Bebe Daniels
Ricardo Cortez

AN ALLAN DWAN PRODUCTION
by VICENTE BLASCO IBANEZ

THE most vital dramatic plot the master of romance has ever written! Supreme entertainment, colorful backgrounds, picturesque settings, consummate acting, and a great title!

A Paramount Picture

ADOLPH ZUKOR and
JESSE LASKY
PRESENT
GLORIA SWANSON
in
"Wages of Virtue"
AN
ALLAN DWAN
PRODUCTION
ANOTHER exhibitor gold mine! Gorgeous Gloria at her superb best. From the novel of the same name by Capt. Percival Wren. Screenplay by Forrest [illegible].
A Paramount Picture

ADOLPH ZUKOR,
JESSE L. LASKY
PRESENT
THOMAS MEIGHAN
in
"Tongues of Flame"
By
Peter Clark Mac Farlane
THOMAS MEIGHAN in a big, crashing, melodramatic story. Plus one of the mightiest climaxes ever flashed on the screen. A Joseph Henabery production. Adaptation by Eugene Walter.
A Paramount Picture

ADOLPH ZUKOR,
JESSE L. LASKY
PRESENT
POLA NEGRI
in
"A WOMAN SCORNED"
(title to be changed)
THE dynamic Pola in a flashing, unforgettable love-drama. Pola will pack them in with this one!
Directed by Paul Bern.
A Paramount Picture

presented by ADOLPH ZUKOR, JESSE L LASKY

BEBE DANIELS IN "MISS BLUEBEARD"

A SPARKLING romantic comedy, screamingly funny from start to finish. A Simon-pure clean-up! From the popular stage success, "Little Miss Bluebeard," by Avery Hopwood and Gabriel Dregely. Directed by Frank Tuttle.

A Paramount Picture

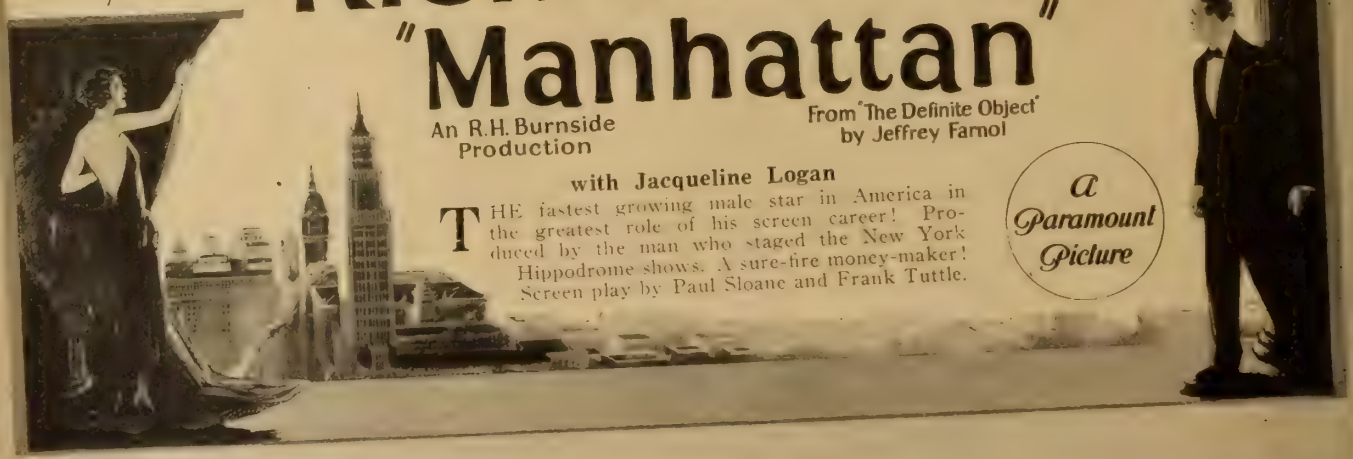
Adolph Zukor, Jesse L. Lasky *present*

RICHARD DIX IN "Manhattan"

An R.H. Burnside Production

From "The Definite Object" by Jeffrey Farnol

with Jacqueline Logan



THE fastest growing male star in America in the greatest role of his screen career! Produced by the man who staged the New York Hippodrome shows. A sure-fire money-maker! Screen play by Paul Sloane and Frank Tuttle.

A Paramount Picture

"INTERLOCUTORY"

(Title to be Changed)

Starring Agnes Ayres

presented by ADOLPH ZUKOR, JESSE L LASKY

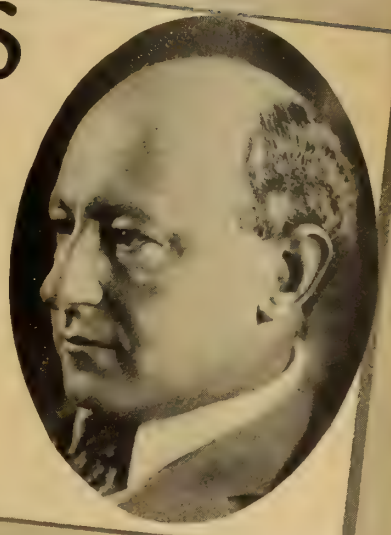
An Alan Crosland production

THE scarcest article on the market—a clean, fast, really funny comedy-drama. Sumptuously produced by Alan Crosland. From the Saturday Evening Post story by Charles Brackett.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky Present

CECIL B. DE MILLE'S "THE GOLDEN BED"



Screenplay by Jeanie Macpherson

A Paramount Picture

SOLID gold at the box office! From the Pictorial Review serial, "Tomorrow's Bread," and the novel entitled "The Golden Bed," by Wallace Irwin. As always in Cecil De Mille pictures, the cast will include an imposing list of box-office names.

Adolph Zukor and Jesse L. Lasky Present

WILLIAM de MILLE'S

Production

"LOCKED DOORS"

(working title)

AN original by Clara Beranger — a modern story of universal interest with a tremendous theme and a happy ending. To be portrayed by a stellar cast. Destined to be one of the season's outstanding hits!

A Paramount Picture

Famous Forty Release Dates:

AUGUST

MANHANDLED
WANDERER of the WASTELAND
CHANGING HUSBANDS
MONSIEUR BEAUCAIRE
UNGUARDED WOMEN
THE ENEMY SEX
LILY OF THE DUST

SEPTEMBER

THE SIDE-SHOW OF LIFE
THE COVERED WAGON
THE MAN WHO FIGHTS ALONE
SINNERS IN HEAVEN
THE ALASKAN
FEET OF CLAY
THE FEMALE

OCTOBER

HER LOVE STORY
EMPTY HANDS
OPEN ALL NIGHT
THE FAST SET
DANGEROUS MONEY
FORBIDDEN PARADISE
STORY WITHOUT A NAME

NOVEMBER

MERTON OF THE MOVIES
WAGES OF VIRTUE
WORLDLY GOODS
A SAINTED DEVIL
TONGUES OF FLAME
THE BORDER LEGION

DECEMBER

A DRAMA OF THE NIGHT
THE GARDEN OF WEEDS
MANHATTAN
PETER PAN
ARGENTINE LOVE
NORTH OF 36

JANUARY

WHISPERING MEN
OLYMPE
WHERE HONOR ENDS
INTERLOCUTORY
MISS BLUEBEARD
THE GOLDEN BED
LOCKED DOORS

AL ST. JOHN

Makes His First Appearance in

Tuxedo Comedies

IN

"HIS FIRST CAR"

And he will give your patrons a laugh for every rattle in his flivver.

Written and Directed by
AL ST. JOHN

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Educational Pictures
"THE SPICE OF THE PROGRAM"

"The White Sin"

A CRACKERJACK

For Summer Business

"THE WHITE SIN" with Madge Bellamy
John Bowers and fine Cast

Madge Bellamy

YOU couldn't pick a finer box office picture for summer business than Madge Bellamy and John Bowers in "THE WHITE SIN." If you recall the tremendous National display advertising that backed up the first Palmer photoplay "JUDGMENT OF THE STORM"—bear in mind that the same identical national advertising backs up "THE WHITE SIN" . . . the 2nd Palmer photoplay.

Millions who saw the 1st Palmer photoplay will want to see this one because the first was great and the 2nd one is also great.

The thrilling fire scenes are alone big enough to ballyhoo to the skies. Besides this, a tense story of intrigue, pathos, love and drama will give your patrons one of the biggest evenings of entertainment they've had in years. Directed by Wm. A. Seiter. Adapted by Harold Shumate . . . Scenario by Del Andrews and Julian La Mothe.

Film Booking Offices

of America, Inc.
723 Seventh Ave., N. Y. City
Exchanges Everywhere

Thematic Music Cue Sheets available on this picture

Universal Crashes

CARL LAEMMLE presents

The RECKL

Starring REGINALD DENNY

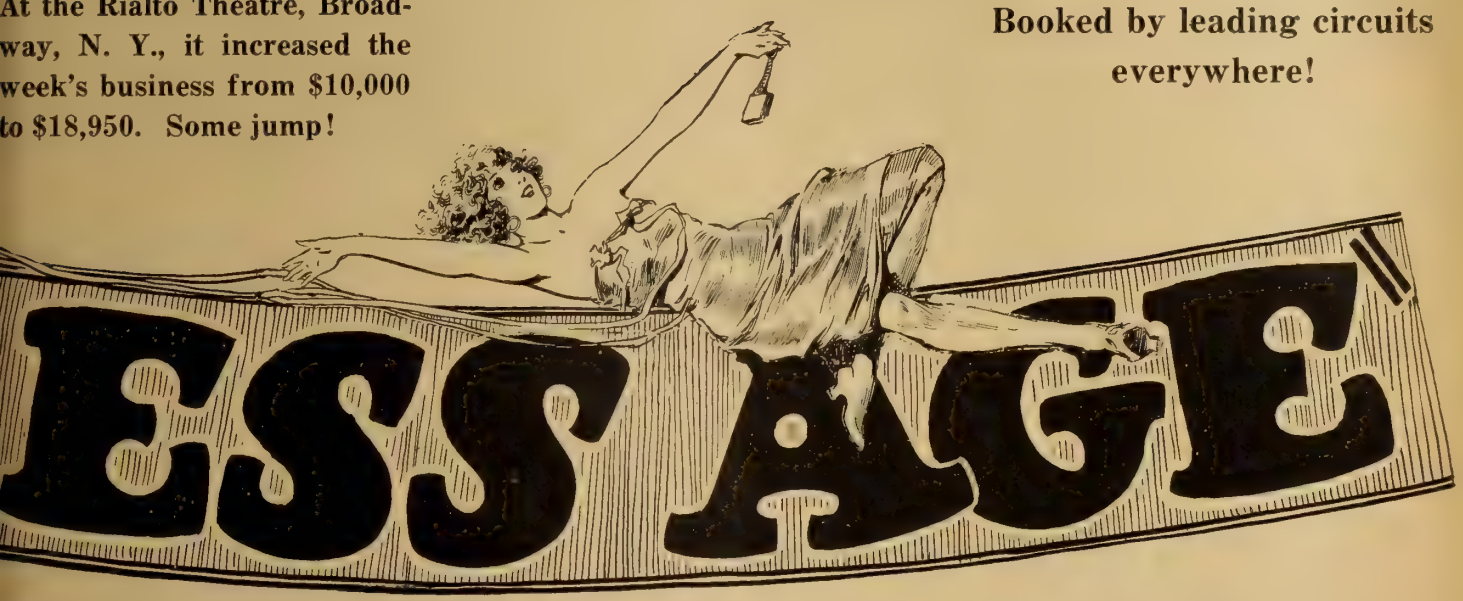
and a live wire cast including
Ruth Dwyer–Dorothy Revier
Hayden Stevenson, and others.
From the novel "Love Insurance"
by Earl Derr Biggers
Directed by Harry Pollard

Further Proof that UNIVERSAL

Over Another Great One!

At the Rialto Theatre, Broadway, N. Y., it increased the week's business from $10,000 to $18,950. Some jump!

Booked by leading circuits everywhere!



"Swift and clean"
—MOVIE WEEKLY.

"There'll be a Denny vogue!"
—N. Y. DAILY NEWS.

"A whirl of excitement, comedy, thrills!"
—WASHINGTON (D. C.) POST.

"Should please immensely"
—MOVING PICTURE WORLD.

"It's a wow!"
—WASHINGTON (D. C.) NEWS.

"Gales of laughter"
—N. Y. MORNING TELEGRAPH.

"It's 22 karats"
—N. Y. EVENING WORLD.

"Denny thrills his audience!"
—WASHINGTON (D. C.) STAR.

"Great box office title!"
—MOTION PICTURE NEWS.

"You'll have a jolly good time!"
—WASHINGTON (D. C.) TIMES.

Nationally Advertised in The Saturday Evening Post

has the Pictures for 1924-25

Universal's First 12 Jewels for 1924-25

The Finest Group of Big Features Ever Released by Any Company

THE SIGNAL TOWER

Released August 3rd

Starring

VIRGINIA VALLI

From the story by Wadsworth Camp. A Clarence Brown Production.

THE RECKLESS AGE

Released August 17th

Starring

REGINALD DENNY

From the novel "Love Insurance" by Earl Derr Biggers. A Harry Pollard Production.

WINE

Released August 31st

From the story by William MacHarg in Hearst's International Magazine. With **CLARA BOW**, Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew and Walter Long. Directed by Louis Gasnier.

THE TURMOIL

Released September 14th

Adapted from BOOTH TARKINGTON'S great novel of American life, with an impressive cast including **GEORGE HACKATHORNE**, Eileen Percy, Emmett Corrigan, Pauline Garon, Eleanor Boardman, Edward Hearn, Kenneth Gibson, Bert Roach, Theodore Von Eltz, Winter Hall and others. A Hobart Henley Production.

THE FAMILY SECRET

Released September 28th

Adapted from the great stage success, "The Burglar," by AUGUSTUS THOMAS and the popular novel "Editha's Burglar" by Frances Hodgson Burnett. Featuring **BABY PEGGY** and a popular cast including Gladys Hulette, Frank Currier, Edward Earle, and Cesare Gravina. Directed by William Seiter.

BUTTERFLY

Released October 12th

From the novel by Kathleen Norris, with a great cast headed by **Laura La Plante, Norman Kerry, Kenneth Harlan, Ruth Clifford.** A Clarence Brown Production.

CAPTAIN FEARLESS

Released October 26th

Starring

REGINALD DENNY

From Eugene P. Lyle, Jr's. popular novel, "The Missourian". Directed by James W. Horne.

THE ROSE OF PARIS

Released November 9th

Starring

MARY PHILBIN

An Irving Cummings Production.

K—THE UNKNOWN

Released November 23rd

Based on Mary Roberts Rinehart's best known novel, "K".

Starring

VIRGINIA VALLI

With Percy Marmont. A Harry Pollard Production.

LOVE AND GLORY

Released December 7th

From the novel "We Are French" by Robert H. Davis and Perley Poore Sheehan, with a cast featuring **Charles De Roche, Wallace MacDonald, Madge Bellamy.** A Rupert Julian Production.

No Head Universa

NO. 395 STRAIGHT FROM THE SHOULDER TALKS, BY

Eleven of our first twelve big pictures for th coming season are completed!

Copies of most of these are already in Universa exchanges, ready to show.

No company in the history of the business, so fa as I can recall, has ever had its product READY T SHOW so early in the year. This means that yo can LOOK BEFORE YOU BOOK or, if you have cor fidence enough in Universal to sign up the whol group, you can do so of course.

In spite of the flood of new contracts now pou ing into Universal offices, many of you have said yo would like to wait a while before signing up. That all right if you want to look before you book, bu the past performance of the Universal should b assurance enough that you can sign up the whol twelve of the Universal's first group of Jewels wit your eyes shut.

No disaster can come from it. Nothing bu protection for you can result from it. The picture are clean. The titles are clean. The advertising clear And Universal's methods are clean!

I'll guarantee you your money's wort WHETHER YOU LOOK BEFORE YOU BOOK O WHETHER YOU BOOK ON FAITH IN UNIVERSAL

There is no harm in block booking if you hav confidence in the company you are dealing with

Truer now than ever before— **UNIVERSAL HA**

aches In Contracts

MMLE, PRESIDENT OF THE UNIVERSAL PICTURES CORP.

Confidence in the quality of pictures you will get and confidence in the quality of treatment you will get are even better safeguards than looking before you book!

Universal has never laid down a hard and fast policy on any subject. It has always been willing to sell its goods on a live-and-let-live policy. This means that when all is said and done, *you are guaranteed satisfaction.*

Nevertheless, in order to enable you to look before you book if you care to, Universal has invested a tremendous sum of money to get its pictures completed far ahead of release time.

In other words, *I've done everything I can think of to deliver goods instead of promises.*

I now ask you to sign up the TWELVE JEWELS OFFERED YOU FOR RELEASE DURING THE FIRST SIX MONTHS OF THE COMING SEASON COMMENCING WITH AUGUST. Either look before you book or, if for any reason this is inconvenient, BOOK BLINDLY BECAUSE OF YOUR ABSOLUTE CONFIDENCE THAT UNIVERSAL WILL GIVE YOU A SQUARE DEAL.

I pledge you the square deal, now as always—and in return I ask *immediate bookings and playdates!*

There are no headaches in a Universal contract! I guarantee every one of 'em.

THE GAIETY GIRL

Released December 21st

Starring

MARY PHILBIN

Adapted from the Good Housekeeping Magazine story "I Inheritors" by I. A. R. Wylie. A King Baggot Production.

HOUSE PETERS

Starring in Lincoln J. Carter's sensational thrilling melodran

THE TORNADO

Released January 4th

A King Baggot Production.

The Finest Western Features on the Mark

HOOT GIBSON

in the greatest action releases of his career.

"The Sawdust Trail" "Hit and Run
"The Ridin' Kid From Powder River

Directed by EDWARD SEDGWICK

JACK HOXIE

Starring in six five-reel westerns, the first three of which a FIGHTING FURY, DARING CHANCES and FLYIN HOOFS in which he is supported by the Famous Universal Ran Riders.

WILLIAM DESMOND

and other popular stars will be featured in the remaining six.

The Famous Universal Ranch Riders

a group of wild-riding, daredevil horsemen, recruited from eve corner of the Western plains, will be an added feature in Universa Western dramas—titles to be announced.

SHORT SUBJECTS

JACK DEMPSEY

In the "FIGHT AND WIN" Pictures

The World's greatest fighter in a series of ten two-reel knockou —released one every other week—the greatest short subject box offi bet ever produced. Directed by Erle Kenton.

TWO CHAPTER PLAYS

"Wolves of the North"

Starring WILLIAM DUNCAN with EDITH JOHNSOI Directed by William Duncan. 10 Episodes. Released in Septembe

"The Riddle Rider"

Starring WILLIAM DESMOND and EILEEN SEDGWIC Story by Arthur Gooden. Directed by William H. Crafk. 15 Episode Released in November.

CENTURY COMEDIES

Featuring the finest stars in the comedy field, Buddy Messinge Bubbles, Speck O'Donnell, Harry McCoy, Al Alt, Hilliard Ka Wanda Wiley, the Century Follies Girls, Pal the Dog and other 2 Reels each—Released one a week

Hysterical History Comedies

The big new idea in the comedy field—humorous burlesque historical characters.
Series of 12—1 Reel each. Released every other week.

Universal One-Reel Comedies

Featuring BERT ROACH

26 one reel comedies. Released one every other week.

2 Reel Westerns

52—2 reels each—released one a week.

THE GUMPS

Featuring Joe Murphy and Fay Tincher. Series of 12. O reel each. Released every other week.

International News

Released twice a week. Advertised daily to over twenty milli readers in all the Hearst newspapers.

the PICTURES For 1924-25

F. B. O. steps out with the season's MIGHTIEST MELODRAMA

FINIS FOX'S huge production—

☞ Thematic Music Cue Sheets available on this picture.

"A Woman Who Sinned"

Over 9 months in the making

7 cameras used to shoot the giant scenes with more than 1000 people.

And with a whale of a cast headed by

MAE BUSCH

with IRENE RICH

Morgan Wallace and Rex Lease

Prints in all F. B. O. Exchanges NOW

Clash the cymbals,—beat the drums,—here comes the mightiest melodrama of the season or many seasons. With this whale of a box office title. . with Mae Busch at the very height of her brilliant career, and Irene Rich with huge cast, and a picture that will make millions of fans talk, you've got a mop-up before you. Prints in all F. B. O. exchanges for screening. Here's one that will make screen history both from the fan and box office standpoint. All backed by that wonderful F. B. O. showmanship and exploitation.

FILM BOOKING OFFICES

OF AMERICA, INC.

723 SEVENTH AVENUE, N. Y. CITY, NEW YORK—EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England.

Have you seen the Metro-Goldwyn line-up?

Look forward to the biggest bookful of cheer you ever got in this wonderful industry's history. Metro-Goldwyn's announcement is on its way to you. It represents the first unified message to exhibitors from the merged forces of Metro, Goldwyn and Louis B. Mayer. The line-up for 1924-25 from this great new organization contains, unquestionably, the most imposing array of audience-selling productions ever offered to showmen, cast with star names, made from famous books and plays, directed by the screen's best! Here's real money waiting for you to clean up!

Metro Goldwyn

The last word in de luxe motion picture entertainment for the finest first run theatres ~ ~ ~

PATSY RUTH MILLER and **MATT MOORE**

in F.B.O's *finest super-special of the season*

"FOOLS IN THE DARK"

An Al Santell Production

From the story by Betram Millhauser

Distributed throughout the world by

FILM BOOKING OFFICES OF AMERICA, INC.

723 Seventh Ave., New York, N. Y. Exchanges Everywhere

Sales Office, United Kingdom, R. C. Pictures Corporation
26-27 D'Arblay Street, Wardour St., London, W. 1, England

MASS APPEAL IN 'THOSE WHO DANCE'

Up-To-Date Story of Bootlegging Activities Should Pile Up Enviable Box Office Records

A PICTURE with tremendous audience appeal and great box office possibilities for any theatre! Strictly up-to-date in every particular, melodramatically effective, with genuine human interest touch and appealing romantic values. "Those Who Dance" offers an underworld story bound to satisfy the most ardent seeker after exciting entertainment

You need have no hesitation in boosting this picture as a realistic thrilling expose of bootlegging methods with capital underworld atmosphere sustained romantic interest and sympathetic appeal

"Should pile up enviable Box Office records" says Exhibitors Trade Review

of

Thos. H. Ince
presentation

"THOSE WHO DANCE"

By GEORGE KIBBE TURNER

Adapted by ARTHUR STATTER, Directed by LAMBERT HILLYER

Under the personal supervision of THOMAS H. INCE

With BLANCHE SWEET, BESSIE LOVE
WARNER BAXTER, ROBERT AGNEW
and MATHEW BETZ

A First National Attraction

You know the old saying~"A bird in the hand~~etc."~well, that FIRST NATIONAL contract for next season is sure one "bird" of a money maker for you.

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

For big business crops—use a FIRST NATIONAL contract seeder!

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

WE dropped into one of the leading Broadway picture palaces on one of last week's most scorching days. When the lights went on for the playing of the overture we counted the main floor audience and the total reached seventy-five.

Nothing to marvel at; and no reflection on the feature attraction. No sane man would expect normal human beings to flock to picture theatres while the mercury was hovering at the boiling point.

But a surprise awaited us.

The following day our eye lighted on a page trade advertisement by the distributor of the theatre's principal offering. And this is what we learned:

"See what it is doing at the box office! Near to record business in torrid weather! Another hit!"

What a lot of bunk! What useless bunk!

Telling the exhibitor that any theatre in the land is doing "close to record business in scorching weather" with ANY ATTRACTION is just informing him point-blank that he can disregard everything else the same advertiser ever says.

It is foolish, and futile.

When September rolls around the same producer will have a picture that is REALLY turning them away at the same theatre. And he will have to use the same words he used on July's hottest day to try and tell the exhibitor about it.

He's going to be up against it.

MET an independent producer in the Astor lobby one day last week. A few days previously he had informed us that he was about to start work on a hundred-thousand-dollar production—and had the money to do it.

"When do you start?" we queried.

"As soon as I figure out how to make this hundred-thousand-dollar picture for sixty thousand," he replied.

Then, to our puzzled query, he explained: "Yes, I had arrangements to get a hundred thousand, and a release that practically guarantees cost on completion of the negative. But when I got through arranging for bonuses to the men with the money, surety bonds to the men with the money, to the man who guaranteed the surety company—and a bonus for that fellow—together with a half dozen assorted life insurance policies, I decided that I would be lucky if I had sixty thousand left for the picture."

That's the way it starts. Then, when release time comes, they will have to put a half million quota on the picture in the hope that it will gross two hundred thousand.

When is a dollar not a dollar? When it is in the hands of an independent in the picture business. Then it is sixty cents—if he is lucky.

THIS man Arthur Smallwood may be attempting the millennium, but there is one thing certain—he is going to have a lot of exhibitors rooting with him. He is talking exhibitor language.

When he speaks for more reasonable production costs, for de-bunked sales quotas, for increased and more efficient localized exploitation, and finally, for admission prices that will bring and hold the family trade—he is saying the things that exhibitors are writing in their letters to this desk.

Smallwood is proceeding at his gigantic task in a way that warrants no little interest. And he will get it from exhibitors. You may be sure of that.

Also from newspapers throughout the country which play an important part in his calculations. And from independent producers—who, like the poor in more ways than one, are always with us. "With" anything that holds out hope.

Robert E. Welsh

Music and the Piccadilly

Newest Broadway Theatre to Feature Vincent Lopez Orchestra and Organist—John Hammond Leaves Eastman to Preside at Console

By SUMNER SMITH

NEW YORK awaits with interest the opening of the Piccadilly Theatre, scheduled for the second week in September. Costing $560,000 and seating 1,500—its stadium plan will give the effect of one floor—it promises to be a notable addition to the amusement resorts of the Great White Way. Various announcements concerning it are finding their way into print, and each one seems more interesting than its predecessor. Now Lee Ochs, managing director, supplies a statement that should send competing managers scurrying for new and distinctly novel ideas in the field of entertainment.

Mr. Ochs' idea concerns music and presentation, and its adoption is in part a tribute to the genius of western theatre managers who long have considered unfair the East's claim to that which is most progressive in motion picture entertainment. New York is a little too inclined to tilt its nose at stories of western initiative and ingenuity.

In a word, the first part of Mr. Ochs' statement is that the Piccadilly will feature its organist as western theatres do, and has spent $52,500 for a Marr & Colton organ and engaged John Hammond, organist at the Eastman Theatre, Rochester, N. Y., to preside at the console.

But that isn't half the story. A Vincent Lopez orchestra will be in the orchestra pit, and Lopez himself will appear three times daily, under a year's contract.

Vincent Lopez is known pretty much throughout the country. The radio and his traveling bands have been responsible for that. In New York he is a decided favorite among those who sway to harmonious syncopation, and more than a few thoroughly enjoy his modernization of the classics without putting a dancing pump to polished floor.

There will be special scenic effects in connection with the elaborate musical program Mr. Ochs is arranging. The band and the organ will be mounted on individual lifts, and much attention will be paid to colorful prologues and lighting arrangements.

On week days the theatre will open at 11 a. m. and close at 1 a. m., including a de luxe midnight show. Mr. Ochs firmly believes that this midnight feature will prove an outstanding success. He argues that it fills a distinct public need in western cities and certainly should in populous New York. On Sundays the Piccadilly will open at 12:30 p. m. with a special organ recital that will continue until 1:30 p. m. The enormous success of organ concerts over the radio is partly responsible for this decision.

John Hammond, the organist, comes to the Piccadilly with a reputation for artistry and he will be featured as Chicago and other western cities feature their organists. Mr. Ochs claims that the $52,500 instrument purchased for him is the finest in any theatre in the world.

But so far as the rank and file of New Yorkers is concerned, it seems that the Vincent Lopez orchestra will be the biggest single feature at the Piccadilly, excluding, of course, the motion picture end of the program, which, Mr. Ochs says, will surprise Doubting Thomases.

The Lopez orchestra will number eighteen pieces. Mr. Lopez made the interesting assertion that this aggregation and the organ together will produce the equivalent in musical values of a seventy-piece orchestra. He has the highest appreciation of organ music as a picture theatre feature, saying that its richness and fullness of tone supply the necessary "body" to orchestra music.

Each of these eighteen musicians will be carefully selected. They will be versatile to the nth degree, "doubling," as professional slang has it, so that the effect of a much larger orchestra will be obtained.

As soon as Mr. Ochs announced the year's contract with the Lopez orchestra a group of newspaper men visited Vincent Lopez at the Hotel Pennsylvania to learn his version of the Piccadilly's musical plans. Within the Grill Room, now closed to the public, fourteen musicians in their shirt sleeves were rehearsing selections soon to become popular along Broadway and Main Street. Two conductors alternated in directing them.

The first real insight into Lopez's remarkable organization came when it developed that the two conductors and the fourteen musicians are more or less "trial horses," men who take the new music and, conforming to Lopez' ideas of harmony, season it to taste. Each piece may be made to feature a different instrument, and thus real novelty is lent a performance by Vincent Lopez. Each conductor experiments with the music, and Lopez chooses what seems to him nearest the ideal. All of his numbers, in fact, are specially arranged and this feature of his great organization costs him in excess of $30,000 a year.

At the Piccadilly Mr. Lopez will offer a classical or semi-classical overture and then two or three of his specially syncopated arrangements of the classics and some popular stuff. He will devise extraordinary scenic effects to accompany the work of his musicians. When the feature goes on the screen, the musical accompaniment will be by the organ.

Mr. Lopez has interesting ideas on music. He is endeavoring, he says, to present artistic music "with as little hoakum as necessary to get it across with the general public." He puts the classics into four-four tempo to make them more understandable to people not educated to the subtle refinements of the classics, and thus hopes to win people gradually away from the slam-bang, hit-or-miss style of blatant jazz.

An idea of the wealth of musical material at Mr. Lopez' disposal may be gained from a glimpse at his library. There already are 200 selected numbers on file, and each week sees an increase of this total by eight. These selections are played by his bands everywhere and by himself for player piano rolls. Incidentally, Lopez and one of his bands will be featured in the Greenwich Village Follies this season. At the Piccadilly he will be featured as Vincent Lopez and His Piccadilly Orchestra.

So it seems that the Piccadilly will be pretty nearly an All-American proposition. Lopez qualifies because he is trying to develop a typically American sort of music to replace the hysterical jazz, and it is interesting to note that real American Indians did all the structural steel work on the building.

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First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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VOLUME 69 NUMBER 5

Feature

Editorial 343
Music and the Piccadilly 344

News of the Week

W. Ray Johnston Leaves Arrow to Form Distributing Company 346
Steffes and Eschmann on "Sea Hawk" Rental 347
Loew Asserts Much of "Ben Hur" Could Have Been Made in U. S. 348
Banner Productions' Season Opens August 1, Says Davis 349
First Metro-Goldwyn Contract in U. S. Signed 349
New Lumas Film Corporation to Handle Gotham Productions 351
Grainger Closes Big Contract for Metro-Goldwyn 351
Universal to Release Every Other Week a Five-Reel Western Picture 354
Associated Exhibitors Plans 28 Pictures for New Season 355
Mid-August Releases Lead Off Educational 1924-25 Program 353
John E. Storey Honored at Pathe Testimonial Luncheon 359
Gloria Swanson Will Produce "Madame Sans-Gene" in Paris 361
C. C. Burr Finds Outlok for Independents Truly Promising 362

Departments

Exhibitors' News and Views 363
Straight from the Shoulder Reports 370
Selling the Picture to the Public 388
Reviews 396
Pep of the Program 399
Equipment, Construction and Maintenance 403
Releases 401
Projection 404

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Scenes from the Chadwick Pictures production, "The Girl in the Limousine," starring Larry Semon. It is a First National release.

W. Ray Johnston Leaves Arrow to Form Distributing Company

AN announcement that will come as a big surprise to his friends and to the motion picture industry in general was issued this week by W. Ray Johnston, vice-president and general manager of the Arrow Film Company, who announces his resignation from that company to head his own distributing company. The new organization, of which he will be president and general manager, is to be known as the Rayart Pictures Corporation and enters the independent field as distributors of high-class product, with offices at 723 Seventh avenue, where Mr. Johnston will make his headquarters after July 24.

Mr. Johnston, who is one of the youngest executives in the industry, nevertheless is a true "old-timer," having been identified with motion pictures for twelve years. The greater part of that time he has been in association with W. E. Shallenberger, president of Arrow Film Corporation. Mr. Johnston's connection with the industry was formed in the days of the old Thanhauser Film Company of New Rochelle, where he was treasurer and where he was actively interested in both production and distribution.

In commenting upon his resignation from Arrow, Mr. Johnston said: "It was mighty hard for me to break away from Arrow and Dr. Shallenberger, even to start my own organization and to be able to carry out some ideas which I have had in mind for a long time. My association with Dr. Shallenberger has been of so pleasant and congenial a nature, and of so long a standing, that it seems like breaking home ties to leave. I know that Arrow, under Dr. Shallenberger's guidance, will continue to progress and prosper as steadily in the future as it has in the past, and I am sure that Dr. Shallenberger will welcome the friendly competition of my organization.

"My friends have offered me this opportunity of starting my own distributing company, and the conditions of the new plans are so ideal that I could not afford to pass up the chance given me to put over an organization of my own.

"Our productions will be distributed on the independent market, in which I have the greatest faith, backed up by years of experience in this field and the acquaintances I have formed with the independent exchange men and with producers.

"For our first year's product we will offer two serials, four specials, two series of six program pictures each, of the outdoor type, and thirteen two-reel novelty comedies, in addition to short novelties and other subjects, and I believe that our plan of distribution, as well as the product we will offer, will meet with the hearty support not only of the independent exchange men but also of producers who are interested in marketing their product independently."

It is understood that the new organization, which is a New York corporation, is backed by western capital. The company is headed by Mr. Johnston as president and general manager. The board of directors consists of Mr. Johnston, J. A. Kehoe, a prominent lace manufacturer, and Raymond Ray, a western capitalist, who has been associated with the automobile industry.

W. RAY JOHNSTON

Levee Begins Work

M. C. Levee has begun work at the United Studios on his next First National picture, "In Every Woman's Life," from Olive Wadsley's novel, "Belonging." Virginia Valli has been signed for the leading role.

Ince to Stay West

His Productions for First National to Be Made at Culver City Studios

The recent announcement of First National Pictures, Inc., that their producing units would be transferred to New York does not affect the plans of Thomas H. Ince whose pictures are distributed by that organization.

For the coming season he has in preparation six pictures for First National, all of which will be produced at the Thomas H. Ince Studios in Culver City, California. The first of these is "Christine of the Hungry Heart," from the novel by Kathleen Norris, and the second "Dr. Nye," Joseph Lincoln's best seller.

"The relative merits of New York and Los Angeles as producing centers have been under discussion for years," says Mr. Ince, "and I imagine such always will be the case.

"No sooner does a producer decide to confine his activities to one of these two bases than a special need arises to make a picture at the other point. This may be brought about by the purchase of a story which requires locales not to be found where his previous picture was produced. Or he may require the services of players appearing on Broadway stages whose contracts demand that they remain there.

"These conditions and many others govern the production of pictures and bring about the transfer of activities from one point to the other.

"With me, however, it is different. My studio is a permanent workshop so systematized as to costs and efficiency that similar results could be achieved nowhere else. Work is so planned at the outset, from the time a story is decided on, that nothing is allowed to retard production. My personal supervision of every picture that bears my name is a responsibility that could not be negotiated if production were going ahead in the East and West simultaneously."

First Episode Done

"Getting Going," the first episode of F. B. O.'s new "Go-Getters" series, has been completed at the F. B. O. studio under the direction of Del Andrews and general supervision of B. P. Fineman, studio manager. The second episode will get under way at once.

Steffes and Eschmann Cross Swords

Prompted by "The Sea Hawk," First National's Distribution Manager and Northwest Exhibitor Leader Exchange Sizzling Letters

MINNEAPOLIS (Special to The World)—Just when "The Sea Hawk" argument seemed to have been declared a closed issue by the issuance of E. A. Eschmann's statement that First National would honor contracts calling for a "Frank Lloyd Special," additional fuel has been given the conflagration by the publication of an exchange of letters between William A. Steffes, northwest exhibitor leader, and E. A. Eschmann, general manager of distribution for First National

The crossfire of communications has created considerable interest in this territory and from letters received by Bill Steffes it is likely to be felt in other sections because of the issues involved and the prominence of Steffes, who has been active in the organization of the allied group of exhibitor organizations.

General opinion of film men here is that while the battle to date might be declared a draw, fine refereeing would give the decision to Bill Steffes on the ground that he has been able to find more skeletons to rattle and has shown a wicked ability as a rattler.

The Eschmann-Steffes duel was opened by the following communication from the First National executive:

Dear Mr. Steffes:

A copy of a letter from you to all theatre owners in Minnesota, North and South Dakota has come to my attention and I must frankly state that I did not think you would express yourself as you have in that letter, realizing that this organization is an exhibitor organization and consequently appeals to its own kind through equity of reasoning.

In the first place, no one in this business takes into consideration the negative cost in arriving at a selling price, so all of your comments and statements relative to tremendous offenses that we committed are irrelevant, beside the point and out of order. The very absurdity of your comments as alluding to reconciliation of selling price with production cost preclude consideration, but because I believe that you are endeavoring honestly to assist the exhibitors of your territory, I am taking the pains to set you aright.

Not because "The Sea Hawk" cost what it did, but because "The Sea Hawk" has developed into so tremendously big a box office attraction, do we feel we are entitled to recognition from the exhibitors generally who bought the picture as one of a group. There are good, sound, equitable, fair arguments that may be presented to exhibitors in an appeal for recognition of what is due us, but if these arguments fail and the exhibitor stands pat and says, "Give me the picture at the contracted price," **he will receive it.** In other words, we do not care to hide behind the strict legal interpretation of our obligation as referred to by such group contract sales as are alluded to by "The Sea Hawk," as a "Frank Lloyd Special." We shall deliver "The Sea Hawk" to any exhibitor holding a contract for a "Frank Lloyd Special" or "The Sea Hawk" as such, upon his demand. But I assure you if such exhibitor or exhibitors do not care to recognize the fairness of our requests, then we, perhaps at some future time when the shoe is on the other foot, might fail to see the equity of their requests.

This business, as I see it, is rapidly becoming one of fundamental equity—more of a trade between men who care to deal fairly one with the other—and in that spirit and in recognition of that relationship between producer, distributor and exhibitor, we appeal for the consideration of equitable argument in our behalf and pertaining directly to "The Sea Hawk."

The rider which you quote and refer to as being sent out generally by us is only provided in order to have in writing a modification of an agreement in existence at the time and solely to meet legal requirements and in no sense as an instrument to stick anything over on the exhibitor, as you put it.

If you care to be fair and notify your associates, acquaint them with the contents of this letter and tell them that you have the word of the general manager of distribution of this company that anyone holding a contract for a "Frank Lloyd Special" or "The Sea Hawk" will have the picture delivered to them if they insist, regardless of what price is indicated on the face of their contract.

Each case will be dealt with individually and on its individual merits. There can be no **company** policy or action because of the necessity for recognition of personal relationship.

Cordially yours,
E. A. ESCHMANN,
General Manager of Distribution.

This brought the following reply from Steffes:

Dear Mr. Eschmann:

Please pardon the delay in answering yours of the 11th, which was not brought to my attention until my return from a tour through North Dakota.

Permit he at this time to extend you my sincere thanks for the enlightenment obtained from reading your letter. It has served, in a great measure, to relieve considerable misunderstanding which has existed in my mind with respect to your company, or should I probably more rightly say, our company, as in theory at least I am one of the partners who have made this great co-operative organization possible.

I know that I am voicing the sentiments of practically all franchise holders of Minnesota, North and South Dakota, for my contact with them has fully acquainted me with their views, when I say that the honest mistake which was mine was theirs also—they, too, believed that in subscribing to the First National franchise they were purchasing a partnership in a **co-operative** concern.

Your letter is sufficient to dispel that belief, for which enlightenment I again thank you in the name of franchise holders of the northwest.

Surely negative costs have nothing to do with the price at which a picture is released for exhibition, not in a supposedly co-operative company particularly. If they did, how could the exhibition values set on such wonderful productions as the MacDonalds, "Trilby," "The Brass Bottle," the Charles Ray pictures and some of the other alleged entertaining box office attractions which were forced down the throat of franchise holders at exorbitant rental prices be justified? Surely the selling prices of these pictures were based on box office value, just as the company now proposes to base the cost of "The Sea Hawk."

In the conduct of any business the four essential bases of success or failure are production cost, overhead, supply and demand, which in turn determine selling cost. In the conduct of a co-operative business the only two factors which should enter into the selling price, at least so far as the membership of such co-operative company is concerned, are production cost and overhead. If members of a co-operative group are to be forced to be regulated by the factors which determine prices for those outside the group, what is the use, necessity or advisability of such co-operative group, particularly when joining it entails financial sacrifice?

We are somewhat at a loss to determine definitely the motives which prompted your company to attempt to repudiate its agreements on "The Sea Hawk." If your purpose was to gain publicity for the picture, we congratulate you on your success; if it merely was an attempt to seek unfair advantage at the expense of the theatre owners of the nation, the Motion Picture Theatre Owners of the Northwest is happy to know that it took a leading part in the move against such high-handed tactics, which culminated in your announced intention to carry out your agreements, in cases where the theatre owners insist on such fulfillment.

You may be assured, Mr. Eschmann, that in fairness to our members and to the entire industry we will give the widest circulation to the contents of your letter.

Certainly the industry is entitled to know that prices are set whimsically to members without consideration of cost of production, the great co-operative exhibitor-distributing organization (Associated First National), which now assumes such an autocratic attitude with the members which made its existence possible, telling them if they do not like the manner in which their association is being conducted, they may cancel their franchise and be refunded their original investment by complying with unreasonable terms, fulfillment of which entails financial loss greater than such original investment. In this attitude, numerous instances of which we already have cited you, why is no mention made of the interest due members for the use of their money over a period of five years, no remuneration for the sacrifice made in using inferior product at exorbitant prices, in the hope that such sacrifice would result in promised dividends? Why is no hint given of furnishing a financial statement for the information of members, while high-handed autocracy continues to flourish in the organization's administration?

We will tell them also, we assure you, that unless they accede to your high-handed request that you have promised that you, "perhaps, at some future time when the shoe is on the other foot, might fail to see the equity of their requests."

Your threat, Mr. Eschmann, is an empty one, for the reason that for some time you have failed "to see the equity of their requests." If you doubt this, perhaps I might refresh your memory somewhat by alluding to the recent convention of the Motion Picture Theatre Owners of the Northwest at which the unfairness of your company was bitterly denounced and made the basis of a resolution of condemnation.

It is unfortunate that there must be individual settlement made in cases concerning "The Sea Hawk," as you state there can be no company policy in the matter, we should like to know why all are not entitled to the same consideration, or must the usual favoritism also apply in this instance?

Very truly yours,
W. A. STEFFES.

Film Critic Drowns

Robert G. Welsh of the Telegram Gives Life for Girl at Bermuda

Robert G Welsh, dramatic and motion picture critic of the New York Telegram nad Evening Mail, was drowned at Hamilton, Bermuda, on July 23 while trying to rescue Miss Helen Sullivan of New York City, who had got beyond her depth. She also was lost.

"Bob," as he has been known throughout the trade for many years, was universally beloved for his genial disposition and admired for his just and constructive criticisms on the motion picture art. He was 50 years old and had been connected with the dramatic department of the Telegram for eighteen years.

Eva Novak and Wm. Fairbanks in C. B. C.'s "Racing for Life."

Loew Asserts Much of "Ben Hur" Could Have Been Made in U. S.

By W. STEPHEN BUSH

Rome, June 30.

NOT all American film men look with hope or favor upon the possibilities of producing pictures abroad. I have heretofore had occasion to quote American producers and directors who, like Henry King, were enthusiasts on the subject of producing in foreign countries. Today at the Excelsior Hotel I interviewed Marcus Loew and he is distinctly of the opinion that a big filming organization like the Goldwyn ought to stay right in America no matter what kind of a picture is to be produced. Mr. Loew, always frank and always approachable, had had almost a week of inspecting and conferring, inspecting what had been done, and conferring with the people who had done it. It must have been work of a rather arduous nature because he looked tired. Also he was anxious to get away from Rome.

"I cast no reflection on anybody," said Mr. Loew. "No, I have not gone down to Anzio, because I have seen all I want right here in Rome. I don't mind saying to you that I believe we could have taken the water scenes and the naval battle in 'Ben-Hur' just as well in the States, either on the Atlantic or the Pacific coast. However, all this is past now. What we must do now is to bend all our efforts to make the production of 'Ben Hur' the best ever created since the dawn of motion picture history. That is what we are doing now. I cannot at this particular moment go into particulars, but changes will be made for the good of the production. That is really all I care to say for publication at this time."

What had struck Mr. Loew as most painful was the waste of time. I learned from those close to him that he expected Mr. Niblo to finish 'Ben Hur' by November; indeed, it is said that the director expects to eat his Thanksgiving turkey on the right side of the water. There is no reason to doubt this.

Among the entourage of Mr. Loew the most picturesque and jovial member was Mr. Joseph Dannenberg, editor of the Film Daily. He is going to Vichy with Mr. Loew to take the cure. We went in search of hand-carved woodwork and on the way Joe gave the populace of Rome a treat in a white golf suit and a white blazer bordered with glorious purple. It is only fair to the populace of Rome to state that they fully appreciated Joe's good intentions.

I believe on excellent authority that the U. C. I., the badly shaken trust of Italy, will try in the immediate future to make a connection with American film capital to organize production in Italy for the American market on a grand scale. Through the election of Mr. Barratolo to the Italian Chamber of Deputies, the Unione Cinematografica Italiana has lost its head. So far no substitute has been found. The U. C. I. is practically in the hands of the banks and the banks have appointed a representative.

New Philbin Picture

Gertrude Astor is the last player for a leading supporting role in Mary Philbin's new starring vehicle, "The Best in Life."

Production had already started on the Philbin picture, an adaptation of a novel by Muriel Hine. The filming is under the direction of Svend Gade, famous European stage and screen director.

Norman Kerry will play the role of Miss Philbin's leading man in the new production, and the remainder of the cast includes, Josef Swickard, William B. Davidson, Rosemary Theby, Rose Dione, and Gene Hersholt.

The First Gothic

"Vanity's Price," the first of the Gothic productions for F. B. O., was completed this week. It is the story of a woman's love of youth and the things she will sacrifice to regain it. The cast includes Anna Q. Nilsson, Lucille Rickson and Stuart Holmes.

Scenes from "The Sheriff of Powder Creek," a two-reel Western drama with Pete Morrison. Released by Universal

First Metro-Goldwyn Contract in U. S. Signed; Marks Epoch

THE first contract in the United States for the Metro-Goldwyn-Mayer product the coming season was signed here by Clinton and Meyers, Duluth and Minneapolis, and Joseph Friedman, St. Paul.

Clinton and Meyers control twelve theatres in Duluth, Virginia, Brainerd, Two Harbors, and Proctor, Minnesota, and in September will open the New Lyceum in Minneapolis, being remodeled from the Auditorium at a cost of $400,000. The Tower Theatre, St. Paul, is controlled by Joseph Friedman.

Under the terms of the contract, which was closed by A. H. Fischer, Metro-Goldwyn manager at Minneapolis, Metro-Goldwyn-Mayer pictures will be played at the Lyceum, Minneapolis, the Tower, St. Paul, the Lyceum and Strand, Duluth, and in other Clinton and Meyers' houses. The deal, one of the largest ever executed in the Minnesota territory is regarded as the forerunner of developments which will revolutionize the first run situation in the Twin Cities and Duluth. Clinton and Meyers control other first-run product, but this season will be their initial association with Metro-Goldwyn for first-run pictures in the Twin Cities and Duluth.

There is no financial affiliation between the Clinton and Meyers firm and Joseph Friedman. Friedman will retain entire control of the Tower, St. Paul, which is to undergo extensive remodeling, and Clinton and Meyers will own and operate the new Lyceum in Minneapolis.

The Lyceum, located at Nicollet Avenue and Eleventh Street, will be the largest motion picture theatre in the Twin Cities, with a seating capacity of 2,500.

E. Joseph Shadwick, assistant concert master of the Minneapolis Symphony Orchestra, and for three years musical director of the Capitol and Allen Theatres, Winnipeg, will direct the orchestra of the new house.

The choice of the production to open the new theatre has not been definitely determined, but it will be one of the biggest Metro-Goldwyn-Mayer specials.

The Strand Theatre, owned by Clinton and Meyers in Duluth, with Leo Ressler manager, is also undergoing complete remodeling and will open the latter part of the summer as a long-run house for special productions. Other Metro-Goldwyn-Mayer pictures will play the Duluth Lyceum, managed by Al Anson, the largest theatre at the head of the Lakes. J. B. Clinton and Charles P. Meyers are two of the best known realtors and theatre operators in the Middle Northwest, with extensive holdings in this territory.

The Battle Soon

The production of "Captain Blood," by Rafael Sabatini, is moving rapidly at the Vitagraph studios in Hollywood. Within a few days the great sea fight in which a fleet of seventeenth century galleons appear will be filmed. President Albert E. Smith, who is personally supervising the production, which is being directed by David Smith, held a rehearsal of the sea battle off Balboa last week.

"Hard Cash" Started

With the arrival of Ludwig Erb and O. E. Goebel preliminary plans for the launching of their production unit are under way at the F. B. O. studios. Harmon Weight will direct their first production, "Hard Cash."

Banner Productions' Season Opens August 1, Says Davis

AUGUST 1 will open the season for Banner Productions, Inc., according to the announcements issued by George H. Davis and Samuel J. Briskin, directing heads of the organization.

"We will start the ball rolling with our first production, 'The Truth About Women,' which was directed by Burton King," said Mr. Davis. "Prints of this picture, which has as the leading players Hope Hampton, Lowell Sherman, David Powell and Mary Thurman, will be in the hands of our exchanges on August 1 or shortly thereafter.

"The finishing touches are being made on the picture at our laboratory, while a full line of paper and accessories and a remarkable selection of advertising novelties are ready for shipment."

Mr. Davis and Mr. Briskin said that their policies had been expressed in action rather than in words. The picture business, they contend, is like any other business; success is commanded by the organization which best serves its field, and which fills a definite need most adequately.

"We have long been convinced," said Mr. Briskin, "that the independent exchange can sell pictures which are as good, if not better, than the pictures offered by the larger companies. There is no monopoly of brains held by the big companies, and the oft-repeated statement that the large producers can produce more economically is false. We spend dollar for dollar with the large organization and we state as a fact that we receive more for our dollar than does our competitor. The reason for this is obvious; we are spending our own money. In the important matter of stars, story, production and director we do not attempt to save money, but we do strive to spend efficiently.

"That we are correct both in our judgment of the market and in the selection of our stories is proved by the fact that we have definitely closed with such representative exchanges as the Dependable, with exchanges in New York City and Buffalo; with the De Luxe of Philadelphia and Washington, Si Greiver in Chicago, Celebrated in Milwaukee and the Pioneer of Boston."

"The Truth About Women" will be followed by "The Man Without a Heart," an adaptation of Ruby M. Ayers' novel which has created much discussion among the reading public. The cast of this picture will include some of the best known people now on the screen.

The publicity department has been reorganized, enlarged and placed under the direction of Southard Brown. A campaign of direct to the public will be inaugurated. Three more pictures will follow "The Truth About Women."

Exports Show Increase

Exports of moving picture films for the month of May showed a decided increase over those of the preceding month, according to figures just compiled by the Bureau of Foreign and Domestic Commerce.

Shipments of positive film during the month amounted to 12,227,026 linear feet, valued at $442,497, as compared with 11,439,721 feet, valued at $415,070, in April. Raw stock exports totaled 6,163,268 feet, valued at $107,882, against 5,646,453 feet, with a value of $175,597, in the preceding month, and negative exports totaled 551,835 feet, valued at $134,437, against 600,533 feet, valued at $127,681.

Sales T N T Issued By Dietz

One of the most elaborate and effective catalogues ever issued in the industry is that which outlines the production plans of Metro-Goldwyn for the season 1924-25.

In this pretentious 64-page book, Howard Dietz, of Metro-Goldwyn, has blended art and ink with intelligence and information, making of the whole a useful source of knowledge concerning the pictures exhibitors may expect from Metro-Goldwyn. Physically, the book is a beauty; in subject matter, it is sales T N T.

As Metro-Goldwyn states, it is well worth any exhibitor's while to "write right now to Metro-Goldwyn, 1540 Broadway, New York City, for your copy." **B. H. G.**

Coming!

For the State Right Market

MARIE PREVOST

in

"DESIRES OF MEN"

A jazzy story of love, action and thrills. As real a Box-Office picture as was ever made.

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Produced by R. William Neill

GRAND-ASHER DISTRIBUTING CORP.

1650 Broadway **New York**

Johnny Hines in "The Speed Spook," a C. C. Burr picture.

Tentative Dates Set on Nine Pictures of New Fox Program

FOX announces that tentative release dates have been set for the first nine of the special productions for 1924-25 and that these pictures are now available for screening in the various Fox exchanges. Release dates are announced also at this time for the first of the star series attractions and for the comedy subjects.

"The Man Who Came Back," one of the five Giant Specials, which will be the first picture sent out, is scheduled for release August 17th. Following in the order named will be these specials: "The Last of the Duanes," August 24; "It Is the Law," August 31; "Dante's Inferno," September 7; "The Cyclone Rider," September 14; "Oh, You Tony!" September 21; "The Painted Lady," September 28; "Hearts of Oak," October 5; "Gold Heels," October 12.

The following productions will be released from October 19 to December 1, the exact date to be announced later: "The Fool," "Gerald Cranston's Lady," "The Warrens of Virginia," "Teeth," "Darwin Was Right," "The Last Man on Earth," "Daughters of the Night," "The Deadwood Coach," "In Love With Love," "Neptune's Romance," "Troubles of a Bride," and "Thorns of Passion."

The first of the star series featuring "Buck" Jones, which is now titled "The Desert Outlaw," will be released August 17. "That French Lady," the first of the Shirley Mason attractions, is scheduled for release August 24. The first of the new series starring Edmund Lowe will be "The King's Jackal," to be released September 14.

The following will be the first releases of the short subjects on the new schedules: Imperial Comedy, "Sweet Papa," August 17; "The Monkey Romeo," Monkey Comedy, August 24; "The Fight," Van Bibber Series, August 24; "Stretching the Truth," Sunshine Comedy, August 17; Fox Educational Entertainment, "The Fur Trapper," August 17.

Big Foreign Deal

F. B. O. Contracts for Entire Output of Distributors' Distributing Corp.

William Vogel, head of the exporting film corporation bearing his name, returned to the United States this week after closing a contract with Film Booking Offices Ltd., of London for the entire output of the Producers Distributing Corporation. The deal embraces all of the company's pictures released under the Hodkinson trade name and the entire list of releases just announced for the 1924-25 season.

In speaking of this contract Vogel said: "The terms involved and the moneys advanced by the Film Booking Offices Ltd. of London make this the biggest deal of recent years if not of all times between an American exporter and a British distributor for the United Kingdom."

Preferred Syndicates It

Considerable additional interest in the forthcoming Preferred Picture, "Faint Perfume," from Zona Gale's novel, is being created as the result of the story's syndication to more than fifty leading newspapers throughout the country. The novel is being published in these mediums in thirty instalments.

Breaking Records

"The Sea Hawk" Does Heavy Business in Chicago and Los Angeles

First National's Frank Lloyd picture, "The Sea Hawk," broke all records for a week's receipts during the first seven days of its showing at the Roosevelt Theatre, Chicago. The news was brought in a telegram from Sam Katz to R. A. Rowland which further stated that the first day of the film's second week was as big as the opening day.

"The Sea Hawk" is also showing at the Criterion Theatre, Los Angeles. A telegram received at First National offices in this city from Joseph S. Skirboll, the company's branch manager in Los Angeles, about the opening read:

"Opening 'Sea Hawk' last night Criterion Theatre one of the most successful openings in history. Los Angeles enthusiasm over picture tremendous and this morning's newspapers pronounce 'The Sea Hawk' an epic in pictures. Have no doubt run at Criterion will break all records for that house."

Start "Go-Getters"

With Del Andrews directing, "The Go-Getters" got under way at the F. B. O. Studios last week, George O'Hara and Alberta Vaughn in stellar roles. The stories are originals in two reels from the pen of George Marion, Jr.

A complete campaign of showmanship, tied up with the biggest railroads in the country, will be put behind the new series.

Fox Signs Alma Rubens

Alma Rubens, star of many of the biggest motion picture successes in the last five years, has been signed by Fox Film Corporation to play the title role in "Gerald Cranston's Lady," the screen version of the sensational English novel by Gilbert Frankau.

PLAYERS IN B. P. SCHULBERG'S PREFERRED PICTURE, "THE BREATH OF SCANDAL"
Left to right: Betty Blythe, Lou Tellegen, Myrtle Stedman, Jack Mulhall, Phyllis Haver, Forrest Stanley, Patsy Ruth Miller.

New Lumas Film Corporation to Handle Gotham Pictures

SAMUEL SAX, who has been unusually active in the production and distribution of big independent features, has incorporated his activities under the firm name of Lumas Film Corporation. Mr. Sax predicts that the coming season will be the banner one for independents and has planned to produce six specials as a starter. The Lumas Film Corporation was formed to handle the distribution of all Gotham Productions on the independent market. All the Gotham productions are to be made on the Western Coast under the personal direction of James P. Hogan, who has won a name for himself as one of the leading directors of the country.

The first of the Sax pictures, "Unmarried Wives," now completed, has Mildred Harris as the star, with a supporting cast including Lloyd Whitlock, Gladys Brockwell, Bernard Randall and George Cooper. It is a modern story, a dramatic thriller, with the love of two women and three men the dominating theme, and was adapted from an original story by Dorothy Howell. This picture will be followed by "Black Lightning," which is a fast-moving story of present times, with the "Marvel Dog," "Thunder," as its principal actor. An all-star cast has been engaged by Mr. Sax.

The balance of the series of six special Gotham productions include "The Night Ship," a sea story; "Women and Gold," a society story of today; "You Can't Fool a Woman" and "Every Woman's Secret." These six are only the first of a series of Gotham Productions that will be distributed by the Lumas Film Corporation.

Besides being a canny producer, Mr. Sax also is one of the best known sales executives. He knows exhibitors and has met them personally in all sections of the country. He has the knack, foresight and business acumen that should prove a winning combination for the Lumas Film Corporation and the Gotham Productions.

The entire series of six special Gotham productions has been bought by M. H. Hoffman of Renown Pictures for New York State, Northern New Jersey and Northern Illinois. Mr. Sax also has sold all the foreign rights to Bobby North of the Apollo Trading Corporation.

Distribution Planned

Joe Brandt, president of C. B. C. Film Sales Corporation, announces that George Mayne of Preferred Pictures Company will handle distribution of the firm's eight Perfection Pictures, "Forgive and Forget," "Pal o' Mine," "Innocence," "The Marriage Market," "Discontented Husbands," "Traffic in Hearts," "The Barefoot Boy" and "Why Women Remarry." The territory involved in the deal comprises the State of Utah and the southern part of Idaho.

SAMUEL SAX

"Arab," at Capitol, Named by Press as Ingram's Greatest

"AN innovation in desert pictures," "a complete success," "crowded with breathless adventure," "an entertainment which begets thought," "a thing of great beauty," — these are words of praise used by the critics of the New York press in welcoming "The Arab," Rex Ingram's new Metro-Goldwyn picture based on the Edgar Selwyn play, at the Capitol Theatre, New York. Especially are the critics delighted with the "exceptionally beautiful scenic effects" which Ingram has brought back from North Africa, where the film was made. They have, moreover, words of high praise for Ramon Novarro and Alice Terry in the leading roles.

"There is no gainsaying that Rex Ingram is a great director," declares Louella Parsons in the New York American. " 'The Arab' gives unmistakable evidence that it has been produced by an artist. 'The Arab' is not an imitation of other sheik films."

"An innovation in desert pictures," the New York Telegraph calls it. "Patrons who like romances with a desert flavor will find this a superior production. The picture gives every evidence of painstaking direction on the part of Mr. Ingram. His Algerian types are perfect, and in many scenes of great beauty, he has caught with his camera the romantic glamour of the Sahara. The acting is on a par with the direction."

The New York Herald-Tribune says: "Rex Ingram is presenting at the Capitol this week a picture called 'The Arab.' To our way of thinking, this is far more attractive and plausible than those sinister sheiks of the past few seasons made popular by Miss Hull. Ramon Novarro plays for all he is worth."

Grainger Closes Big Contract for Metro-Goldwyn

JAMES R. GRAINGER has returned to New York from an extended trip through the West Coast territory, during which he reviewed a number of forthcoming Metro-Goldwyn-Mayer productions, and closed important contracts with leading exhibitors.

Mr. Grainger reported that the studio organization of Metro-Goldwyn-Mayer at Culver City, under the direction of Louis B. Mayer and his assistant executives, Harry Rapf and Irving G. Thalberg, is accomplishing results that have already been felt in the enthusiasm expressed by exhibitors throughout the territory visited by Mr. Grainger, over the coming Metro-Goldwyn-Mayer product.

Marshall Neilan's "Tess of the D'Urbervilles"; Reginald Barker's "Broken Barriers"; Hobart Henley's "Sinners in Silk" and Fred Niblo's "The Red Lily" were previewed before audiences. Mr. Grainger stated his opinion that these three pictures would be among the biggest successes of the season.

Reginald Barker had "The Great Divide" under way at the time of Mr. Grainger's visit to the studio, and King Vidor was making preparations for "Wife of the Centaur." "From what I saw of these two productions," said Mr. Grainger, "I feel sure that both Barker and Vidor are going to give exhibitors the finest pictures they have made."

Mr. Grainger states that exhibitor sentiment was pronounced in approval of the great product now in the making by the organizations combined under the recent merger. "This sentiment," said Mr. Grainger, "is steadily being reflected everywhere by the contracts for 100 per cent. Metro-Goldwyn-Mayer product." One of the largest contracts closed by Mr. Grainger was with West Coast Theatres, Inc. All Metro-Goldwyn releases will play the entire circuit of West Coast houses.

Many Newspaper Critics Laud "Hold Your Breath"

THAT the Al Christie feature, "Hold Your Breath," is meeting with a nation-wide welcome is indicated by the following excerpts from newspaper criticisms collected from all sections of the United States.

Salt Lake City News: "Hold Your Breath" more than meets expectation.

Salt Lake City Telegram: There's a corking good show at the Paramount Empress. It's "Hold Your Breath," one of the snappiest, breeziest, funniest and most thrilling comedy concoctions ever flashed on the screen.

Boston Advertiser: One of the most hilarious comedies ever filmed is Al Christie's "Hold Your Breath," now being shown on the Tremont Temple screen.

Providence, R. I., Tribune: "Hold Your Breath" proved a lifesaver to the many hundreds who found refuge from the hot streets yesterday in the cool Rialto Theatre. "Hold Your Breath" is one of those very few pictures that carry a punch in every foot.

Boston Evening Globe: If anyone is looking for thrills the best thing to do is to sit back if possible. Most of the audience will be sitting on the very front edge of their seats waiting for the athletic little heroine to lose her grip and fall 17 stories to a comedy finish on the street.

St. Louis Globe Democrat: "Hold Your Breath"—that's exactly what the audience does from start to finish. Never in the memory of this reviewer has a picture been shown in St. Louis that contains so many hair-raising, thrilling stunts as does this one.

Los Angeles Examiner: One of the most pretentious and enjoyable comedies seen on the screen in many moons is Al Christie's six-reeler, "Hold Your Breath."

Pittsburgh Press: There is no reason for any person in Pittsburgh being gloomy or bored this week. All they have to do is pay a visit to the Grand, where the thrill-comedy feature, "Hold Your Breath" is on the screen, in a story packed with excitement and heart appeal.

Philadelphia Inquirer: "Hold Your Breath" has both laughs and thrilling situations. The picture has the merit of a plot and a rather interesting one at that—a rare quality in most comedies.

Birmingham News: As for "Hold Your Breath," for once a story is rightly named. It is a genuinely funny, thrilling and a cleverly done piece of work.

Shallenberger Expects New Serial to Be Best

W. E. SHALLENBERGER, president of Arrow Film Corporation, announces that after the most thorough search for title, script and cast, he and Ben Wilson have secured a line-up that will make a smash in all serial records, not excepting their own "Days of '49," now playing.

The title, "Riders of the Plains," is considered to have a tremendous public appeal. The story covers some of the most exciting and dramatic periods of western history.

The cast is headed by Jack Perrin and Marilyn Mills. Perrin's work in the Arrow serials, "The Fighting Skipper" and "The Santa Fe Trail," has made him a great favorite with the fans in roles requiring strong and vigorous action.

Marilyn Mills is one of the greatest horsewomen of the West. She has broken and trained her two horses, "Star" and "Beverly" to a point where they show super-equine intelligence. They open doors, untie knotted ropes, pick pockets and do other equally surprising stunts.

Ruth Royce, Charles Brinley and Kingsley Benedict will be added attractions to the cast.

To Film "Snakebite"

"Snakebite," a Robert Hichens story, will be Edwin Carewe's next picture following the filming of "Madonna of the Streets," a First National Picture, on which the director is now working at the United Studios in Hollywood. "Snakebite" is by the author of "The Garden of Allah."

Brooklyn Window Display for Baby Peggy in "Captain January."

Return Engagement

Weiss Bros. "After Six Days" to Shubert-Detroit Second Time

"After Six Days" was forced to close a successful run of two weeks' duration at the Shubert-Detroit Opera House, Detroit, Michigan, last week, through the fact of another picture having been booked into the Shubert-Detroit previously, which booking could not be called off. The Weiss Brothers' Biblical spectacle had been scheduled to remain a third week, but the other booking holding precedence forced "After Six Days" to terminate its run temporarily.

Arrangements were tentatively made for a return date of "After Six Days," at the Shubert-Detroit, the exact date of re-opening to be set shortly. The return engagement will be of indefinite duration.

Max Weiss, vice-president of Weiss Brothers' Artclass Pictures Corporation, who had charge of the "After Six Days" exploitation during its run in Detroit, returned to New York this week. On his way in, Mr. Weiss stopped off at Chicago and sold the territorial rights for the Buddy Roosevelt and Buffalo Bill, Jr. series of westerns to the Progress Pictures Co. of Chigago (Frank Zambreno), for Wisconsin, Indiana and Northern Illinois.

Four Title Changes

First National Officials Seek Better Box Office Names

First National Pictures announces the definitive titles for a number of its forthcoming productions which have gone into work under different titles. Joseph M. Schenck's new picture starring Norma Talmadge, which has hitherto been known as "Fight" and "Conflicting Passions" will be released as "The Sacrifice." It is an original story by C. Gardner Sullivan and is being directed by Sidney Olcott. Eugene O'Brien plays opposite the star.

Colleen Moore's next will be released as "Flirting With Love" instead of "Temperament." It is an adaptation of Leroy Scott's novel, "Counterfeit." Director John F. Dillon recently completed photography. Conway Tearle acts the role of the hero.

"In Every Woman's Life" is the new title for M. C. Levee's production hitherto announced as "Barriers of Love." It is an adaptation of Olive Wadsley's novel, "Belonging." Irving Cummings will direct it. Virginia Valli and Lloyd Hughes have the leads, with George Fawcett and Ralph Lewis in important parts.

Frank Lloyd's production of Mary Roberts Rinehart's story, "The Altar on the Hill," will be released as "The Silent Watcher," with Glenn Hunter featured and Bessie Love playing opposite him.

South African Deal

Arrow Film Corporation has closed a contract with South African Films, otherwise known as the I. V. T. A., who controls the entire picture field in South Africa, for the Arrow "Great-Western" Series, consisting of four features starring Ben Wilson, supported by Marjorie Daw, Mildred Harris, Neva Gerber and Violet LaPlante; twelve starring Dick Hatton, with Marilyn Mills and her two wonder horses; six Ranchland features, starring Yakima Canutt, World's Champion All-Around Cowboy. In addition to the Arrow "Great-Westerns" they have taken four "Pinto Pete" Specials, starring Ashton Dearholt.

Scene from "Seeing Nellie Home," a Hal Roach one-reel comedy starring Charles Chase.

Take Over Two Theatres

The California and Miller's Theatres, Los Angeles, have passed to the sole ownership and control of Loew's Incorporated and Metro-Goldwyn Distributing Corporation.

Announcement of the closing of the deal was made by E. A. Schiller, general representative of Loew's Incorporated and a member of the board of directors of Metro-Goldwyn.

The California Theatre was formerly owned by Goldwyn-Cosmopolitan, but the merging of the Metro-Goldwyn-Cosmopolitan and Louis B. Mayer interests included the California Theatre, so that Loew's and Metro-Goldwyn are now the sole owners and operators of this theatre. The newly affiliated companies have also purchased the controlling interests in Miller's Theatre and will be the sole operators of this house.

To Make 16 Features

The Motion Picture Directors Association will make sixteen features during the coming season, all of which will be released under the Blue Ribbon trademark, by territorial franchises through Grand-Asher, it is announced. Samuel V. Grand, head of Grand-Asher, left last week for the coast where he will make an inspection. Paul Powell will direct the first release.

Associated Exhibitors Plans 28 Pictures for New Season

ASSOCIATED EXHIBITORS' announced program for the 1924-25 season will consist of at least twenty-eight pictures. This is by far the most ambitious program ever outlined by this company and the plans include the releasing of some of the best known books in the country, coupled with some of the biggest stars in the film world.

The first of the new productions will be "Never Say Die," starring Douglas MacLean, and the tentative release date is August 10. Following this there will be an almost weekly release. The first seven of these are announced at this time. "Never Say Die" is a screen adaptation of the William Collier stage success of the same title and was adapted by Wade Boteler. The cast includes Lillian Rich, Hallam Cooley, Helen Ferguson and Wade Boteler. George J. Crone directed.

Tentatively scheduled for release on August 17 is a William K. Howard production, "East of Broadway." The story is an adaptation of a yarn that appeared in the Saturday Evening Post, "Where Is the Tropic of Capricorn?" by Richard Connell. The cast consists of Owen Moore, Mary Carr, Ralph Lewis, Marguerite Delamonte, George Nichols, Edward Gribbon, Francis McDonald and Betty Francisco.

Alma Rubens, Frank Mayo, Walter McGrail, Lilyan Tashman, H. B. Warner and Marie Schaefer are the feature members of the cast of "The Lawful Cheater," scheduled tentatively for release on August 24. It's a Murray W. Garsson production written and directed by William Christy Cabanne.

"The Price of a Party" will be released under the Encore Pictures' banner on August 31, according to the present plans. This is a Howard Estabrook production directed by Charles Giblyn and adapted from the Cosmopolitan Mazagine story of the same title written by William McHarg. The cast consists of Harrison Ford, Edmund Arthur Carewe, Hope Hampton, Mary Astor and Dagmar Godowsky.

"Barriers Burned Away" deals with the great Chicago fire and will be released September 7. The picture was produced by Arthur F. Beck and is an adaptation from the stage play by George Middleton and the novel of the same title by E. P. Roe. W. S. Van Dyke directed. Among those in the cast are Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Thomas Santschi, Arline Pretty, Wally Van and Eric Mayne.

S. E. V. Taylor's production, "Why Women Sin," probably will be released about September 21. This is a screen adaptation from the stage play, "Moonflower," by Julie Herne, in which Elsie Ferguson starred last season.

A Monty Banks story entitled "Hot Water" and produced by Murray W. Garsson is scheduled tentatively for October 5.

Additional productions, not as yet given release dates, include "The Greatest Thing," an original story by Lewis H. Moomaw, who directed "The Chechahcos"; Dustin Farnum in a western entitled "The Outlaw"; "Hearts and Fists," a Clarence Buddington Kelland story in the American Magazine to be made by Edwin Hollywood, and "Children of the Whirlwind," story and book by Leroy Scott and published in Hearst's Magazine. This production will be made by William Alfred Smith.

Associated Exhibitors also plans releasing a series of Harold Lloyd reissues during the 1924-25 season.

Praise Johnny Hines

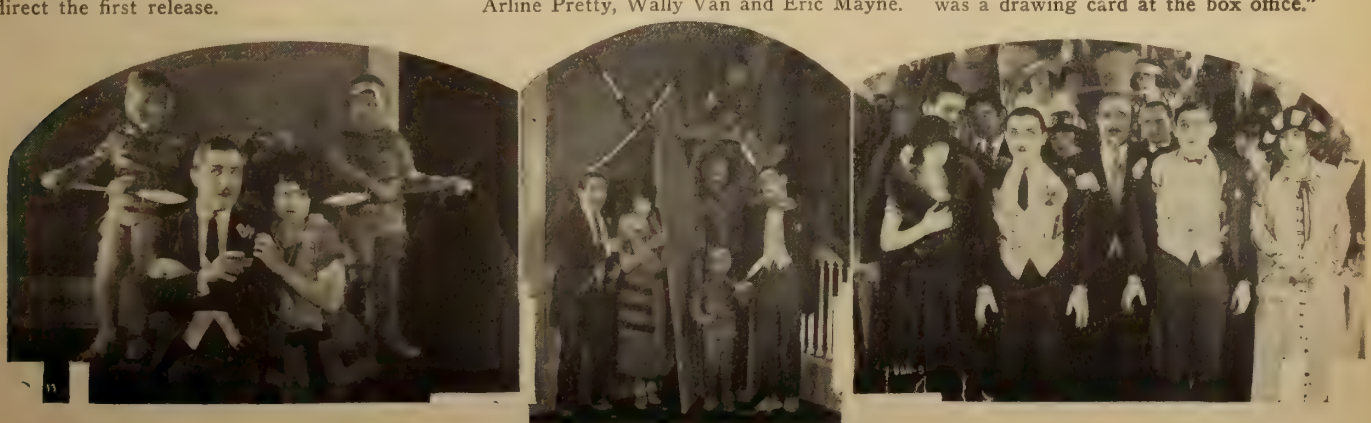
Zierler and Amsterdam Write Burr About "The Speed Spook"

The enthusiastic reception that prominent state right buyers are giving Johnny Hines' latest feature "The Speed Spook" and the two others to follow is evidenced by the letters C. C. Burr, general manager of East Coast Films, is receiving from those exchanges which have already contracted for the Hines series.

Included among these are letters from Sam Zierler, president of Commonwealth Film Exchange, who bought the New York State rights and Ben Amsterdam, president of Masterpiece Film Attractions, Philadelphia, who purchased the territorial rights to Eastern Penn and Southern N. J.

Amsterdam writes: "My sales force received the news that I had secured three Johnny Hines productions so enthusiastically, that I cannot help but write you about it. I feel that in arriving at the highest territory price I have ever given for three features, I was justified."

Zierler writes: "I have always felt that Johnny Hines as a star was liked and thoroughly enjoyed by the picture fans and was a drawing card at the box office."



Scenes from "Scared Stiff," a Century Comedy for August

Fred Thomson and his famous horse, "Silver King," in F. B. O. pictures.

Vitagraph a Pioneer

President Smith Praised at Los Angeles Luncheon

President Albert E. Smith of Vitagraph gave a luncheon to the West Coast Theatre Managers during their convention at Los Angeles. More than 200 guests were present, representing more than 150 theatres, and the guests of honor were Norma Talmadge, Constance Talmadge, Buster Keaton, Joseph M. Schenck, Irving Thalberg and E. W. Hammons.

Mr. Schenck, one of the speakers, praised his host and Vitagraph as being the real pioneers in the industry. He generously declared that he owed his own success to Vitagraph because of the wonderful training which Norma Talmadge had received during her career with that company.

Short talks were made by Mr. Smith, who told his guests something about the preparations and the shooting of "Captain Blood," the picturization of Rafael Sabatini's famous novel, and Mr. Thalberg and Mr. Hammons. At the conclusion of the luncheon the guests gave a standing vote of thanks to Mr. Smith for his courtesy.

Heroism Rewarded

Jay Pilcher, continuity writer for Vitagraph, was presented with a gold watch by the staff of the Hollywood studios for his bravery in saving the life of one of the extras. Several articles of value had been lost in the large tank used for water stuff and the extras between scenes were diving to recover them One of the men failed to rise. At the first intimation of danger Mr. Pilcher plunged into the tank and brought him to the surface. It required thirty minutes' first-aid treatment to revive the actor.

The presentation of the watch was made by President Albert E. Smith, who praised the writer for risking his life to save a fellow worker.

Chaplin's New Comedy

Klondike Picture Now in Making—To Be Eight Reels

That Charlie Chaplin is making his greatest comedy is the claim advanced by those fortunate enough to have seen the first sequence of his production screened. The little comedian in his famous character of old has created, in one episode, more laughs per foot than are usually shown in feature comedies. But laughs alone will not be relied on to make this photoplay Chaplin's greatest, it is said. The story and dramatics of the production will be revolutionary.

Based on the stirring days of the Klondike and gold rush to Alaska, the hardships endured by the pioneers who journeyed to that icebound country are depicted with intense realism. Chilkoot Pass has been duplicated.

Chaplin in the role of a hardluck sourdough presents a biography of life, and while pathos and suffering are converted into laughter, the tragedies of many will be clearly understood in the pathetic portrayal of the comedian.

Many spectacular scenes have been filmed in the high Sierras. These are not only scenically beautiful but are perfectly in keeping with Alaskan atmosphere.

A production of great magnitude is being built at the Chaplin studio. A mining camp of the early days is there, also a reproduction of the main section of Nome during the days of '98 has been erected. A background of mountains and snow-capped peaks have been built. These cover the entire studio buildings and rise to a height where they can be seen from sections of Hollywood.

While great progress has been made, there is still much to be done and Chaplin does not expect to complete his masterpiece until possibly the fall of the year, when the picture will be released through the United Artists Corporation and will be eight or more reels in length.

West Back From Trip

George West has just returned to the Arrow Film Corporation home office from an extended trip. He reports that general trade conditions in the Middle and North West are improving steadily. The picture business is also showing increasing strength all along the line. He says that the booking of Independent pictures is going on at a surprising rate.

New Wilson Picture

Arrow reports that they have just received the first print of "Cactus Cure," a new Arrow Great-Western in which Dick Hatton and Marilyn Mills put over some of the best Western stunts ever screened. "Star" and "Beverly," Marilyn's two wonder horses, are featured, showing almost human intelligence. There are some new comedy situations in this picture that will please the fans.

Titles Changed

The Shirley Mason picture now in production at the West Coast Studios of Fox Film Corporation under the working title of "A Princess of Pleasure," will be released as "The Great Diamond Mystery." Another title change involves the Buck Jones picture, originally "The Merry Men of Oracle," and then as "Beyond the Desert." The title finally chosen is "The Desert Outlaw."

Scene from "Ramshackle House," a Tilford production released by Producers Distributing Corporation. Betty Compson is the star.

Blackton's Next

English Actor Engaged for "The Beloved Brute"

J. Stuart Blackton's next production for Vitagraph will be "The Beloved Brute," adapted from the novel by Kenneth Perkins. Victor MacLaglen, a noted English actor, has been engaged for one of the leading roles. He played an important part in "The Glorious Adventure," which Mr. Blackton produced in England.

"The Beloved Brute" is a dramatic story laid in the West. Marion Constance Blackton, who under the pen name of Marion Constance did the continuities of "Behold This Woman" and "Between Friends," and was permitted to sign her full name to "The Clean Heart," which Mr. Blackton is now producing, is preparing the scenario.

Pathe Lists New Serial for Release

"Into the Net," Pathe's latest superserial, written by Richard E. Enright, Commissioner of Police, New York City, will be released the week beginning August 3.

The first episode which is in two reels is titled "The Shadow of the Web." Written by a police official it naturally follows that the story deals with crime and the underworld. Details and inside workings of the Metropolitan police were screened under the supervision of men considered the leading crook catchers of the world and the ten episodes fairly abound in thrills.

The serial was produced by Malcolm Strauss and directed by George B. Seitz. Enda Murphy and Jack Mulhall are the featured players supported by a cast consisting of Constance Bennett, Frances Landau, Bradley Barker, Harry Semels and Frank Lackteen.

Art of Cineplastics

Faure Essay Now Published Between Covers—An Interesting Angle on Cinematographic Art

Selecting the essays of Elie Faure, the French art critic, to represent the motion picture in its seven Arts series, the Four Seas Company uses the translation originally made for "The Freeman" by Walter Pach, making this the third of the eight-volume series.

That the theories of Faure will not find ready acceptance in the American mind goes almost without saying. Here the motion picture is viewed chiefly in its practical aspect of theatrical entertainment, and not as a form of art-expression, and that Charles Chaplin should be represented as the foremost exponent and developer of the new medium is inconceivable to the average person who regards Chaplin merely as the pre-eminent clown.

And yet these essays, written long before the presentation of "A Woman of Paris," discern in the Chaplin comedies those elements of originality which when expressed in a dramatic form have materially added to directorial technique.

Faure, looking at the picture, not as a comedy or drama, but as a new form of expression, finds beneath the buffoonery of "Shoulder Arms" the subtlety of thought where others see merely the comedy idea and give no thought to the artistry with which the humor has been pointed up; an artistry which conceals its art, the truest form of art. He finds in the ability to bring comedy out of tragedy the highest form of development.

To most American readers this upholding of Chaplin will destroy the authority of his opinions, and yet leading American directors are willing to admit that Chaplin has ideas well worthy of study—and imitation. And as though the essayist sought further to damn himself, he adds a footnote in appreciation of the possibilities of German art as shown in "The Cabinet of Dr. Caligari." This last was a most direful failure here in America, and yet it contained the germs of a technique capable of development into a form that will lift the picture from a copy of the drama stage and give it an individuality of its own.

Indeed Faure finds in the cinema not a development of the theatre, but a new form of the plastic arts, qualifying this with the explanation that plastic may mean form in motion as well as in repose. It is the rhythm of motion which gives the screened picture its chief charm, and in this he finds it more nearly related to the ancient classical dance than to the drama of the stage.

The French films he criticizes as adhering too closely to the stage: "only a bastard form of a degenerate theatre" and for that reason "destined to poverty and death if it does not take a new turn."

On the other hand he finds the American film of great promise, "for the Americans are primitive and at the same time barbarous, which accounts for the strength and vitality which they infuse into the Cinema." This is rather a backhanded compliment, but well meant. He further explains that: "It is natural when a new art appears in the world it should chose a new people which has had hitherto no personal art." In other words, America, unhampered by the age-old "traditions" of the speaking stage, dares go further afield, and so develops greater vigor in treatment, while developing in this new form an equally new form of narrative art.

Few readers will agree wholly with Faure, but all thinkers will find his opinions of interest, and it would seem that in the main the writer has more exactly classified the eventual form of the picture than those who see in the screened story only a variant of the stage play. The cinema is more of an art-form than a phase of literature, or, more correctly, literature expressed through plastic art.

E. W. S.

Box Office Titles Emphasized in Next Series of Preferred

"TITLES that attract the eye and arouse the interest of the prospective patron without possessing the taint of suggestiveness are to be found throughout the entire list of our group of pictures for 1924-25," state B P Schulberg, whose next series of nine Preferred Pictures will be released by B P Schulberg Productions, Inc.

"The ideal box-office title is not, as some producers suppose, a group of sensational words but rather a phrase that suggests a theme or problem that is of common interest to the whole world of entertainment seekers. Or the box-office title may be great because of the tremendous advertising power lying in the name of the book or play from which it is adapted.

"I believe that every single title on our list for the new season affords the exhibitor something striking and exploitable to work with."

Those pictures announced by Mr. Schulberg's organization for fall and winter release are "The Breath of Scandal," by Edwin Balmer; "The Boomerang," from the Belasco play; "The Triflers," by Frederick Orin Bartlett; "White Man," by George Agnew Chamberlain; "When a Woman Reaches Forty," by Royal A. Baker; "Faint Perfume," by Zona Gale; "My Lady's Lips," by Olga Printzlau; "The Mansion of Aching Hearts," by Harry Von Tilzer and Arthur J. Lamb, and "Frivolity."

Ned Marin on Trip

Assistant General Manager of Exchanges To Be Gone Six Weeks

Ned Marin, assistant general manager of Universal Exchanges has started on a six-week's trip which will embrace all of the exchanges as far west as Omaha and as far south as Charleston, West Virginia. The first exchange visited will be the Pittsburgh exchange.

No unusual significance is attached to Mr. Marin's visit. Al Lichtman, general manager of exchanges, just returned from an Exchange trip and it is planned to have some home office executive in the field the greater part of the time.

This is particularly desirable just now, since five of Universal's productions for fall are in the exchanges and first runs for all of them are being set in all of the exchanges. Local conditions play such an important part in first-run bookings that decision very frequently has to be made on the spot, not in New York City. Further than this, local situations in all of the exchanges will be thoroughly gone over by Mr. Marin and several changes in method and system will be installed.

The itinerary after Pittsburgh is as follows: Cleveland, Detroit, Indianapolis, Cincinnati, Charleston, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee and Chicago.

Scenes from "The Lawful Cheater," an Associated Exhibitors release.

Scene from the Warner Brothers production, "Babbitt."

Fox to Make "Dancers"

Richard Bennett Stage Success to Be a Special Production

Fox Film Corporation announces that "The Dancers," the Broadway stage success in which Richard Bennett starred, will be made into a special, one of five included in the Fox product for 1924-25. This big dramatic story from the pens of Gerald Du Maurier and Viola Tree will supplant "Gerald Cranston's Lady" in the quintet of Fox super-productions and will be directed by Emmett Flynn.

Exploiting Dempsey

Jack Dempsey's head on the body of a lion constitutes a paperweight exploitation aid which the Metal Art Works is getting out in conjunction with Universal's "Fight and Win" series in which the heavyweight pugilist of the world is being starred.

Buys Arrow Films

Arrow Film Corporation announces the sale of "The Desert Bridegroom," "The Law Rustlers," "The Marshal of Moneymint" and "Sun Dog Trail" to Economy Film Service, Kansas City, Mo., for Kansas and Western Missouri.

Engage 3 Noted Actors

Ince Names Players for Lovers' Parts in His New Production

Thomas H. Ince has engaged three noted actors to play the roles of the three lovers in his new production for First National release, "Christine of the Hungry Heart," from Kathleen Norris' successful novel. As previously announced, Florence Vidor is in the cast in the role of Christine.

Two of the actors will portray husbands No. 1 and No. 2 and the third that of the youth with whom Christine becomes infatuated.

Mr. Ince is bringing Clive Brooke all the way from England to play one of these parts. Although he has never been seen in this country, Brooke has been a sensation in England.

Ian Keith, well-known stage actor who has recently been repeating his successes on the screen, has been engaged for another of the three leading male roles. Warner Baxter will complete the trio.

George Archainbaud will direct the production. Work upon the picture will begin within a week.

Big Bookings Follow

Producers' Distributing Corporation Announcement of Product

Immediately following the publication of its 1924-25 announcement containing complete information on the twenty subjects to be released by February 1, 1925, the Producers Distributing Corporation announces it received a contract through its Boston Branch for the entire twenty, plus eighteen of the current releases, making a total of thirty-six features to be shown at The Modern, The Beacon and The Fenway theatres in Boston with a provision calling for at least three extended runs in The Park Theatre of Boston.

In the same mail the company reports the receipt of a contract from its Washington Branch signed by Moore's Rialto Theatre.

At the same time the company's New York Branch submitted a contract for the entire 1924-25 group of subjects to be played by The Broadway Theatre of Astoria.

Give them a chance and Shoulder Reports will work wonders for you. See page 370.

Scene from "Behold This Woman," a Vitagraph release.

Speed King in Film

One of the features in "Racing for Life," second Perfection Production featuring Eva Novak and William Fairbanks, is a thrilling automobile race in which Ralph De Palma, veteran speed king, participates.

Release "Battling Fool"

"The Battling Fool," first Perfection Production featuring Eva Novak and William Fairbanks, has been released this week and exhibited in Loew motion picture houses in Greater New York. The next Perfection picture, "Racing for Life," is already in the cutting room, while "A Fight For Honor," third in the series, is also in preparation.

Buys Back Rights

I. E. Chadwick, President of Chadwick Pictures Corporation announces that in order to carry out the contract with First National, who are distributing the Larry Semon feature "The Girl in The Limousine" throughout the world, his organization has repurchased from Simmonds-Kann Enterprises, Inc., the foreign rights to that production.

Scene from "The Truth About Women," a Banner production with Ho pe Hampton, Lowell Sherman, David Powell and Mary Thurman. The picture was directed by Burton King.

John E. Storey Honored at Pathe Testimonial Luncheon

PATHE'S "Storey Pennant Race," a three months' sales campaign held in honor of John E. Storey, ended in a blaze of glory on Friday of this week with a luncheon tendered to the general sales manager by over fifty members of the home office staff. For sixteen weeks every Pathe man has been on his toes and as a result the campaign developed into a whirlwind success much beyond the hopes of even the most optimistic. The winners will be announced August 30.

The luncheon tendered Mr. Storey was very much of a surprise to that individual, as was a beautiful bronze desk set presented at the time and subscribed to by the branch managers, district managers, special representatives and home office department heads. The principal speakers at the luncheon, held at the Lorraine Hotel, were Paul Fuller, president of Pathe Exchange, Inc., and Elmer Pearson, its general manager. John Kyle was toastmaster.

Mr. Fuller and Mr. Pearson were unstinting in their praise of the work done by Mr. Storey in Pathe's most successful sales drive. Mr. Fuller confined his speech to the present and the immediate past, while Mr. Pearson went back to the year 1915, when he gave Mr. Storey his first job in the film industry as a salesman in the Kansas City branch of the old "Big Four." Telegrams were read from E. C. Lynch and B. Benson, chairman of the Board of Directors and vice-president of Pathe, respectively. Arthur S. Kane, president of Associated Exhibitors, was on hand.

Others who attended were M. F. Gibbons, short subject sales manager; S. B. Waite, two-reel comedy sales manager; E. O. Brooks, serial sales manager; Harry Scott, feature sales manager; H. L. Knappen, P. A. Parsons, A. M. Brilant, E. Supple, A. E. Rousseau, E. Cohen, L. S. Diamond, John Humm, F. L. Smith, W. C. Smith, H. Lewis, G. Michaelson, M. Regalado, G. A. Gray, C. J. Fischer, C. A. Brady, R. S. Coyle, S. Machnovitch, Herbert Foster, W. H. Jones, J. T. Richards, B. P. Egan, Ed Hurley; also W. E. Raynor, H. L. Lyons, A. Sawtell, B. Sanford, J. J. Dacey, R. W. Horn, E. T. Carroll, A. Sacks, H. P. Lynton, F. H. Lovejoy, F. H. Vogt, I. Hanover, P. E. Meyer, M. L. Meyer, Wm. E. Marsh and M. Kronacher.

To Make Cartoon Subjects

Earl Hurd has completed arrangements whereby he will produce, for release through Educational Film Exchanges, Inc., a series of thirteen single-reel animated cartoon subjects to be known as the "Pen and Ink Vaudeville" series. The subjects will be released one every four weeks during Educational's 1924-25 season. The first release will make its appearance on the program during the week of August 31.

Each release will present a complete comedy vaudeville bill done in Hurd's inimitable cartoon comedy style. The first subject of the series will be "Boneyard Blues."

McHugh to Play Leads

Jack McHugh, the clever juvenile actor who attracted so much comment on his work in the recent series of Educational-Juvenile Comedies, has been selected to play leads in the new series of these comedies to be released through Educational Film Exchanges, Inc., during the 1924-25 season.

"Midnight Express" Next

Word from the West Coast Studios of C. B. C., is to the effect that "The Midnight Express" will be the feature next on the list of productions after the conclusion of "The Price She Paid," in which Alma Rubens and Frank Mayo are now being featured. "One Glorious Night," fourth of the company's Columbus series, will follow.

Police Chief's Serial Heads Pathe Releases

"INTO THE NET," the Patheserial written by Richard E. Enright, commissioner of police of New York City, with Edna Murphy and Jack Mulhall, starts its first episode on the Pathe program releases for the week beginning August 3. The first episode, in two reels, is entitled "The Shadow of the Web." Directed by George B. Seitz and written from the experiences of the famous police chief, it is considered one of the most thrilling pictures ever made by this veteran director of serials.

The story in its ten episodes has been novelized by Sinclair Gluck, while the continuity is from the pen of Frank Leon Smith. Prominent in the cast are Constance Bennett, Frances Landau, Bradley Barker, Harry Semels and Frank Lackteen.

Pathe Review No. 31 consists of four interesting subjects. The first, "Slaves of the Shuttle," is a picturesque outlay on the rug makers of San Miguel. There follow "The Gem of the Adriatic," a gondola tour of Venice in Pathecolor; "The Adventures of Dick," a call in Canaryland, and "The House of Refuge," the hospice of St. Bernard in the Appenine Alps.

In addition, there are two two-reel comedies. The first is a Stan Laurel comedy, made by Hal Roach and directed by George Jeske, under the title of "Short Kilts." The other is a Mack Sennett comedy featuring Ben Turpin and based on "Romeo and Juliette."

Other subjects set for release are Topics of the Day No. 31, Aesop's Film Fable, "Flying Fever," an animated cartoon comedy and Pathe News No. 64 and 65.

Sign Hartley and Boles

Irving Hartley, formerly news photographer on the staffs of two New York newspapers, and John Boles, whose last stage appearance was in New York in the popular musical comedy, "Little Jessie James," have been signed as members of the Metro-Goldwyn-Mayer stock company, according to an announcement from Louis B. Mayer, vice-president in charge of production.

Launches Series

Harry Garson has established headquarters at the F. B. O. Hollywood studio where he will shortly begin operations with Maurice ("Lefty") Flynn as his star. Garson will produce six outdoor productions for F. B. O., the first of which will begin July 15.

Looking from right to left one would judge that little time is lost in this Vitagraph offering, "Behold This Woman," in which Irene Rich takes an important part.

Critics Praise Broadway "Signal Tower" Opening

HERALDED by a comprehensive advance exploitation, publicity and advertising campaign, "The Signal Tower," Virginia Valli's current Universal-Jewel, opened to almost capacity business at the Mark Strand Theatre, New York City.

Although virtually all the metropolitan critics had seen "The Signal Tower" in the projection room of Universal, every reviewer paid the picture the compliment of "catching" the Jewel again at its Broadway premiere. Excerpts from the highly favorable reviews follow:

The Morning Telegraph said: "'The Signal Tower' will not prove disappointing to those hoping to see a good story well told and intelligently directed. The characters are so ably drawn, the acting so consistently good, and the suspense so adequately maintained, that it is altogether satisfying."

The New York Times says, in part: ".... the narrative is told in such a way as to make it emphatically gripping. In his scenario James O. Spearing dwells carefully on certain details. He gives a lucid idea of the atmosphere and works up to an effective climax."

The World says: "The best all 'round thick chested screen melodrama of the year is on view at the Strand. 'The Signal Tower,' a vigorous human story of railroad life in the mountain forests of the Northwest, held us tense and thrilled when we saw it alone in a small projection room a month ago, and yesterday we saw it again and came away with even more respect for it. It is everything we want in a motion picture drama of this type."

The New York American says: "'The Signal Tower' is like some good, wholesome, plain bread and butter after an orgy of cream puffs and meringue glace. I believe that is one reason I enjoyed the picture so much. I found it very pleasant to learn there are some plain folk in the world."

The New York Evening Journal says: "A magnificently staged railroad wreck, gorgeous scenery, and a well developed plot. There is a thrilling storm, a corking climax, some shooting, and a happy solution to the plot."

The Telegram Mail says: "There are not only melodramatic thrills in 'The Signal Tower,' but there are plenty of human touches that make this the best of the summer films. It certainly is one of the best long films of 1924."

Weiss to Make 10,000 Mile Selling Trip for Artclass

LOUIS WEISS, executive of Weiss Brothers' Artclass Pictures Corporation, is making preparations for an extensive selling trip in the interests of the Weiss Brothers' Artclass product that will take him as far as the Pacific coast and back, with numerous stops en route.

Mr. Weiss will leave New York, August 1, and will cover more than 10,000 miles on his journey. His itinerary will include over 35 cities, among those definitely listed for a visit being Buffalo, N. Y.; Chicago, Ill.; Detroit, Mich.; Toronto, Canada; Kansas City, Mo.; Omaha, Nebraska, Denver, Colorado; St. Paul, Minn.; Seattle, Washington; Portland, Oregon, and San Francisco and Los Angeles, California.

In addition to calling on the various territorial rights purchasers in the different cities mentioned, Mr. Weiss will make a stop-over of several days in Los Angeles, California, for the purpose of conferring with Lester F. Scott, Jr., who is producing the Buddy Roosevelt and Buffalo Bill, Jr. series of westerns in Hollywood, for distribution through Artclass Pictures.

The list of productions controlled by Weiss Brothers' Artclass Pictures Corporation, which Louis Weiss will offer for the inspection of the state right buyers includes, "After Six Days," featuring Moses and the Ten Commandments, The Buddy Roosevelt and Buffalo Bill, Jr. series of westerns; series of 18 single reelers entitled "Tense Moments from Famous Plays and Great Authors," "The Woman Who Believed," six reel dramatic production, and a series of five revised Chas. Hutchison Stunt Features, of five reels each, the latter distributed by Clarion Photoplays, Inc.

Asher Escapes Wreck

Unhurt by Collision of Steamers in Long Island Sound

Harry Asher, vice-president and treasurer of the Grand Asher Distributing Corporation, arrived in New York from his Boston office last week. He was a passenger aboard the liner "Boston" which was rammed by an oil tanker late Monday night in Long Island Sound, an accident in which all those on board the "Boston" had to take to the lifeboats, giving New York and Boston a night of the keenest anxiety.

Mr. Asher and a group of passengers drifted about the sound for many hours during the night before they were picked up by the "Priscilla," one of the steamers that rushed to the rescue. The accident was caused by a thick fog.

Mr. Asher will remain in New York for several days to complete plans for the list of productions that Grand-Asher will release to the independent market this coming season.

Cast Now Complete

The final cast for "The Breath of Scandal," the first Preferred Picture for release by B. P. Schulberg Productions, Inc., is complete. The players chosen for this Gasnier production of Edwin Balmer's novel are Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Phyllis Haver, Jack Mulhall, Myrtle Stedman, Frank Leigh and Charles Clary. The screen version of the story has been written by Eve Unsell.

Chadwick on Coast

I. E. Chadwick, president of Chadwick Pictures Corporation, has arrived in Hollywood where he will at once start production on "The Tom Boy" and "Sunshine of Paradise Alley," the next two of the Chadwick Nine which he is distributing on the Franchise Plan through Independent Exchanges.

Scenes from "Tess of the D'Urbervilles," a Metro-Goldwyn release.

To Aid the Red Cross

Picture Theatres to Further Eighth Annual Roll Call

Picture theatres will be one of the most important assets of the American Red Cross during the Eighth Annual Roll Call, which will be held from Armistice Day, November 11, to Thanksgiving, November 27. Fifteen thousand theatre owners, meeting in Boston last summer for the annual convention of the M. P. T. O. A., pledged their support in a resolution unanimously adopted.

With daily audiences estimated at 15,000,000, the importance of the pledge of co-operation on the part of the theatre owners in advertising the Red Cross cannot be overestimated.

It is a part of the campaign to make picture theatres take their stand along with the press of the United States as definitely committed to the advancement of the public welfare. The association has placed its support with the Post Office Department in helping to educate the people as to the proper means of utilizing the postal service. Co-operating also with the War Department, it promotes the advancement of the Citizens Military Training Camp.

Editing "His Hour"

King Vidor has finally brought to completion Elinor Glyn's big production of "His Hour," for Metro-Goldwyn-Mayer, and with Mrs. Glyn is now busy in the cutting room editing the picture for early fall releases. Aileen Pringle, who played the leading feminine role, has accordingly closed up her make-up box and hied herself away for a brief vacation, while John Gilbert, who played opposite her, has moved over to Victor Seastrom's set to begin a part in the star cast of the Andreyev play, "He Who Gets Slapped."

Weiss Bros. Report Numerous Sales for Buddy Roosevelts

TERRITORIAL franchises for the series of eight Buddy Roosevelt westerns are going rapidly, according to Weiss Brothers' Artclass Pictures Corporation which control the distribution of the new series.

Three of the Buddy Roosevelts have already been completed—"Rough Ridin'" and "Battling Buddy," the third being untitled as yet. Each of the series is five reels in length. Approved Pictures Corporation of which Lester F. Scott, Jr., is the executive head, is producing the Buddy Roosevelts in Hollywood. The initial release "Rough Ridin'" is scheduled for August 15th.

Purchasers of franchise rights on the Buddy Roosevelts to date include the following: Skirboll Gold Seal Productions, 507 Film Bldg., Cleveland, Ohio, (Ohio and Kentucky); Progress Pictures Co. (Frank Zambreno), 808 South Wabash Ave., Chicago, Illinois, (Indiana, Wisconsin and Northern Illinois); Beacon Films, Inc., 454 Stuart St., Boston, Mass., (New England States); 20th Century Film Co., 256 North 13th St., Phila., Pa., (Eastern Pennsylvania and Southern New Jersey); Kerman Films, Inc., 729 Seventh Ave., N. Y. C., (New York and Northern New Jersey); Enterprise Distributing Corporation, 87 Walton St., Atlanta, Ga., (Georgia, Florida, Alabama, Tennessee, North and South Carolina); Enterprise Distributing Corp., 1000 Perdido St., New Orleans, Louisiana, (Mississippi and Louisiana); Specialty Film Corporation, 1914 Main St., Dallas, Texas, (Texas, Oklahoma and Arkansas); R. G. Hill Enterprises, Inc., 1010 Forbes St., Pittsburgh, Pa., (Western Pennsylvania and West Virginia).

Gloria Swanson Will Produce "Madame Sans-Gene" in Paris

GLORIA SWANSON, who arrives today on the Leviathan, will return to Paris in September to produce "Madame Sans-Gene," according to an announcement made yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who returned on the Paris, Saturday, after having spent several weeks studying film production conditions in England and France.

"Our decision to make this famous production in France, in the very scenes where the story is laid," said Mr. Lasky, "is a result of the great enthusiasm I found in Europe for American motion pictures. Miss Swanson and our other big American stars are just as popular in Paris and London as they are in New York, and even our minor players are as well known to the public as in this country.

"The production of 'Madame Sans-Gene' in Paris is an example of a broader production policy which we purpose to inaugurate. It is our intention to produce pictures in the principal capitals of Europe, and next Fall we shall send one of our most popular Paramount stars to London for the production of a picture in our studio at Islington.

"In the production of 'Madame Sans-Gene' we shall use the historic buildings and scenes associated with Napoleon Bonaparte, one of the leading characters in the play.

"We have been assured that the Administration des Beaux Arts will place at our disposal such historic places as the rooms and gardens of Fontainebleau, the Tuileries, Malmaison, etc. The War Ministry also will let us use the military uniform of the period as well as all the historic documents which we might need."

Eddie Lyons in "Her Other Husband," a new Arrow-Eddie Lyons comedy special.

Prints of Specials Here

Finished prints of "The Painted Lady" and "Hearts of Oak," two Fox specials for 1924-25, have arrived at the eastern headquarters of Fox Film Corporation from the Hollywood studios. Both productions are pronounced high calibre pictures by the selected few who have been permitted to witness previews.

Fox Comedy Releases

Fox Film Corporation announces the release dates of six new comedies, three Imperials and three of the Sunshine brand. The Imperial Comedies and release dates are "Sweet Papa," August 17; "The Pinhead," with Clyde Cook, August 31; "Blows and Dynamite," Sept. 14. The Sunshine releases are: "Stretching the Truth," August 24; "Unreal News Reel No. 4," Sept. 7; "The Diving Fool," Sept. 21.

C. C. Burr Finds Outlook for Independents Truly Promising

"NEVER before in the history of state right production have there been so many unusually big productions planned for the independent market," is the opinion of C. C. Burr, general manager of East Coast Films, Incorporated. The programs lined up for fall release by the various independent producing units and the eagerness with which the more prominent exchanges are contracting for this output augurs well for the independent market in general. This situation, according to Mr. Burr, has been a long time coming to fruition, and independent producers are beginning to breathe more freely.

At the beginning of 1924 the outlook seemed dark for those independent producers who were investing large sums in pictures in an effort to cope with the better national product on the market. At that time, state-right exchangemen were sitting tight and buying very little product, with the result that many independent producers were forced to curtail production. Despite this condition, producers who had faith in the saleability of their product, continued to carry on with their schedules. In many instances, production costs mounted higher than the limit originally set, with the result that producers who had already disposed of the majority of the territory on a franchise basis felt that they would be pushed to the wall unless the exchanges were willing to accept an increase over and above the original purchase price contracted for. Exchanges, realizing the acuteness of the situation and satisfied that the productions in question were really made on a larger scale than originally planned, accepted the increase to their everlasting credit.

In the particular case of "The Speed Spook" which has just been completed with Johnny Hines in the feature role, the picture, among other territories had been sold to Sam Zierler, of Commonwealth Film Exchange, for New York, and to Ben Amsterdam of Masterpiece Film Attractions for Eastern Pennsylvania and Southern New Jersey. Despite the fact that contracts had been closed for these territories before the picture really started, both Zierler and Amsterdam accepted an increase approximating 50 per cent. above the original purchase price."

Producer Burr spared neither time nor money in making "The Speed Spook," what he believes to be the best feature vehicle Johnny Hines has ever had, and according to those who have seen the rush prints, his belief is more than justified. "In 'The Speed Spook,' declared Mr. Burr, "Johnny Hines has without question outdone his former successes, and I look forward confidently to a corroboration of this statement by exchanges, exhibitors, and critics when the picture is released.

More money and time has been spent on "The Speed Spook" than on any other of the features produced by our company, and when such pictures as 'I Am the Law,' 'Sure-Fire Flint,' 'Luck,' and 'Youth For Sale' are included in this statement, it is reasonable to assume that 'The Speed Spook' must possess a story and cast of unusual proportions to be classed, in my opinion, as even bigger and better than these unusual successes above-mentioned."

Supporting Hines in "The Speed Spook" are Edmund Breese, Faire Binney, Warner Richmond and Frank Losee. Raymond S. Harris wrote the continuity from the story by William Wallace Cooke, Charles Hines directed it, Ralph Spence wrote the titles. The picture will probably be released not later than August 15.

To Reopen Keith Houses

Following its long run at the Cameo Theatre, Harold Lloyd's latest Pathe production, "Girl Shy," will reopen eighteen B. F. Keith theatres that have been closed for the summer.

The United Booking Office bookings will start over the circuit at the beginning of the regular season September first and will play each of the theatres that run a combination of vaudeville and feature length pictures.

Smashing Exploitation Aids "Captain January"

WITH that dash which is characteristic of them in exploiting their stars, Sol and Irving Lesser and Mike Rosenberg of Principal Pictures Corporation are reaping big rewards on Baby Peggy in "Captain January." The phenomenal success of this picture is undoubtedly due in a large measure to the smashing exploitation, advertising and publicity campaigns conducted in its behalf. After signing Baby Peggy, the Lessers proceeded to make her famous, just as they did Jackie Coogan, and just as they added to Harold Bell Wright's fame.

First, Baby Peggy was brought east for a triumphal tour of the large cities, beginning with New York, in time for the Mark Strand world's premiere of "Captain January"; thence to Philadelphia for the Palace Theatre opening; to Pittsburgh for the Grand Opera House opening; to Atlantic City for the Bijou opening; to Detroit for the Madison Theatre opening; Omaha for the Strand Theatre opening; Des Moines for the Des Moines Theatre opening, and Kansas City for the Main Street Theatre opening. The Lessers arranged Baby Peggy's itinerary well in advance and saw to it that she was subjected to no undue strain in the way of personal appearances or meeting crowds without proper protection.

The New York City campaign for "Captain January" went off like clockwork. One of its big features was Baby Peggy's appearance at the Democratic National Convention resulted in her name breaking on the front page in newspapers all over the country in their accounts of the Al Smith demonstration. These stories were sent out by special correspondents at the convention and by the Associated and United Press and the N. E. A.

Baby Peggy's other stunts in New York were to speed the transcontinental aeroplane mail carrier on its first trip to the Coast; to visit the battleship Colorado at the Brooklyn Navy Yard; visit the U. S. S. Richmond, flagship of Uncle Sam's light cruiser fleet, where she had luncheon with Mayor Hylan and Admiral Magruder; to present a cup to the winner of the parachute leaping contest on Staten Island; to take dancing lessons of Gloria Gould Bishop, daughter of George Jay Gould, afterward being the guest of honor at a tea given in the Gould home at which members of the "400" were present.

Luncheon given to West Coast Theatre Managers Association by Albert E. Smith, president of Vitagraph, at the Alexandria Hotel, Los Ang les, on July 8.

Completed

Shooting on "American Manners," the first Carlos production for F. B. O., starring Richard Talmadge, stunt man and daredevil of the screen, was completed this week. The story is adapted from an original by Frank Howard Clark.

Cast Completed

"Chalk Marks," reported as Frank Woods' greatest story, was put into production this week at the Peninsula Studios in San Mateo, Cal., under the direction of John G. Adolfi, with Mr. Woods in personal supervision of the work. The principal roles are being filled by Marguerite. Snow, Ramsay Wallace, Lydia Knott and Bert Rex.

Steffes Starts Drive Against Non-Theatricals in Minnesota

Plans to enlist the support of every community in the Northwest in the battle against non-theatricals and to persuade exchanges not to sell films to such competition are disclosed by W. A. Steffes, president of the Northwest exhibitor unit. Letters appealing to the civic pride of every mayor, city council and representative business man of the hundreds of communities throughout Minnesota, North and South Dakota will be placed in the mails within the next few days.

"It is going to be a battle in which all the legitimate exhibitors throughout the Northwest will take part," Mr. Steffes said. "I look for a real fight."

A sales letter addressed to scores of communities throughout Minnesota and the Dakotas by the Community Amusement Association of Minneapolis caused Mr. Steffes to take the new action. The letter has been circulated under the signature of W. R. Frank and appeals to the communities to join in the free show movement.

"The Community Amusement Association, Inc., is in a position to offer your city an outdoor moving picture show free of charge for the remaining summer months," the letter reads. "We are operating in approximately 200 towns to the advantage of merchants in these towns. We operate in circuits of six towns to the circuit, and having a few that are not complete, we wish to offer to your town an advertising proposition for the remaining summer months that you will appreciate.

"We are particular of the type of town we go into and will not put this into towns that are 'flat tires.' We want only the towns that are interested in building up the business of their towns and competing against mail order houses. If you are interested in this proposition, present it to some of your leading business men and drop us a line and we will go into further detail on the proposition."

Exchangemen in Minneapolis will be notified, according to Mr. Steffes, to stop selling pictures to non-theatricals at once or take the consequences of "100 per cent opposition" on the part of the organized exhibitors. A meeting of the board of directors of the Northwest exhibitor unit has been called. At this meeting plans for the fight against non-treatricals will be worked out. Mr. Steffes also plans to place the matter before the Allied States organization at the next meeting, which will be held in Kansas City.

Plans for open-air shows in the ball park at Watertown, S. D., have been abandoned following Mr. Steffes' protest. Famous Players are reported to have cancelled the Watertown contract of Legeros Brothers and A. Lokke.

Non-theatrical competition will not be served by Warner Brothers, J. F. Cubberly, manager of F. & R. Film Company, announced this week. This means that summer resorts at Northern Minnesota lakes and community clubs in the smaller towns will not show Warner pictures in competition with legitimate exhibitors.

F. J. La Qua is going to satisfy the demand for motion pictures of several small North Dakota towns. He has arranged a circuit and will present weekly shows. Mr. La Qua will serve the following towns: Great Bend, Mantador, Cayuga, Rutland, Geneseo, De LaMere, New Effington and Hammer, N. D.

Carnival companies and other outdoor attractions have failed to cause exhibitors any serious concern in Minnesota and the Dakotas so far this season. Unsensonable weather has killed the business for outdoor attractions and helped the exhibitors.. The summer so far has been unusually cool.

O. J. Trimble and Earl Smith are building a $20,000 house at Devil's Lake, N. D., which will seat 500. It will open about September 1 and is named the State.

Defective wiring in the projection room of the Astor Theatre at Brooklyn, Minn., recently caused a fire which did slight damage to the house. The theatre, owned by C. A. Remington, was gutted by fire two years ago.

William Emmons has opened a theatre at Alden, Minn.

William R. White, formerly of Minneapolis, has taken over the management of the Savoy Theatre at New Prague, Minn. J. H. Bowman owns the house.

Los Angeles

Co-operating in the general campaign to conserve electrical power during the present water shortage, Los Angeles theatres have reached an agreement among themselves to discontinue the use of ornamental lighting. Steps taken by the theatre owners to reduce their consumption of power were in line with conservation measures applied by the street and interurban railways and all other power consumers throughout Southern California.

A group of Los Angeles theatre managers were present at the Hollywood Egyptian Theatre on the opening night of "The Thief of Bagdad" to personally congratulate Sid Grauman on securing this masterpiece and on the wonderful presentation it was given. The prologue is said to be one of the most gorgeous ever given in connection with any picture.

DORIS KENYON
Who has been engaged by First National for featured roles.

Wisconsin

Despite unusually cool weather during June and the beginning of July, approximately seventy-five theatres in the state have closed, while many others are running on reduced schedule, according to a survey made by the Motion Picture Theatre Owners of Wisconsin. While this number is not greatly in excess of closings in previous summers, officials of the organization are somewhat at a loss to account for so many dark houses because the weather has remained favorable for such a long period.

Virtually every city in the state that in normal times has two or three theatres now boasts only one that is operating, the survey shows. In Milwaukee, several downtown houses are doing fairly well while the rest are in a slump. Most of the outskirt houses are complaining of the summer slackness despite the cool season.

Still doing a fair business despite the arrival of real summer temperatures, D. W. Griffith's "America" has entered upon its fifth consecutive week at the Garrick Theatre in Milwaukee, threatening all records for continuous showing of a movie in the city. Strange to say, in the face of warmer weather, business during the fourth week was better than during the third.

Eric Karle, of the Garrick, has announced his intention of keeping the film as long as patronage continues to bring a profit, after which it is expected the house will close for renovation in anticipation of the regular stock season. Admission prices range from 35 cents to $1.

Courage Rewarded

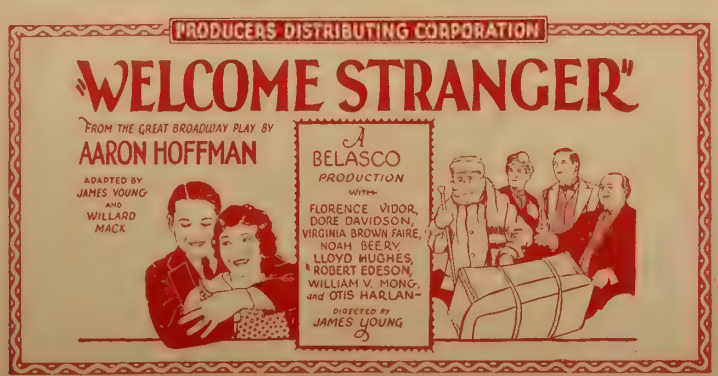
"Four years' battling against business depression with their backs against the wall has not entirely discouraged North Dakota exhibitors and today they are business optimists."

W. A. Steffes, president of the Northwest exhibitor unit, brought that word back to Minneapolis after a tour of 100 North Dakota towns during the last few weeks.

"Prospects of bumper crops has had a stimulating effect on the North Dakota exhibitors," Mr. Steffes said. "After sticking to their posts during four years of terrible business they still can smile and expect to cash in on the agricultural boom during the coming season."

Mr. Steffes characterized the fortutude of the North Dakota exhibitors as "food for thought by all exhibitors who think business is bad."

For Release in September—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"WELCOME STRANGER"
FROM THE GREAT BROADWAY PLAY BY
AARON HOFFMAN
ADAPTED BY JAMES YOUNG AND WILLARD MACK
A BELASCO PRODUCTION
WITH
FLORENCE VIDOR, DORE DAVIDSON, VIRGINIA BROWN FAIRE, NOAH BEERY, LLOYD HUGHES, ROBERT EDESON, WILLIAM V. MONG, and OTIS HARLAN
DIRECTED BY JAMES YOUNG

Scenes from "The Legend of Hollywood" with Percy Marmont and Zasu Pitts. It is a Renaud Hoffman production released through Producers' Distributing Corporation.

Bandits Get Day's Receipts in Hold-up of Louisville Strand

Bandits lifted $1,100 from Robert Drury, treasurer of the Strand Amusement Company, Louisville, and Charles W. Metz, usher, in a daring hold-up on the night of July 4, at 10:15 o'clock, as they were on their way to the Seelbach Hotel to place the day's receipts in a safe.

The two men had just left the theatre, when at the entrance between buildings, which leads to the stage entrance and to a connecting alley, two guns were turned on them and a pair of bandits ordered the men to drop the satchel. Drury thought it was a joke until a gun was shoved against his heart and a sharper command given.

This theatre is in the heart of the retail section, directly across the street from the post office and customs house, where the streets are crowded at that time of evening as a rule. The men showed plenty of daring in staging the hold-up. They ordered the theatre employes back into the lobby, grabbed the bag and fled through the entrance, vaulting a low rail to the alley and making a fadeaway through some of the connecting alleys. The two bandits didn't even take the trouble to mask, in spite of the glaring lights from the theatre and an illuminated show window at the spot. In fact, the street at that point is almost floodlighted, due to the theatre, street and two or three large electric advertising signs on nearby buildings.

Fred Dolle, head of the company, stated that the house carried messenger insurance.

Abnormally cool weather for July, which makes it necessary for coats and sweaters in the evening for comfort, along with closed doors, has resulted in early July show business being extremely good in Louisville, at the expense of outdoor amusements. Local picture houses are playing to good crowds at night in most instances, although afternoon business has not been especially rushing, even on Sundays.

The Henderson Theatre Company, Henderson, capital $66,000, has been chartered by Louis Hayes, Thomas Baskett and Lee Baskett.

The Strand Theatre on the afternoon of July 3, at a special matinee of pictures and vaudeville, offered admission to all children who brought two pairs of old shoes to the theatre, these shoes being asked as an aid to a movement of the Louisville Shoe Dealers Club in a campaign to raise two carloads of old shoes for Near East Relief Work. At the theatre and at every shoe store in downtown section barrels were placed to receive the donations of old shoes. Local shoe stores and manufacturers donated quantities of new shoes or shop-worn stock to the cause, the shoemen alone donating over 1,500 pairs of shoes, of which Col. Fred Levy donated 150 pairs.

Iowa Permits Adventist to Operate Theatre on Sunday

Can a theatre owner exhibit on Sunday in states where the law is against it, if he joins the Seven Day Adventists church? Strange question, yet truth is stranger than fiction, and the case of Thomas Crawford, owner of the Strand at Griswold, Ia., proves it. Crawford was arrested on a state charge of operating his theatre on Sunday. The court refused to convict him because he showed that as a member of the Seventh Day Adventists church he was observing his Sunday from 6 p. m. Friday to 6 p. m. Saturday and was keeping his house closed during that time. The "Blue Law" crowd is much disturbed, and there is talk of taking the case to the higher courts for final determination.

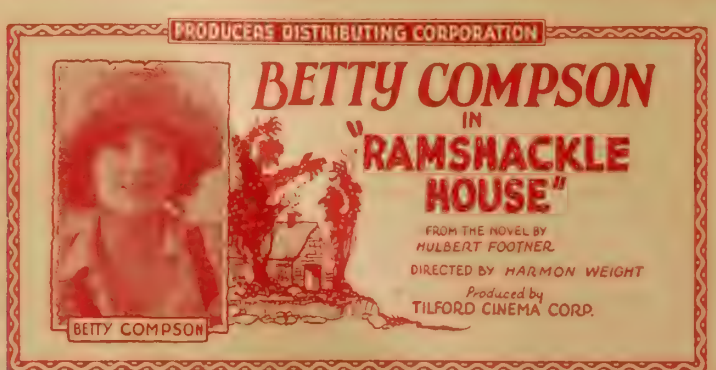
The Hostettler Amusement Co. has taken over the Palm Theatre at Hastings, Neb.

Feldhan's Theatre at Galva, Ia., has closed for the summer.

C. E. Johnson, formerly operating the Danbury Theatre at Danbury, Ia., will again take possession of that house in August.

A. M. Leitch has bought the Strand Theatre at Milford, Ia., which he formerly owned. Bert Howell has been operating it.

For Release in September—Now Booking



Scene from the Metro-Goldwyn release "Tess of the D'Urbervilles."

Scenes from Samuel Goldwyn's and George Fitzmaurice's production, "Tarnish," from Gilbert Emery's stage success. Released through First National.

George C. Wharton Managing Majestic, Springfield, Ill.

George C. Wharton, for many years connected with the Associated Press here and for the last two years manager of the Olympic Theatre, has been made manager of the Majestic Theatre at Springfield, Ill. George has many friends in the business who wish him all kinds of success in his new location.

Clyde Jones has taken over the Palace Theatre at Exira from H. A. Northrup and will improve the house.

Gordon Cowie of the Washington Amusement Company, which owns the leasehold on Washington street near State that was formerly held by the Ascher interests for the site of a new picture theatre, is negotiating with eastern interests to build a new house on the site which will cost in excess of $1,000,000.

Lester Forney has opened the Cozy Theatre at Sidney and reports good business for the opening week.

The B. and K. Midwest Theatres Circuit here have appointed Ben Fish manager of the Majestic and Wilson theatres at Beloit and will improve the programs of the houses.

The new Strand Theatre at Davenport has been opened by the Boston and Miller circuit and the new house is doing a good business.

The Milford Theatre Building at 3311 North Crawford avenue has been sold by Bert Schrieber to Alex W. Hannah for $335,000, subject to $226,000. The Milford is a 1,200-seat house of modern construction and has one of the best locations in that part of the city.

Ben Prince, manager of the new Washington Square Theatre at Quincy, Ill., has changed the policy of the house from weekly runs of pictures to twice a week change of films. The vaudeville will run throughout the week. The new house is doing a good business.

A new picture theatre is being constructed by Mrs. Ella Cleveland at Belmond, Iowa.

Mrs. Bert McKean has taken over the Lyric Theatre at Jewell, Iowa, and this house will be added to the bookings of the Calson Theatre at Glidden.

Peter Pinkleman and Bert Corey, who operate a chain of theatres at Quincy, Ill., will close the Gem and Savoy theatres and devote most of their time to the management of the new Washington Square Theatre, recently opened by their circuit. The Gem and Savoy are among the pioneer theatres of the Gem City. The buildings will be used for commercial purposes as soon as they are remodeled.

This Ohio Man's Business Picked Up, Thanks to Thief

Manager Vail of the Strand Theatre, Middletown, Ohio, says he can vouch for the fact that at least a few persons' business is "picking up." Thieves entered the theatre building through the coal chute, picked up the office safe, and carried it into an alley 200 yards away. They abandoned their efforts, however, when they failed to pry the safe open.

Permits to operate picture theatres at Lorain, Ohio, were refused three managers recently. Mayor George Hoffman, in turning down the permits, made the statement: "The people of Lorain do not want to go to moving picture shows at a time like the present. We have our minds on other matters beside pictures just now."

I. Libson, general manager of the first-run down-town theatres in Greater Cincinnati, announces that Jackie Coogan will make a personal appearance, probably at Libson's Capitol Theatre, on August 9, in the interest of the American Near East Relief Committee.

Edward Keen is making extensive repairs to his Criterion Theatre at Oxford, Ohio, the house having been considerably damaged by the recent fire which destroyed the K. of P. building in that town.

Akron, Ohio, managers donated one-half of their receipts for one day recently to aid the Lorain, Ohio, sufferers. Hamilton, Ohio, exhibitors donated 10 per cent. of their gross for one day for the same cause.

Harry Turburg, treasurer of the Palace Theatre, Hamilton, Ohio, skidded off the road when out in his Buick sedan recently. The occupants of the car, consisting of Turburg, his wife and son, were considerably shaken up, and Mrs. Turburg received some cuts on the hand. The machine was quite badly damaged.

Coshocton, Ohio, reports that Chicos Brothers will erect a $70,000 theatre in that city, plans already having been developed. At East Palestine, Ohio, Thomas Moore is taking bids for a new $10,000 theatre, while Joseph Volas of Wheeling, W. Va., advises that he is ready to receive bids on a new house to be erected at Bellaire, Ohio.

Percy Marmont and Zasu Pitts in "The Legend of Hollywood." Released through Producers Distributing Corporation.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"CHALK MARKS"

With MARGUERITE SNOW ~ JUNE ELVIDGE ~ REX LEASE and RAMSAY WALLACE

A FRANK E. WOODS Production

THE MOST STRIKING IDEA AND ORIGINAL STORY IN MOTION PICTURE HISTORY ~

DIRECTED BY JOHN G. ADOLFI

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GIRL I LOVED. (7,100 feet). Star, Charles Ray. We should not have bought this one. This type of story did not please our audience at all. Photography was excellent and that's all. We did not take in enough to pay expenses. Tone good. Poor attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SIXTH COMMANDMENT. Star cast. A mixture of everything. Pretty fair program six-reeler, I'd call it. Advertising failed to arrive, so can't judge pulling power. Tone okay. Sunday, yes. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SPITFIRE. (7 reels). Star cast. A good show. Story of stage life. Several well-known stars in the cast and has a story to tell. Well directed. Tone okay. Possibly suitable for Sunday. Pretty good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. An excellent program picture. The comedy element in this feature brought many hearty laughs from our audience. The two kids were good in this show. Print was not in the best of shape. Tone good. Fair attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. A sparkling comedy-drama that went well with our patrons. A melodramatic finish that brought the youngsters to their feet. Tone good. Sunday, yes. Audience appeal, ninety-five per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. This title was well suited for the picture. It was boosted to me and fell like a bubble. Keep away from it. Not suitable for Sunday. Audience appeal, none. Best class, town of 2,500. Admission 5-10-15-20. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

FORGOTTEN WIFE. Star, Madge Bellamy. Very good. Pleased everyone. Well liked. Tone good. Audience appeal very good. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

GIRL OF THE LIMBERLOST. Star cast. Good picture. Above the average. Fair business but not picture's fault. Weather too hot. Tone very good. Audience appeal good. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

IF I WERE QUEEN. Star, Ethel Clayton. A very poor picture. No draw at all. Poor audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. An extra good western program feature. Not a special but worth rental asked. Western houses can't go wrong on this one. Tone good. Sunday, no. Audience appeal, eighty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PHANTOM JUSTICE. (6,238 feet). Star, Estelle Taylor. A dandy crook story with a surprise ending. Good entertainment. Tone good. Not suitable for Sunday. Good attendance. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Say, fellows, let's all write Fred and tell him how much we like him and have him stick to five-reelers and don't sock us next season. Tone fine. Sunday, yes. Big attendance. George L. Satterwhite, Empress Theatre, Webb City, Missouri.

UNKNOWN PURPLE. (6,950 feet). Star cast. Very well liked by the audience. Tone good. Sunday, yes. Good attendance. Working class, city of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (310 seats), Grand Island, Nebraska.

UNKNOWN PURPLE. Star cast. Good picture but no business. Well liked by the few people who saw it. Tone good. Good audience appeal. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

UNTAMED YOUTH. (5 reels). Star cast. A pretty fair picture; nothing to rave about, but a nice little story and some action, with a good cast. Sunday, yes. Good attendance. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

First National

AGE OF DESIRE. (5,124 feet). Star cast. What I consider one nice little picture. Not a special with big scenes, etc., but a drama of home life. Beautifully acted, which teaches a wonderful lesson. Don't be afraid of it. Tone okay. Sunday, yes. It should appeal to lovers of good, straight dramas. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. A failure here. Did not hear one favorable comment. My loss on this on Friday and Saturday was sixty-six dollars. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BOY OF MINE. (7 reels). Star, Ben Alexander. They don't make them much better. Pleased my bunch immensely. A special. Tone great. Sunday, yes. Good attendance. Town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (250 seats), Callaway, Nebraska.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Not as good as "Daddy." Lacks the story. Jackie is the lemonade kid in the circus probably because his uncle's name was "Lem." Tone okay. Sunday, yes. Audience appeal, pulled good crowd. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

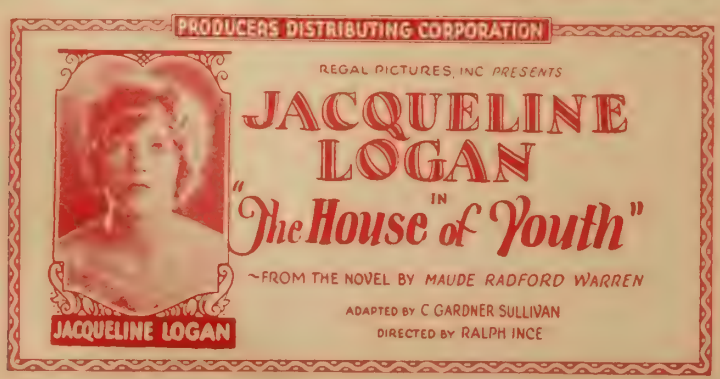
DADDY. (5,738 feet). Star, Jackie Coogan. Very good picture. Rather sad but they will like it. Tone okay. Sunday, fine. Audience appeal one hundred per cent. Small town class, town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Pleased all who came but flopped at the gate. When will the producers learn that costume stuff is positively not wanted? We have never done anything with a costume picture and have ceased to hope that we ever will. Please dress 'em in modern garb. Tone okay. Sunday, yes. Audience appeal good. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. A very good costume picture but my audience would rather see him in his usual role. This picture seems rather long and dragged out. Moral tone okay. Sunday, yes. Appeals to fans who like costume pictures. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GALLOPING FISH. (6 reels). Star, Sydney Chaplin. Picture very humorous but rather silly in places. Acting wonderful. Kept audience in uproar. Supported by Louise Fazenda and Ford Sterling. Hardly suitable for Sunday. Fair attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

For Release in September—Now Booking



GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. A very intelligent adaption of the Belasco play that did not please all due to the fact that we have many patrons who cannot countenance a western play. Registered but mildly at the box office. Tone all right. Sunday, yes. Audience appeal, average. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. A very good comedy drama of the race track variety. The amusing scenes kept the house in an uproar continually. Supporting cast is excellent. It is sure to please your patrons. If you can buy it reasonably, get it. Used slide, boards and mailing list to draw good attendance. Print fair. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. Very good. I ran this as a special, and while the attendance was poor, I don't blame the picture as the dry weather has made business very bad for me. Tone fair. Sunday, yes. Audience appeal good. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. Story exceptionally good. Cast exceptionally good. Star excellent. Acting wonderful, like all Corinne Griffith and Conway Tearle pictures. Audience well pleased. Sunday, yes. Very good attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PENROD AND SAM. (6,275 feet). Star cast. This is a very good picture and pleased most of my patrons. Tone clean. Sunday, yes. Best class, town of 2,500. Admission 5-10-15-20. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. A very good picture that pleased fully ninety per cent. Outside competition prevented any box office receipts, but those who saw it liked it. A very pleasing attraction. Tone akoy. Sunday, yes. High audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SCARLET LILY. (6 reels). Star, Katherine MacDonald. Very good picture. Patrons all well pleased. Tone good. Sunday, yes. Best class, town of 2,500. Admission 5-10, 15-20. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. There never was but one real Sheik picture, and after a dozen imitations had sickened the public forever of seeing the Sahara Desert, along comes our Norma in this super-Sahara spectacle. Not suitable for Sunday. Light attendance. Skilled mechanics, town of 8,500. Admission 10-20. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. "Son of the Sahara" has some beautiful scenes and wonderful settings, but it is only a fair box office attraction, the story being similar to "The Sheik." Silverman's Strand Theatre, Altoona, Pennsylvania.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. A very nice picture. A good drawing card. No business as season not open yet. Tone good. Sunday, yes. Poor attendance. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Best picture for long time. Took well with people. Sunday, yes. Audience liked it. S. A. Hayman, Lyda Theatre (310 seats), Grand Island, Nebraska.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. A good drama that pleased our audience. Well acted and interesting. Splendid supporting cast. Tone good. Sunday, yes. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

WANDERING DAUGHTERS. Star cast. Just a program picture. Paid for two days and played it one. One day is enough for nearly all pictures for a small town like this. Have had to play a number of two-day pictures but one day after paying for two. No more of this. Tone good. Sunday, yes. Poor attendance. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

Between Ourselves

A get-together place where we can talk things over

NEWS REELS.

Folks, two good letters have come in on that subject.

The first is from a good brother who wants to know what you think of the value to him of the news reel as part of his program. Write in and give him the dope on how the news reel goes with your audience—small towns especially.

The second letter opens a matter for discussion, and I would like to see you come in with your ideas—all of you!

What do you think pleases your crowd, in the news reel? Anything ought to be left out? Anything to be added to make 'em better?

YOU KNOW. The producer will be glad to learn your ideas; and the other readers of this dependable tip department will find your discussion a thing of real help and interest.

WRITE ME A LETTER. COME ON.

VAN.

WANTERS. (6,871 feet). Star, Marie Prevost. Only a fair program offering with an old familiar theme but well acted and fairly interesting. Tone okay. Sunday, yes. Appeals to higher class audience. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. A very good picture that will please the masses. Has some good comedy and should please anywhere. Tone okay. Sunday, yes. Good attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WHY MEN LEAVE HOME. (8 reels). Star cast. Gave satisfaction to most but brought some criticism for being rather daring. Tone fair. Sunday, no. Fair attendance. Mixed class, city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

Fox

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. A good western that should please everywhere. Tone okay. Sunday, yes. Fair attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Many more like this and Bill Fox will be looking around for someone to take Tom Mix's place as the old boy took some awful chances in this one. Would advise Mix to do less dangerous stunts if he wants to die of old age. This picture is of the old time Mix type, without any foolishness, and it brought down the house. Book it, boys; boost it, and when the crowd files out you need not be afraid to look 'em straight in the eye. Has strong audience appeal. Attendance, one hundred per cent. Tone good. General class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EXILES. (5 reels). Star, John Gilbert. Good star, passable story. Action will get by with none too critical audience. Tone okay. Sunday, yes. Fair attendance. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

GENTLE JULIA. (5,837 feet). Star, Bessie Love. Very gentle story. Guaranteed not to excite anyone. Fox should make more like this one but limit their showing to Japan. Sunday, yes. Audience appeal, none. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

GOVERNOR'S LADY. (7,669 feet). Star cast. This Fox "special" is a good program picture. Several reels too long for our crowd. It has the stuff in it, however, and it pleased fairly well. Cast is mediocre with exception of Jane Grey, whose fine acting holds the interest. Not worth advance in prices. Tone, good. Sunday, yes. Fair attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

GUN FIGHTER. (5 reels). Star, William Farnum. A very good and lively western. Well acted and not overdrawn. Very much liked. Tone, good. Sunday, yes. Very good attendance. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

JUST TONY. (5,233 feet). Star, Tom Mix. An excellent production in every sense. Will go in any house. Tone, okay. Sunday, yes. Attendance, S. R. O. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

KENTUCKY DAYS. Star, Dustin Farnum. Good program picture. Tone, good. Sunday, yes. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

For Release in October—Now Booking

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Dusty not as popular as he used to be. Story pleased them though. Tone, okay. Sunday, yes. Average attendance. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Empire Theatre (1,000 seats), New London, Connecticut.

LONE CHANCE. (4,385 feet). Star, John Gilbert. A good program picture, the usual out of the ordinary plot that Gilbert pictures carry nowadays. Nobody walked out on this one, and some said they thought it Gilbert's best. Tone, doubtful. Average attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LONE CHANCE. (4,835 feet). Star, John Gilbert. The best of the week. Not big, but an honest to goodness picture and a coming actor. I always make some money on Gilbert. Good tone. Sunday, yes. Very good attendance. Factory and agricultural class, town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

MAN'S MATE. (6 reels). Star, John Gilbert. Very good picture, pleased ninety per cent. Draw country and small town class. Admission 10-15. Tone, good. Sunday, yes. Good attendance. Country class, town of 800. J. D. Heinrich, Gem Theatre (250 seats), Pilot Grove, Missouri.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. Good program picture. Tone, good. Sunday, yes. Fair attendance. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. Dramatic type of western that was very pleasing but action was not in evidence enough for some of the "action hounds." Would call this an excellent program picture for the better class of movie patrons. The high flyers in the balcony kicked about hero getting killed in the end. They are not satisfied unless hero wins out. Tone, good. Fair attendance. General class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NET. (7 reels). Star cast. Just a picture with no drawing power. Tone, okay. Not quite suitable for Sunday. Very poor attendance. Skilled mechanics, town of 8,500. Admission 10-20. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevieve Tobin. This one should be labelled, as a burlesque on what a picture should be. I don't dare express myself in writing, the law forbids. Sunday, no. Poor attendance. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Mix has made better ones but it will pull well and will give satisfaction. Good attendance. Small town class, town of 7,500. Arthur D. Smith, Fenwick Theatre, Salem, New Jersey.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. Good. Tone, yes. Sunday, yes. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Just one more of those pictures. Nothing to recommend it but Mix. Too much burleqsue. Tone, okay. Sunday, yes. Fair attendance. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

SHADOW OF THE EAST. (5,874 feet). Star cast. This is a good "sheik picture." Drew well despite the May terrific heat. Our patrons seemed well pleased. Newspapers gave us excellent reviews. Suitable for any theatre. Tone, good. Sunday, yes. Fine attendance. Admission, 25 matinee, 40 night. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

SOFT BOILED. (7,054 feet). Star, Tom Mix. A comedy-drama, nothing to brag about. Pleased about fifty per cent. Print in bad shape. Fox is asking too much money for this for me. Audience didn't like it. Tone, okay. Sunday, yes. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (600 seats), Winsted, Connecticut.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Story laid in China where the picture should be shown. Sunday, no. Audience appeal, none. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. One of Mix's best pictures, pleased one hundred per cent. Drew a good business. Tone, good. Sunday, yes. Good attendance. Empress Theatre, Webb City, Missouri.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. From our audience's view point this was the poorest Tom has turned out in a long while. The girl with him was "razzed," but as we said before we don't know what's wrong with Fox this year. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Rialto Theatre (700 seats), New London, Connecticut.

What Do You Want in News Reels?

"Please don't think me intrusive, but it has occurred to me more than once that in your department of exhibitors' comment, it might be interesting and valuable to devote a little space to news reel comment and criticism.

"I feel that the average exhibitor regards the news reel as an indispensable unit of his program of entertainment. Perhaps he will welcome an opportunity for brief comment—not for the purpose of paying compliments to this or that news weekly, but to suggest what kind of subject, foreign or domestic; sport, politics, travel, babies, nationals, etc., suits him best, or, rather, best pleases his people.

"It might be that such reaction from the minds of exhibitors the country over would be helpful to all news reels."—Edwin C. Hill, Fox Film Corporation.

TRUXTON KING. (5,613 feet). Star cast. A dandy picture. Everybody pleased. Gilbert ought to be put in higher class pictures. Makes fine appearance. Tone, good. Sunday, yes. Good attendance. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

VAGABOND TRAIL. (4,302 feet). Star, Charles "Buck" Jones. A very good picture that will please any audience. Not a big special but a good audience picture. Tone, good. Sunday, yes. Very good attendance. Factory and agricultural class, town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

WEST OF CHICAGO. Star, Charles "Buck" Jones. A fairly well produced semi-western. Pleased majority. Tone, okay. Sunday, yes. Fair attendance. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Ran this one on a double bill. Business fair. Picture pretty good. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Empire Theatre, New London, Connecticut.

Metro-Goldwyn

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star, Lon Chaney. A very good picture and pleased. Something different that will appeal to your audience. Tone, good. Sunday, yes. Good attendance. Educated class, town of 1,706. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

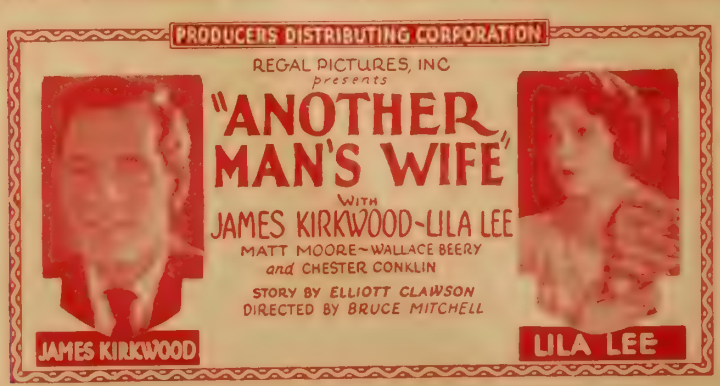
BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Great characterization for little Jackie, but a picture far below the standard set by "Long Live the King," his previous offering. Our patrons prefer to see Jackie dressed up. Not given a chance in this picture. Tone, okay. Sunday, yes. Fair attendance. All classes, city of 10,000. Admission 20-30. Al Anders, Coleman Theatre (800 seats), Southington, Connecticut.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Certainly a wonderful picture that pleased just about all of them, but the rental was so high. Poor old picture show man made not a thin dime. You are good Jackie but too darned high. I am all through. Never expect to run anohter one simply to please the exchange. How about you? Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. A very gruesome picture, not for children. Seemed to hold attention of adults. Just a fair program picture. Tone, good. Not suitable for Sunday. Fair attendance. Educated class, town of 1,706. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Repulsive, audience did not like it and several walked out. Not suitable for Sunday. Poor atendance. Resort class, town

For Release in October—Now Booking



Friend Martin Wants News Reel Advice

"Exhibitors, in towns of from three to five thousand, what is your opinion on the news reel?

"As you well know the show business depends on how you impress your people with the pictures you're showing—so, as I never ran a news reel, I am afraid of it somewhat as my business now is fair and I want your tips on how it goes with you."—Charles Martin, Family Theatre, Mt. Morris, New York.

FELLOWS, WRITE ME ABOUT THIS SO I CAN PUBLISH IT AND HELP MR. MARTIN AND OTHERS. AND COME AHEAD WITH A DISCUSSION OF MR. HILL'S LETTER AT THE SAME TIME.

of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

BROKEN CHAINS. (6,190 feet). Star cast. A thrilling subject which seemed to take well. Nothing better than fair program, I should say. Fair tone. Sunday, no. Fair attendance. Educated class, town of 1,706. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

BROKEN CHAINS. (6,190 feet). Star cast. Plenty of heart appeal, thrills, suspense and a good fight. Tone, good. Sunday, no. Good attendance. Business and farmer class, town of 2,200. Admission 10-15. A. F. Jenkins, Community Theatre, David City, Nebraska.

DAY OF FAITH. (6,577 feet). Star, Eleanor Boardman. This picture should draw well in Christian Scientists' neighborhood as it is written and produced on the basis of Faith. It is out of the ordinary which makes it interesting. Tone, good. Sunday, yes. Fair attendance. Mixed class, city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DON'T DOUBT YOUR HUSBAND. (5,510 Star, Viola Dana. A domestic comedy-drama that surely pleases and keeps the audience in good humor from start to finish and they will leave the theatre still smiling and you won't be ashamed to stand in the lobby when your patrons go out. Book it and boost it. Tone, okay. Sunday, yes. Fair attendance. Mixed class, city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. Dana generally pleases our patrons, but this is not so good. Poor story, acting is fine. Tone, good. Sunday, yes. Small attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

FIVE DOLLAR BABY. (6 reels.) Star, Viola Dana. A program picture and that's all. Viola Dana is always a drawing card here but this one fell below her standard. Didn't please many. Tone, good. Sunday, yes, is suitable for any day. All classes, town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. This one pleased ninety per cent. Hope we can have more of similar kind. Tone, good. Sunday, yes. Small attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Not Jackie's best, but will suit almost any audience. Good attendance. Small town class, town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MAN LIFE PASSED BY. (6,208 feet). Star cast. A very good picture that will please everyone that sees it. You'll make no mistake in booking it. Tone, okay. Sunday, yes. Attendance, good. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House Theatre (600 seats), Winsted, Connecticut.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. We purposely sat through it all to see the famous Buster, and we didn't hear two giggles. Frozen-face comedian is good. We'll tell the world our box office was frozen, so sick it almost died. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Rialto Theatre (700 seats), New London, Connecticut.

RECOIL. (6,800 feet). Star cast. This is one of the best pictures ever shown in our house. There is a remarkable lesson given for "home wreckers." The scenery is magnificent and the gowns worn, beautiful. Our patrons liked it immensely. Good attendance. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

RED LIGHTS. (6,841 feet). Star cast. A very good mystery picture that pleased very well here. Has some very pretty scenery, plenty of thrills and comedy. Tone, okay. Sunday, yes. Good attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

REJECTED WOMAN. (7,761 feet). Star, Conrad Nagel. A real one hundred per cent picture. Some of the critics stated that Alma Reubens was miscast in this picture but our audience had nothing but praise. Personally thought this one of the finest pictures of the year. Business fair, owing to daylight saving. Tone, okay. Sunday, yes. Fair attendance. All classes, town of 10,000. Admission 20-30. Al. Anders, Coleman Theatre (800 seats), Southington, Connecticut.

REJECTED WOMAN. (7,761 feet). Star cast. This is a splendid picture. Should go in anybody's theatre anywhere. The contrast of Canadian scenery, Paris and New York was most refreshing. Stars popular with our patrons. Tone, excellent. Sunday, yes. Good attendance. City of 250,000. Admission 25-40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

RENDEZVOUS. (7 reels). Star cast. If Marshall Neilan don't quit putting so much Catholic stuff in all his pictures that he directs he is not going to have much longer in this game. Enough of a thing is enough. For the love of Mike give us something else if you know how. Tone, poor. Sunday, no. Poor audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RENO. (7 reels). Star, Helene Chadwick. Good feature. Pleased majority. A good lesson on the ever-increasing evil of divorce. Tone, good. Sunday, yes. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

SCARAMOUCHE. (9,600 feet). Star cast. A stupendous production produced without a noticeable flaw. This picture should be and is worth exploiting to the limit. The mob scenes are the best I have ever seen on the screen. Tone, fair. Sunday, yes. Ordinary attendance. Mixed class, city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SCARAMOUCHE. (9,600 feet). Star, Ramon Novarro. The biggest yet of its kind. Novarro and Terry are popular here and all of large cast do excellent work. Business hurt by school plays, graduations, etc., but this should make money anywhere. Nearly one hundred per cent satisfaction, too. Should stand advanced prices. Tone, all right. Sunday, yes. Average attendance. College class, town of 6,000. Admission 10-30. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. We are not wise as those lawyer guys but between us two it's a darn good picture so shoot it through. I saw this picture while on my vacation so I am showing it two days next week with all the paper I can place, also five thousand heralds, so I expect to fill up my rear seats. Tone, not so good. Not suitable for Sunday. Mixed class, city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. A very good picture. Had good comments from everyone, better than lots of specials. Miss LaMarr good, but could have had more clothes on. Tone, fair. Not suitable for Sunday. Small attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. A better picture than "Three Weeks." People said they liked it. Lots of action, not very nasty, and had no one leave. However, we believe we have had about enough of this kind. Just good wholesome clean stories, that is the thing for Willie. Makes the howlers quit. Don't ever do the thing. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SIX DAYS. (8,010 feet). A real picture with a kick in it. Perfectly clean and good entertainment. Fine photography and one thrill after another. Everybody pleased. Good comments, played three days. Tone, good. Sunday, yes. Very good attendance. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. One of the most pleasing pictures ever shown. Cullen Landis and Noah Beery also in cast. First reel all circus, balance of picture clever, entertaining and wholesome. Pleases young and old. Oscar, the elephant, walks away with the picture. Carries good comedy. Tone, good. Sunday, yes. American and Cuban class. Admsision 20-30-40. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

Helene Chadwick IN "TROUPING WITH ELLEN"

from the story by EARL DERR BIGGERS Directed by T HAYES HUNTER
SCREEN DRAMATIZATION BY GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS, INC.

THEODORA. (10,000 feet). Star cast. Had more walkouts on this picture than any picture I ever played. Took it off after first day. It is big and lavish but people here can't see through ancient history. Not a small town picture. Tone, fair. Fair attendance. General class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

THREE WISE FOOLS. (6,946 feet). Star, Eleanor Boardman. A dandy picture, clean as a hound's tooth and will please just about all the folks. It did here, and we have real folks here that know pictures. You tell 'em. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. Good feature. Pleased majority. Tone, good. Sunday, yes. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

THY NAME IS WOMAN. (9,087 feet). Star cast. Just a little the rarest if not the rawest thing I ever screened. Had to do some tall trimming, else I would now be hanging by my slender neck to some pole. How in the 'll did it get by and why should it. Be sure you know your crowd before you show it. We see no excuse for this kind of picture. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

UNINVITED GUEST. (6,145 feet). Star, Maurice Flyn. A very good picture. The coloring is good. A fine drama. If you can buy it right, book it. It will please everybody. Tone, okay. Sunday, yes. Good attendance. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House Theatre (600 seats), Winsted, Connecticut.

UNINVITED GUEST. (6,145 feet). Star cast. Picture quite good. It deserves a better and more expressive title and better posters. Quite a little undersea photography in it. Fair attendance. Small town class, town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WOMEN WHO GIVE. Star cast. Nine out of ten Metro-Goldwyn pictures we play answer fittingly to the description of the special. This is no exception. Here is a picture with a perfect cast laid in a perfect locale. One that every exhibitor should boost to the sky. Will satisfy the lowbrows as well as the most fastidious. Al. Anders, Coleman Theatre, Southington, Connecticut.

WOMEN WHO GIVE. Star, Frank Keenan. This picture surely is appropriate for hot weather, the storm scenes are wonderful, acting, directing, and the cast are as good as some of the best pictures. You won't go wrong with this one. Tone, good. Sunday, yes. Fair attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. A picture of general attraction. Town of 3,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

Boys, they're waking up! Paramount advertises "Speaking of prints——" and brings proof in exhibitor reports of giving good print service. even on old pictures. That's the spirit. They evidently believe in our slogan— A SQUARE DEAL ON PRINTS!

BELLA DONNA. (7,100 feet). Star, Pola Negri. For me Pola N. G. Wish she'd go back to Germany or some other seaport. If this is a special I am a muttonhead; and what is the "Old Homestead"? Tne punk. Not suitable for Sunday nor any other day. Audience appeal, none. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A picture fit for blacksmith or banker and will please everybody outside of an insane asylum. Book it, and boost it. Tone, fine. Sunday, yes. Good attendance. Empress Theatre, Webb City, Missouri.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A credit to the industry and a fine piece of work. Did very little at the box office but is a fine picture nevertheless. Tone fine. Sunday, yes. Audience appeal splendid. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Peppy, fast-moving picture; just "gets by." They'll like it if they like Gloria. Tone very questionable. Sunday, hardly. Small town class, town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. This is the class of picture that satisfies my patrons. They also get the money. Tone good. Sunday, yes. Best class, town of 2,500. Admission 5-10-15-20. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. A good program picture in seven reels that will please most people. Tone good. Sunday, yes. Attendance fair. Farm and town class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

BREAKING POINT. (5,788 feet). Star cast. A program picture with a special price. The price was the biggest thing about the picture. Poor audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. This picture is the best to date that I have ever played of its kind. Suitable for any day, but try and place it on Saturday and you will have a picture that will please them as nearly one hundred per cent as any western can. It has plenty of good material to make it stand high. Tone fair. Sunday, yes. Good audience appeal. Mixed class, town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. Story should please. Tone, good. Sunday, yes. Fair attendance. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A very good program picture but not to be compared with some of Meighan's previous successes. Don't pay too much for it. Tone good. Sunday, yes. Poor attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A very good crook picture. Should draw a good attendance. Acting and cast very good and plot good. Sunday, yes. Rotten attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. Fairly well liked. Didn't take so well with the people. Tone, good. Sunday, yes. Fair attendance. Working class, city of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (310 seats), Grand Island, Nebraska.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Very good picture. Pleased and drew well in hottest weather. No extra advertising except daily ad in papers. Theatre caters to best classes on second run policy. Tone fair. Not suitable for Sunday. Good attendance. High class city of 225,000. Admission 10-20. N. L. Royster, Capitol Theatre (350 seats), Birmingham, Alabama.

DUCKS AND DRAKES. Star, Bebe Daniels. Not a new picture but original and pleasing. Cleverly worked out and sequences not obvious. Good romance. Well worth showing if you haven't used it. Tone, good. Sunday, yes. Americans and Cubans. Admission 20-30-40. Ernest D. Grappe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

FACE IN THE FOG. (5,569 feet). Star cast. Just an ordinary picture drawn out about three reels too long. Tone, good. Sunday, yes. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. Nice picture and well acted. You can't go wrong on this. Used ones, threes, slide. Tone, good. Sunday, yes. Poor attendance. Small town and farmer class, town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FACE IN THE FOG. (5,569 feet). Star cast. A good crook picture. My patrons don't care for this kind of story so had small house. Tone, good. Fair attendance. All classes in town of 900. Admission 10-20. Clarence E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

EBB TIDE. Star, James Kirkwood. A good picture that pleased a small house, but they all went away talking about it. Very interesting from start to finish and good story throughout. Poor attendance. All classes in town of 900. Admission 10-20. Clarence E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

FAIR WEEK. (5 reels). Star, Walter Heirs. The story creaks with age, but the picture's full of the good old fun and hokum that the people like. A great Saturday picture for us. Little Mary Jane Irving also carries off some of the honors. Tone all right. Sunday, yes. Good attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

FAIR WEEK. (5 reels). Star, Walter Hiers. A good program picture that will please a fair majority. Tone, okay. Sunday, yes. Good attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

For Release in November—Now Booking

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. Although this is a story of the Civil War period, it seemed to please very well here in contrast to other pictures of this type. Has some very comical situations and has a splnedid cast. Tone, okay. Sunday, yes. Fair attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

FLAMING BARRIERS. (5,821 feet). Star cast. A good little program picture although rather light for such a title. Play up with a good comedy and it should please about eighty-five per cent. Tone, okay. Sunday, yes. Fair attendance. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

FLAMING BARRIERS. (5,821 feet). Star cast. Good picture with plenty of thrills and fun. Did not draw here but no fault of the picture. Sunday, yes. All classes in small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

FLAMING BARRIERS. (5,821 feet). Star cast. Just a program picture with the old forest fire hokum thrown in for excitement. However, the photography was good and the direction smooth and for the less critical a fair hour's entertainment. Fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HEART RAIDER. Star, Agnes Ayres. A sure enough good program picture. Not a special but will please all who appreciate good pictures. Tone, good. Sunday, yes. Fair attendance. College class, town of 2,100. Admission 18-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Fine for sore eyes, this leg show, and they seem to like it. So much of Palm Beach and the sea and society, etc. I really liked it myself. Tone fair. Sunday, yes. Audience appeal pretty good. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Here is a real western picture that we need not blush over showing. It is fairly logical and the direction and photography good. It has some tense situations and it pleased the majority immensely despite the fact that Bebe Daniels is not rated as a star attraction here. Brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. Eight reels of dry, draggy, tiresome stuff that never should have been made. Tone okay. Sunday, yes. Poor attendance. Small town class in town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. An interesting and dramatic story, with a fine punch at the end, but the story is somewhat garbled in the telling. Wonderful work of the fine cast saved this one. Did not stand up for two days with us. Tone, just a little off color. Sunday, depends upon local conditions. Average attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

HOLLYWOOD. (8,100 feet). Star cast. Excellent comedy, but disappointed patrons who expected something different. Be careful in advertising this one to let your crowd know that it's a novelty and that there's a plot to the thing. Tone satisfactory. Sunday, yes. Only fair attendance. College attendance in town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Fair picture. Our women folks think she is vulgar. Sunday, no. Fair attendance. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Very good all the way through. Direction good. Acting clever, story interesting. Tone, good. Sunday, yes. Very good attendance. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

Rattle—tear—snap—rip!
A print shot to the dogs!
"Oh, well," says the exhibitor, "I can't afford a new projector and what has the producer ever done for me?"
Boys—
It's the next exhibitor who may be the goat because of that selfishness.
Do you want to put him out of business? What do you care? Why, if that's how everybody felt you'd never get a good print to ruin.
Brace up—fix up!
Give the other fellow
A SQUARE DEAL ON PRINTS!

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A good picture. Swanson is well liked at my theatre. Consider this her very best picture to date. Patrons were well pleased with it. The title is a drawing card in its own self. Go after this one and if you can buy it right you will make some money. Tone good. Sunday, yes. Audience appeal fine. Mixed class, town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Better than "Zaza" and "Bluebeard's Eighth Wife" and as good as "A Society Scandal," only different. Here is a genuine play directed by Sydney Olcott and adapted by Forrest Halsey—some teamwork. A forceful plot that carries you through all the emotions of pathos and inspiring patriotism and with an atmosphere of Paris and a cost of true types of the underworld of the slums of Montmatre. Gloria at her best; sacre, but she can act! Masquerading as a boy, the leader of an Apache gang who becomes regenerated through her love for an American patriot and who rises to dramatic heights when Les Americans come marching to the rescue of her faltering French nation. You can go over the top with this one. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. A very pleasing picture, well produced and acted. Deals with the life of the gypsy in Spain and is pretty and thrilling. Tone good. Good audience appeal. All classes, town of 3,200. Admission 10-20-30. Charles E. Lee, Grand Theatre, Pierre, South Dakota.

MANSLAUGHTER. (9,061 feet). Star cast. It was a little old but pleased just the same. It's one of their best old pictures. Tone, good. Sunday, yes. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre (400 seats), Sutherland, Iowa.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. Audience didn't like it. Tone, good. Sunday, no. Poor attendance. Working class, city of 15,000. Admission 25-30. S. A. Hayman, Lyda Theatre (310 seats), Grand Island, Nebraska.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. Not as bad as the title. Some folks may like it. Sunday, yes. Fair attendance. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

NEXT CORNER. (7,081 feet). Star cast. Not much to this one. A waste of perfectly good film. Tone, okay. Not suitable for Sunday. Poor attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Some parts of the story are interesting. Sunday, yes. Poor audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Received more favorable reports on this from people going out than any picture shown in a long time. It sure pleased. Tone, good. Sunday, yes. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre (400 seats), Sutherland, Iowa.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. Good program picture. Pleased all. Tone, good. Sunday, yes. Fair attendance. College class, town of 2,100. Admission 18-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Exceedingly good picture. Pleased all, but the star does not mean much here. Plenty of dollars for film rent and short over half in expenses. Tone, good. Sunday, yes. Attendance, fair. Factory and agricultural class, town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. We ran this as a free show for a bunch of Firemen here at a Firemen's Convention. It must have pleased them because they stayed to see it through, and we had no kicks on it. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Can't find any fault with this one as there is nothing to the picture. Sunday, yes. Poor attendance. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. This is a satisfactory program picture, but will not call in many extra patrons. Judging by the applause, it registered well with the younger patrons, and there were no kicks from the adults. Theodore Roberts helps materially to put this one across. Attendance was fair. Used slide and boards. Good print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. A fair program picture that pleased the majority. Tone good. Sunday, yes. Fair audience appeal. All classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

For Release in November—Now Booking

STRANGER. (6,660 feet). Star cast. Great picture. I personally thought it great. Tully Marshall great. Boys, buy this and boost it to the sky. Bought at a program price. Paramount okay. Tone, okay. Sunday, yes. Good attendance. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. Spanish omelette. "Robin Hood" and "The Sheik" thrown together in a Spanish setting. Dashing cavaliers, fiery senoritas, and all that sort of thing. Moreno perfectly cast, but Estelle Taylor pepless. Pretty settings, ancient, worn-out theme. Pleased most everybody, however. Tone, all right. Sunday, yes. Poor attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

TO HAVE AND TO HOLD. (7,518 feet). Star, Bert Lytell. A picture you ought to run. It will sure please anywhere. Action and everything that could be in a picture. Tone, good. Sunday, yes. Good attendance. All classes in town of 900. Admission 10-20. Clarence E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. A very pleasing light comedy-drama which on account of its good cast did not come up to expectations. Just a passable picture. Tone, okay. Sunday, yes. Fair attendance. Mixed class, town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. This picture had some poor reports but I fail to see where it gets them. It certainly pleased our audience after two weeks of hard advertising. Our orchestra played the chorus of the song every night while the slides were being run and the result was capacity. Moral tone good and it is suitable for Sunday. P. A. Preddy, Elaine Theatre, Sinton, Texas.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Well produced, but why do they make them like this? Tone questionable. Sunday, questionable. Small town class, town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. This picture was fine but they picked the wrong star for May McAvoy walked off with the grapes, not big but better than the average. Good tone. Sunday, yes. Fair attendance. Empress Theatre, Webb City, Missouri.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Fine special. Enjoyed by all. Ttiles seldom ever count here but this one did. They furnish us a trailer too which always helps. Tone, good. Sunday, yes. All classes in small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

WILD BILL HICKOK. (6,893 feet). Star, Bill Hart. Pleased a large crowd; a good, clean western. Hart always goes good here. Tone good. Sunday, yes. Good audience appeal. All classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. I didn't like this picture but I believe my crowd did and believe that it is a good Hart picture and will please his friends, so would advise running it. It is an average western with Ball Hart and Paramount and that means a good box office attraction, and no one will object to it who cares for westerns. All classes, town of 3,200. Admission 10-20-30. Charles Lee, Grand Theatre, Pierre, South Dakota.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. From the reports I've read this was no good. I think it great for summer, and all enjoyed, especially farmers. A great Friday and Saturday picture. Tone, okay. Sunday, yes. Good attendance. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Very good production. Tone, good. Sunday, yes. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. It was enthusiastically received by our patrons and did pretty well against some outside competition. I would call it a thoroughly satisfying feature. Tone okay. Sunday, yes. Good audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

YOUNG RAJAH. (7,705 feet). Star, Rudolph Valentino. For those that wish a society drama this is a very good picture. No great amount of action to this one. Tone okay. Sunday, yes. Fair attendance. Farm and town class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Something like four cents a foot is what a new print costs.

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Pathe

WHY WORRY? (6 reels). Star, Harold Lloyd. I can add my voice to the chorus, it did a good business and I lost money on it because the producer-distributor end of the game took it all. It is not the picture that "Grandma's Boy" is, nor does it please as well as "Safety Last" did, so don't let them charge you as much for it. Draw all classes, town of 3,200. Admission 10-20-30. Charles Lee, Grand Theatre, Pierre, South Dakota.

Preferred

POOR MEN'S WIVES. (6,963 feet). Star cast. This is another good one, especially where the audience likes a picture with humor. It has everything that my patrons liked and pleased them all, and that's saying something. A good title to hitch up to. You will not go wrong on this one. Tone fair. Sunday, yes. Audience appeal fine. Mixed class, town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

VIRGINIAN. (8,010 feet). Star cast. Good enough for any audience. Will draw better than average due to the number reading the book. Will stand a raise in admission. Go after it strong. Tone, okay. Sunday, yes. Attendance, very good. Town and counrty folks, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

Producers' Dist. Corp.

AFFAIRS OF LADY HAMILTON. Star cast. A wonderful picture to those who like history nad will get by with others. Fine for program use. Tone, fine. Sunday, yes. Good attendance. Empress Theatre, Webb City, Missouri.

BRUTE MASTER. (5 reels). Star, Hobart Bosworth. Absolutely no good. Half of our patrons walked out before third reel. Nothing to it but a hairy-faced, hairy-chested, stripped to the waist, sea captain and the usual resistance is offered to his advances by the unsophisticated maiden. Tone, poor. Sunday, no. Attendance, not good. Rural class, town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

Selznick

BROADWAY BROKE. (6 reels). Star, Mary Carr. From a personal standpoint, fine. From the young portion of the audience, awful. A real human tale, but the flappers want jazz nowadays. Tone fine. Sunday, sure thing. Poor attendance. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Empire Theatre (1,000 seats), New London, Connecticut.

DAUGHTERS OF TO-DAY. (7 reels). Star cast. This was a good picture and brings them out the second night. As for me, I did not like the wild start with the strip poker game. These scenes are uncalled for and the small town folks resent them. Two newspapers, heralds, photos. Attendance just fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

FORBIDDEN LOVER. Star cast. Can't say a lot for this one. It's draggy and uninteresting. Town of 900. Admission 10-25, 10-35. W. F. Haycock. Star Theatre (250 seats), Callaway, Nebraska.

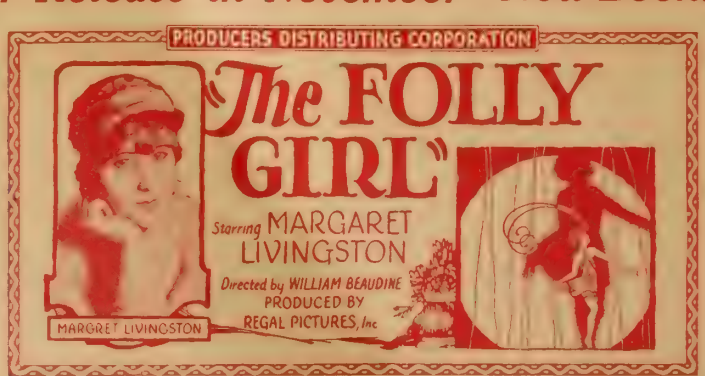
GRUB STAKE. (8,061 feet). Star, Nell Shipman. A fine production of Klondike region; has everything to make a good, entertaining picture. Many expressions of delight were heard from the various animal scenes. Good for those who love nature. Tone fine. Sunday, yes. Good attendance. General class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

VENGEANCE OF THE DEEP. (4,753 feet). Star cast. Just a fair program picture. Print very dark. There are much better sea stories than this. Print in good condition. Tone fair. Sunday, yes. Fair attendance. General class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

United Artists

HILL BILLY. (5,734 feet). Star, Jack Pickford. Satisfied our audiences and drew fair business. It is a rather routine mountain story but Jack seems to get away with it. Tone good. Sunday, yes. Fair attendance. Mixed class, city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

For Release in November—Now Booking



TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Good picture, bought right. Pleased the majority. Great pleasure in doing business with United Artists. They treat us nice. Tone good. Sunday, yes. All classes in small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

WHITE ROSE. (10,400 feet). Star, Mae Marsh. We were sorry that this picture was made by Griffith. It is not a success from an entertainment standpoint, and the story may do more harm than good. Look before you book or don't book at all, would be our advice. We would not play it if we had it to do over again. Tone questionable. Sunday, yes. Very poor attendance. Small town class, town of 900. Admission 15-25. Randolph Reitz. Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

Universal

ACQUITTAL. (6,523 feet). Star, Claire Windsor. A very mystifying drama, well done; good entertainment that pleased everyone. Good comments. Tone good. Very good attendance. Business and farm class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

CLEAN UP. (5,051 feet). Star, Herbert Rawlinson. A good picture. As good as any Rawlinson I ever ran. Pleased fairly well. Fair attendance. All classes in town of 900. Admission 10-20. Clarence E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Our audience pleased with this picture, though poor attendance depressed our opinion. A picture for young and old. Tone good. Sunday, yes. Draw Americans and Cubans. Admission 20-30-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

DARLING OF NEW YORK .(6,260 feet). Star, Baby Peggy. This one kept the audience in delight. The infant sure made a hit. Business average; no fault of the picture. June is always our worst month. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Empire Theatre (1,000 seats), New London, Connecticut.

FORTY HORSE HAWKINS. Star, Hoot Gibson. Not up to Hoot's standard, but pleased the children. Older folks inclined to knock it. Tone good. Sunday, yes. Average attendance. All classes, town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

FORTY HORSE HAWKINS. Star, Hoot Gibson. Pleasing comedy-drama. Tone, fair. Sunday, yes. Fair attendance. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. It didn't satisfy our patrons and there is really nothing much worth seeing about it. Even worse than Blinky, judging from the way our people took to it. They like Gibson in westerns, the kind he used to make in five reels. Tone, okay. Not suitable for Sunday. Average attendance. Small town class in town of 900. Admission 15-25. Randolph Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania .

HUMAN HEARTS. (6,350 feet). Star, House Peters. A good program picture that seemed to please. Good for small town audience. Tone, good. Sunday, yes. Good attendance. Educated class, town of 1,706. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. "Raw" is right. About the nearest to nothing I ever ran for a picture. Pleased about one-half of one per cent. Tone, not good. Not suitable for any day, anywhere. Good attendance. All classes, town of 900. Admission 10-20. Clarence E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. Nice little program picture good and clear and worth showing any place. Tone, good. Sunday, yes. Fair attendance. Small town and farmer class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Want a bunch of contracts, Mr. Producer? That's easy! Advertise—and deliver— A SQUARE DEAL ON PRINTS!

RIDGEWAY OF MONTANA., (4,843 feet). Star, Jack Hoxie. An average western story, nothing to get excited about. Some action in it but nothing what Hoxie should have. Sunday, yes. Good attendance. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

STOLEN SECRETS. (4,742). Star, Herbert Rawlinson. Fair program picture. Sunday, yes. Good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson. Rawlinson as the cool polished crook keeps audience guessing until he discloses his identity. Good acting. Interesting underworld drama. Tone, good. Sunday, not for highbrows. Ordinary attendance. Mixed class, city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. The regular good acting of this star was a big feature in making this picture presentable and interesting to the public. Tone, okay. Sunday, yes. Fair attendance. Mixed class, town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Sea story that is fairly interesting and is saved by a novel twist. Ending abrupt. Audience didn't enthuse but we didn't see anyone walk out on it either. Fair attendance. General class, city of 25,000. Admission 15-20-30. Frank Frauer, Rialto Theatre (700 seats), New London, Connecticut.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Good sea picture. Good storm scene. Good photography. Good comments. Tone, good. Sunday, no. Good attendance. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. Did not think much of this personally; I like the star but thought the story very poor. Tone fair. Sunday, yes. Fair audience appeal. Farmer and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. A well acted and carefully produced feature, but it failed at the box office. Priscilla has lost her pep. People expected action and failed to get it. Tone good. Sunday, yes. Audience appeal sixty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Miss Dean all okay but the story is a complete flop. Climax is not forceful. Miss Dean's ability demands more strong plays like "Under Two Flags." It seems stories are getting weaker. May be suitable for Sunday. Had poor attendance. Hawkins & Hudson, Victory Theatre, Brooksville, Florida.

Vitagraph

MAN OF MIGHT. Stra, William Duncan. Picture excellent. Full of action from the beginning to the end. Tone good. Sunday, yes. Had medium attendance. Town of 3,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. A very good picture. Should draw well if properly advertised. A very good flood scene. Acting good. Sunday, yes. Rotten attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Warner Bros.

BROADWAY AFTER DARK. (6,300 feet). Star cast. A wonderful picture that will stand exploitation to the limit. Not a censorable foot in it. Tone okay. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 2,250. Admission 10-20. L. H. Greife, Opera House (400 seats), Windsor, Missouri.

PRINTER'S DEVIL. Star, Wesley Barry. Best Wesley Barry picture yet shown. Story and acting very good. Supported by a good cast. Sunday, yes. Fair attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. A very good picture but Barry is no drawing card for me. Should please where he is a favorite. Tone okay. Sunday, yes. Appeals to fans who like kid pictures. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Picture interesting, cast good. Acting very good. Audience pleased. Sunday, yes. Rotten attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Comedies

ABOUT FACE. (Educational). This comedy is the kind that makes them laugh, boys. That's the kind I like and the Grand Theatre patrons like them that way, too. Tone good. Sunday, yes. Audience appeal one hundred per cent. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
A CAFE IN CAIRO
Starring
PRISCILLA DEAN
Produced & Directed by HUNT STROMBERG
Adapted by HARVEY GATES - from the novel by IZOLA FORRESTER
PRISCILLA DEAN

CHAMPEEN. (Pathe). Stars, "Our Gang." Another good comedy for the kids. The gang produce some good stunts which get them in more trouble which ends up in a boring match. Tone, good. Sunday, yes. Good attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

DOWN IN JUNGLE TOWN. (Universal). Star, Joe Martin. Single reel comedy. Nothing to it. The star gets about two out of five that's any good. William Thatcher, Royal Theatre, Salina, Kansas.

FILM FOOLISH. (Educational). Star, Cliff Bowes. A fairly good Cameo comedy. It had some funny studio gags depicting the making of the movies. They run as a whole pretty satisfactory, these Cameo comedies. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HIGH SIGN. (Metro). Star, Buster Keaton. It's a comedy that will please and can be bought at a very reasonable price. Tone, good. Sunday, yes. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

HIGH POWER. (Educational). Star cast. This is a very fast comedy, plenty of action every minute. A picture that will produce a laugh to every foot. Tone, okay. Sunday, yes. Fair attendance. Mixed class, town of 3,500. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HIS WIFE'S RELATIONS. (Metro-Goldwyn). Star, Buster Keaton. Boys, here is an old one but is the kind of comedy that we need for the hot days. Pleased everybody. Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

HIT 'EM HARD. (Universal). Another two-reeler not worth putting on the screen. William Thatcher, Royal Theatre, Salina, Kansas.

HUSTLIN' HANK. (Pathe). Star, Will Rogers. Very good comedy that pleased them all here. Tone, okay. Sunday, yes. Good attendance. General class, town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

LET'S BUILD. (Pathe). A fine comedy, clean as a hound's tooth and has as many laugh provoking situations as the average comedy. Tone, good. Sunday, yes. Fair attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

MIDNIGHT CABARET. (Vitagraph). Star, Larry Semon. A fine comedy that they all like. Tone, good. Sunday, yes. Good attendance. Educated class, town of 1,706. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

MONKEY FARM. (Fox). Good monkey comedy that pleased adults as well as kids. Some of the younger element became so noisy during the chase in second reel that was compelled to sit among 'em to keep 'em cooled down. A thrilling chase always gets next to the kids. Tone, all right. Good attendance. General class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

A fellow who owned a the-ay-ter
Ran the Wigglefilm's feature "Pertater!"
He's not been the same man since—
They gave him
A SQUARE DEAL ON PRINTS!

NO NOISE. (Pathe). Stars, Our Gang Pathe two-reel comedies make business. Ran it second day and had a great many who came ot see it in place of the feature. Tone, okay. Sunday, yes. Good attendance. College class, town fo 2,100. Admission 18-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

NUISANCE. (Vitagraph). Star, Jimmy Aubrey. An old comedy a little better than the general run of Aubrey stuff. Pleased younger folks. Tone, okay. Fair attendance. General class, town of 1,000. Admission 10-15-25-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PARIS LIGHTS. (Educational). A good comedy with some new stunts in it that brought some laughs. It made a good filler for a long feature which was also shown. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. A fine comedy and everyone liked it. We played this late but they sent us a good print. Tone, good. Sunday, yes. Good attendance. Educated class, town of 1,700. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvnaia.

SNOOKY'S COVERED WAGON. (Educational). Star, Snooky. It made the youngsters laugh, but I am doubtful as to its having any entertainment for the grown-ups. I don't believe we will buy any more Snooky comedies. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SOILERS. (Pathe). Star, Stan Laurel. A parody on the "Spoilers." A western comedy that moves as fast as a western feature. Chuck full of action, if you want a western comedy get this one. Tone, good. Sunday, yes. Fair attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

TWO WAGONS BOTH COVERED. (Pathe). Star, Will Rogers. I was greatly disappointed in this one. Hardly a laugh in it. If your audience has not seen the "Covered Wagon" it will go away over their heads. Tone, okay. Sunday, yes. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WIDE OPEN. (Educational). Star, Lige Conley. We showed this to a bunch of men here for a Firemen's Convention and they laughed at it like a bunch of kids. It is an excellent Mermaid comedy. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

WHY WAIT. (Universal). Star, Slim Summerville. This is a dandy one reeler. Went big with kids and grown-ups. Also tried "Business Men," Century comedy, good. These two comedies saved my show. William Thatcher, Royal Theatre, Salina, Kansas.

Serials

GHOST CITY. (Universal). Star, Pete Morrison. Very good serial, but it is not getting any business. Falling off on all serials. No more for me. They are tired of them. William Thatcher, Royal Theatre, Salina, Kansas.

LEATHERSTOCKING. (Pathe). Have run the first five chapters and it is going over fine and is holding up. It will surely bring in the kids. Tone, good. Sunday, yes. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

WAY OF A MAN. (9,000 feet). Star cast. The story of either the feature or serial is so much changed from the way Emerson Hough wrote it that without the title and the names of the characters you would not recognize it, an important fact to remember in advertising this picture. The serial loses interest too easily and fails to hold steady attendance, which is the main purpose in running a serial. Small town class in town of 900. Admission 15-25. Randolph Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

Miscellaneous

Inadvertently a report on "Broken Hearts of Broadway" was credited to C. C. Burr in issue of July 12th. This is not a C. C. Burr picture—it is an Irving Cummings production.

DANGEROUS TRAIL. (Independent Pict.). Star cast. Good show. Story of the mounted police dealing with dope smuggling. Three days of ordinary business. Tone not good. Sunday, no. Fair audience appeal. Mixed classes, city of 35,000. Admission 25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FIREBRAND. (Phil Goldstone). Star, Franklin Farnum. Picture not bad. Prints rather bad. Will draw if advertised. Town of 3,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

FORMAN'S CHOICE. (Keystone). Star, Tom Mix. Is seems that Keystone has a dump shop and this picture will fit no theatre. Do not book his pictures. Tone fair. Sunday, yes. Little attendance. Town of 3,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

ISOBEL. (Liberty). Star, House Peters. Good story in the usual northwest mounted police style. Film rainy. Tone okay. Sunday, yes. Small town class, town of 1,367. Admission 10-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

RESTLESS WIVES. (C. C. Burr). Star, Doris Kenyon. A fair program picture which will just about get by. Tone okay. Sunday, yes. Hasn't much audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RIDERS AT NIGHT. (Arrow). Star, Big Boy Williams. A good western for Saturday. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

UNKNOWN. (Phil Goldstone). Star, Richard Talmadge. Richard's stunts were appreciated by all who saw him. About the first time he played in this theatre. He made a hit. One of the fans said, "Why, he is almost as good as Douglas Fairbanks." Town of 3,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

For Release in December—Now Booking

Warner Brothers Has 20 Supers for 1924-25 Box Office Season

All Are Heralded as Really Big Features Based Upon the Brilliant and Successful Works of Authors and Playwrights

EXHIBITORS throughout the country have been awaiting with interest the official announcement of Warner Bros.' plans for the season of 1924-25.

It has taken this organization but a short time to convince the trade that its product will always hold an important part in box office activities throughout the country. Exhibitors will be a long time forgetting "Why Girls Leave Home" and "School Days," among Warner Bros.' earliest productions, and more recent pictures including "Brass," "Main Street," and "Beau Brummel" are keeping the pot boiling for Warner Bros. product.

A fair analysis of the Warner Bros. success brings the conclusion that the Warner boys are showmen and are incapable of doing anything which does not figure well at the ticket window. The mere announcement of titles of pictures which the Warners will release during 1924-25 is an additional proof. Here they are, with no attention paid to the order of release: "Three Women," "Recompense," "Find Your Man," "The Dear Pretender," "The Dark Swan," "Deburau, Lover of Camille," "The Age of Innocence," "How Baxter Butted In," "This Woman," "The Narrow Street," "The Man Without a Conscience," "Eve's Lover," "A Lost Lady," "The Broadway Butterfly," "The Lighthouse By the Sea," "My Wife and I," "The Eleventh Virgin," and "The Bridge of Sighs."

Two productions, as yet unnamed, complete the roster of twenty.

Practically every picture on this list is from a current novel of established success or from a proven stage play. This means that there is a great deal back of each title.

"Eve's Lover" on a twenty-four sheet should create ticket buying interest. "The Eleventh Virgin," will prove attractive to a lot more people than those who recall the Biblical story of the ten young women who awaited the coming of the bridegroom. "The Broadway Butterfly" gives abundant promise of something happening. There's drama in the assemblage of any "Three Women." What is "The Age of Innocence?" "Recompense" at once suggests punishment.

Of the twenty pictures on the Warner list for 1924-25 two of them will be Ernst Lubitsch individual productions. "Three Women," the first of the pair, is a story which the well-known director himself unearthed and had prepared for screening under his own supervision. The second Lubitsch production has not yet been titled.

Three of the twenty will be novelty features starring Rin-Tin-Tin, the wonderful dog that scored so triumphantly in "Where the North Begins," released some months ago by Warner Bros. "Find Your Man" will be the first of the trio.

"The Lighthouse by the Sea," from Owen Davis' celebrated stage play, will be the second, the dog appearing in the leading role which was suggested in the original version and especially developed for him by Darryl Francis Zanuck. The third picture is as yet unamed.

"Deburau, Lover of Camille," is another of the big releases made possible through the Warner Bros. association with David Belasco. "Debaurau" is the famous Sacha Guitry play which Belasco produced not long ago, starring Lionel Atwill. The photoplay is being produced with all the care which Belasco gave the stage production.

"Recompense" is the sequel to "Simon Called Peter," the Robert Keable novel. "Simon Called Peter" was never filmed and, as a consequence, the photoplay version of "Recompense," with the same characters as the preceding novel is certain to stir the interest of readers of the books. There is a conviction throughout the Warner organization that "Recompense" is going to be one of the biggest pictures of the lot.

In the favorite class, too, falls "This Woman," another adaptation from a popular novel. Howard Rickey wrote the story.

"The Dark Swan," by Ernest Pascal, is another prized Warner Bros. possession. The right to film the novel was secured only after spirited bidding.

"The Bridge of Sighs," is a development of Charles K. Harris' famous song story by the same title. "The Lighthouse by the Sea" is an adaptation of the famous Owen Davis stage play. "The Broadway Butterfly" is from the pen of Pearl Keating.

Practically every detail that has to do with their production has been arranged in every Warner picture for the ensuing year.

There will be plenty of big names in the casts, and the supporting players will be the best obtainable. Pauline Frederick, May McAvoy, Marie Prevost and Lew Cody are the principal players in "Three Women," the first of the Lubitsch specials. Monte Blue, Irene Rich, Louise Fazenda, Willard Louis, John Roche and June Marlowe will be found in leading roles in many of the productions. The direction will be in the hands of such able men as Ernst Lubitsch, Phil Rosen, Mal St. Clair, Monta Bell, Harry Beaumont, Millard Webb, and others.

The same efficient system of supervision of all branches of their business will be followed by the Warner Bros., H. M. and J. L. Warner working in the West Coast studios in Hollywood and A. and S. L. Warner looking after things in the New York City offices.

Warner Bros. have made good in the past; that, and the lineup for the coming year, is proof that they will do it again.

Twenty good pictures, good stories, good stars, good directors' supervision —that's Warner Bros. promise for the 1924-25 season.

Open dates—twenty of them. Warner Bros. coming productions—twenty of them. They go well together.

Scenes from Ernst Lubitsch production, "Three Women." It is a Warner Brothers' Classic of the Screen.

Early Faith in "Try, Try Again" Policy Earned Success for 4 Warner Brothers

WHY have the Warner Brothers risen to such a prominent place in the motion picture industry in such a remarkably short time? This question has been asked time and again. Here is the answer.

The four Warners have always agreed on one point—the advisability of a man's personal supervision of his own business, regardless of the competence of his staff. To carry this out completely, they have arranged for two brothers to be in New York, and two to be in Los Angeles at all times. To Albert Warner is, therefore, allotted the supervision of the distribution unit in New York. He arranges for the disposal of territories to franchise holders and is ready to cast a critical eye over any department in the New York office. Sam Warner, who also makes his headquarters here, gives special attention to the market for stories and plays, and takes charge of the purchase of picture material generally. He is a frequent visitor at the exchanges throughout the United States in order to study conditions.

Harry M. Warner, the senior member, and his brother Jack are in charge of production in the studio at Los Angeles. Harry Warner, in order to be kept fully informed of the progress of both ends of business, spends a few months each year in New York, at which time his brother Jack is alone in Los Angeles.

In 1903 the Warner Brothers opened a 99 seat theatre in Newcastle, Pa. In 1904, they decided to make a more intensive study of the business by establishing the Duquesne Amusement and Supply Co. in Pittsburgh to distribute films in that territory. For six years the company prospered. Then the first blow came. The formation of another distributing company, under the name of The General Film Co., by the principal manufacturers of motion pictures, prevented the Warners from securing any product for distribution, and for the first time defeated, they had to sell out at a very low figure.

Four months later they contracted with the Film Sales Company for the right to establish a distributing agency of their pictures in the Pittsburgh territory, but again they were destined to be the unfortunate ones. The pictures did not arrive on time, and they were below the quality they had anticipated, so that again they were forced to sell their business at a great loss.

This time they decided to go into the producing end of the business. Accordingly they established Warner's Features in New York. Some of us can remember their "Redemption," "The Glass Coffin," and "Perils of the Plains," all of which attained immediate recognition in the picture business and among the people at large.

They were in an enviable position, but as their business grew, they began to realize that their lack of experience in corporation matters was doing them no good. Their struggle to retain what they had worked so hard to get was futile, and it was not long before the four brothers lost control of their company.

They started another producing company which they divided into two units, the production unit in Los Angeles and the distribution unit in New York, with two brothers always at each end, to supervise. This time they were rewarded for their untiring efforts and now Warner Bros. Pictures, Inc., is known all over the world.

Surely, if you don't succeed at first, try, try again. The Warners did it.

New Warner Star Young and Clever

June Marlowe, the pretty screen star, is the latest film player to sign a contract with the Warner Bros. to appear in a number of their productions.

The signing of Miss Marlowe is of particular importance, because of a policy of the Warners to cast for their pictures as they go along and not to place stars under long-term agreement unless of unusual merit. Miss Marlowe is somewhat new to the screen, although having appeared in leading roles in several of the most important productions of the past season.

Miss Marlowe is just nineteen, an attractive brunette, and comes from Minneapolis, where her father was a prominent banker. She made her first appearance before the camera under the direction of Mal St. Clair, for whom she will work in her first Warner Bros. production, in the feminine lead of "Find Your Man," in which Rin-Tin-Tin, the wonder dog of the screen, plays the leading role.

Way Fame Came to Louis Is Marvel

Think of Willard Louis and you immediately think of two big Warner Bros. productions, "Babbitt" and "Beau Brummel." Not that there aren't other things to commend the pictures, but in these Warner Bros. Screen Classics, his work stands out as a lofty mountain peak commands and towers over its fellow peaks.

He has just completed another picture, "Three Women," the Ernst Lubitsch Production, finished and waiting for release on next season's schedule.

He burst into fame overnight through his work with John Barrymore, in "Beau Brummel," where he played the Prince of Wales.

Like all the sudden successes, there has been noteworthy work before it. The New York stage has known him well; he played under the Shubert and Savage management, among others. For several years the screen has claimed him.

Warner Bros. have a long-term contract with Louis, who will appear in a number of productions during the coming season.

FOUR REASONS FOR WARNER BROTHERS' ASTOUNDING GROWTH

Left to right: S. L. Warner; President H. M. Warner; Vice-president A. Warner; and J. L. Warner.

Warners Gather Great Literary Line-up

AGAIN Warner Brothers has assembled the literary triumphs of the year for their next season's production schedule. Warner Bros. has spared no expense in going after the biggest literary and dramatic plums in the market.

The line up of literary lights whose names appear in association with the forthcoming productions from Warner Bros. is practically a compilation of the headliners of contemporary literature. Authors of fame, playwrights of outstanding achievement, scenarists of unquestioned ability and skilled continuity writers are lending their best efforts to the important end of providing suitable and desirable screen material.

Willa Cather's "A Lost Lady," and Edith Wharton's "Age of Innocence," the latter the winner of the Pulitzer prize, are both scheduled for early production. These eminent authors are hailed unquestionably as the two foremost women writers of America.

Another famous woman is Zelda Zears, who with Dobson Mitchell wrote "Cornered," the play in which Madge Kennedy starred during its run on Broadway.

"Deburau," one of the greatest of the Belasco successes written by the incomparable French dramatist and actor, Sacha Guitry, will be given a prominent place among the Warner output under the title, "Deburau, the Lover of Camille." Hans Kraely, who came to this country with Ernst Lubitsch as special writer has written the screen adaptation of "Three Women," from the novel by Jolanthe Marees. Mr. Kraely will write original stories for two other Lubitsch productions.

Owen Davis' earlier stage successes are being brought to the screen and have proven as popular in celluloid as they ever did on the speaking stage. Everybody who remembers "Broadway After Dark" will look forward to other Davis plays Warner Brothers are producing, "How Baxter Butted In" and "The Lighthouse by the Sea."

"Recompense," the sequel to "Simon Called Peter," by Robert Keable, is another in the Warner galaxy of famous books.

"The Dark Swan," by Ernest Pascal has created interest extremely flattering to the author of a first novel, and there is every indication that the Warner version of the story will prove equally popular. Warner Brothers have proven themselves interested in young authors for besides the purchase of Mr. Pascal's novel, they have bought the screen rights to "The Eleventh Virgin," by Dorothy Day, also a first novel.

Other stories listed for early production in the Warner Studio are "The Dear Pretender," by Ethel Ross Colver; "The Narrow Street," by Edward Bateman Norris; "The Bridge of Sighs," by Charles K. Harris; "Eve's Lover" by Mrs. W. K. Clifford; "The Broadway Butterfly," by Pearl Keating, scenario editor for Warner Brothers; "My Wife and I," by Paul Bern, and "The Man Without A Conscience" by Max Kretzer, well-known continental author.

With this striking array of talent the public should have no cause to criticize the calibre of stories offered for their entertainment.

Morris Sees Good Future Ahead

SAM. MORRIS

SAM E. MORRIS, general sales manager Warner Bros., who is now on a tour of every exchange center in the U. S. and Canada, expresses a most optimistic view for the coming year in the film industry. Before leaving New York, he said:

"Selling pictures is no different than selling any other commodity. If your product is good and saleable and you advertise adequately so that the prospective purchaser may know what you have to sel land where and when it may be obtained, all that remains is proper representation and getting together on a live and let live basis as to price.

"The simple fact that the sales representative is backed by a qrm that has and is delivering the gods insures him a hearing and I have never yet heard of an instance where a salesman handling the Warner product has been left cooling his heels outside while a competitor was ushered inside.

"With the strongest program the Warner organization has ever had, with the livest line of distributors and exchange men I have ever encountered and with the public interest in the motion picture growing more every day despite certain pessimistic predictions I have heard about the opposition of 'radio' and other things, I have no hesitancy in stating that 1924-25 is going to be a banner year. The business is not going to fall into any one's lap by waiting for it, but with good goods and the Warner gang of hustlers on the job the trade mark of the four brothers is going to be seen on every screen in the country."

AUTHORS AND SCENARISTS WHOSE MATERIAL WILL CONTRIBUTE TO WARNER BROTHERS' SUCCESS

Top row, left to right: Harriet Comstock, author of "The Tenth Woman"; Grace Flandrau, author of "Being Respectable"; Edith Wharton, author of "The Age of Innocence"; Kathleen Norris; Elinor Glyn, author of "How to Educate a Wife"; Zelda Sears, author of "Cornered."

Bottom row, left to right: Julien Josephson, scenarist; Dorothy Farnum, scenarist; Clyde Fitch, author of "Beau Brummel"; Pearl Keating, scenario editor; and Owen Davis, author of "Broadway After Dark," "Lighthouse by the Sea," "Her Marriage Vow," and "How Baxter Butted In."

Spacious Studios and Ample Equipment Assure Quality in Warners' Coming "20"

MOTION picture studios are not any novelty as far as Los Angeles is concerned and when a studio can arouse the pride and admiration of not only the many visitors to the Western metropolis, but also the praise of the natives and competing companies, it is safe to assume that it must be somewhat out of the ordinary.

The Warner studios have accomplished this result, and as may be seen by a glance at the supplement in this issue, have demonstrated that the place for the production of motion pictures can be both beautiful and practical at the same time.

Located on Sunset Boulevard and Bronson Avenue, the Warner "lot" strikes the visitor by the classic beauty of its architecture. With a frontage of over 200 feet on Sunset Boulevard the building and extensions cover about fourteen acres of ground, every inch of which is devoted to motion picture production.

The main building, housing the executive offices, private star dressing rooms, directors' rooms, scenario and Western publicity departments, is three stories high with a facade of eighteen Corinthian columns. This building is of reinforced concrete, steel and stucco. At night the entire frontage is illuminated with vari-colored concealed flood lights.

Immediately back of the executive office is Stage No. 1, the main location of the big interiors and elaborate sets. It has on several occasions, such as during the productions of "Beau Brummel," "Three Women" and other pictures, been devoted to one enormous set. Ernst Lubitsch recently erected a single set over 350 feet in length on this stage, leaving ample room for the huge lighting equipment and backing for the scenery. Leading off the building housing this stage is Stage No. 2, which was formerly the main studio building of the Warner Bros. As many as five interior sets at one time have been erected on this stage alone. In a separate building there is still another stage utilized for scenes where it is necessary for the directors and players to be free from the usual bustle and activity where several companies are working at the same time.

On the "back lot" may be found a heterogeneous assortment of architecture including complete streets with lighting, plumbing and concrete sidewalks. The streets change over night and no one description would be accurate.

The enormous electrical equipment is under the supervision of Frank Murphy who has been with the Warner Bros. for several years. It is his pride that never has a scene been held up an instant on account of failure from the electrical end. Recently an entire new building was erected and equipped with an additional set of equipment which gives the Warner studios an output of 25,000 amperes of current, sufficient to furnish light and power to an average-sized city.

Another important individual in the Warner producing organization is Lewis Geib, the technical director. Geib is the personification of the word "practical." He is the man who is called upon to furnish, without warning, such a transcript from his daily "work sheet." "One waterfront street of Calais, period 1840, with floating ship foreground. One volcano in eruption with earthquake to follow in same perspective. One practical 'merry-go-round.' One hotel lobby with practical elevators. Forest fire, exploding dam and flood, in miniature." He delivers the goods.

"Doc" Solomon is the man whom the Warners look to when "props" are needed. "Doc" has been known to go out in one day and come back with a complete fire department equipment, a practical trolley car, a ship of the period of 1700, a peculiar "sway back" horse and a dozen other equally difficult things to secure. Warner Bros. have recently been very prominent in securing historical and period furnishings and have added to their stock over a quarter of a million dollars' worth of this material.

The first of the current month the Warner studios added the final link in the production chain, a completely equipped laboratory which has a capacity of a million feet of finished film per week. Included in the laboratory is a complete outfit for making the necessary production and publicity stills which are made under the supervision of John Ellis, a photographer who possesses an unusual sense of the artistic and utilitarian points of view. For forthcoming productions, starting with "Her Marriage Vow," all prints of Warner Bros. Classics of the Screen will be made under personal supervision. It is also estimated that thousands of dollars' worth of time will be saved annually by this arrangement as well as a perfected product.

All of the above departments, each a complete unit working in harmony with the others, are under the personal supervision of Jack L. Warner, whose genial personality is a vital factor in maintaining perfect harmony and accord in one of the most trying places in the world—a motion picture studio.

Front elevation of Warner Brothers' West Coast studios, Los Angeles, Cal.

Monte Blue Wins Enviable Contract

When a leading newspaper recently inaugurated a popularity contest for the best liked masculine screen player, Monte Blue led the field.

Naturalness is Monte's forte, and he is able to achieve the illusion of real life through his refusal to overact. This was demonstrated in half a dozen Warner Bros. productions, notably in "Brass," "Main Street," "Lucretia Lombard," "The Marriage Circle," "How to Educate a Wife," "Being Respectable" and "Her Marriage Vow." In each of them his interpretation has been unique.

He is one of the group of stars under long-term contract with Warner Bros.

Monte's life has been an adventuresome one. In 1913, after being a soldier of fortune, he entered pictures as ditch digger and utility laborer at $1.50 per day at the D. W. Griffith studio. Griffith's attention was called to him when Monte one day exhorted fellow laborers on their rights. Thereafter he was in pictures, gradually finding a place for himself in the niche reserved for stars.

Monte Blue will be seen in a number of Warner pictures on the new schedule of twenty pictures for 1924-25. He will have the leading male role in "The Lover of Camille," the screen title of "Deburau," Sacha Guitry's successful play; the adaptation of Willa Cather's "A Lost Lady"; the adaptation of Robert Keable's sensational novel "Recompense"; "The Eleventh Virgin," "My Wife and I," and others.

Warner Players List Impressive Names

RODEOS, roundups and the like have nothing on the systematic way in which Warner Bros. continue to corral first-rate talent among screen players.

Since the announcement of the "big seven" in 1922-23, through the "eighteen Screen Classics" of 1923-24, and now again in the "twenty" scheduled for the season of 1924-25, this enterprising firm of independents have consistently "copped" the cream of casts.

It is in line with the policy of the company to have good screen material and good players to interpret it. As Mr. Sam Warner says: "A good play deserves players who can adequately interpret the plot, and, vice versa, good players must have strong stories."

Newspapers featured as big news the achievements of the Warners in signing up such players of renown as John Barrymore, who went to Hollywood to make "Beau Brummel," now one of the achievements of screendom; Lenore Ulric, who duplicated her stage triumph in "Tiger Rose," in Warner Bros. screen adaptation of this Belasco success; and Hope Hampton, whose interpretation of the title role in "The Gold Diggers" was also outstanding.

Splendid work was done by Marie Prevost, Louise Fazenda, and Monte Blue, who are under contract, and who continue to be featured in Warner pictures for the coming Warner season. The same quality of work was displayed by Irene Rich and Willard Louis, their acting in "Beau Brummel," and the latter's impersonation of George Babbitt in Sinclair Lewis' story "Babbitt," winning them enviable contracts with this producing company.

Now Warner Bros. announce an impressive list of players for the twenty pictures which will be made on their lot the coming season.

Monte Blue, Marie Prevost, Willard Louis, Louise Fazenda, Irene Rich, John Roche and June Marlowe, the talented nineteen year old player, have been placed under long term contracts.

The following list of players have been engaged for work the coming season:

Pauline Frederick, Eric St. Clair, Rockcliffe Fellowes, Theodore Von Eltz, Alec Francis, Pat Hartigan, May McAvoy, Mary Carr, Margaret Livingston, Carmel Myers, Mary Alden, Lew Cody, Raymond Hatton, Cissy Fitzgerald, Claude Gillingwater, Pierre Gendron and Beverly Bayen, and others.

Rin-Tin-Tin, the wonder dog of the screen, won high praise for his uncanny acting in "Where the North Begins." Arrangements have been made with his owner for his appearance in two Screen Classics, the first of which is "Find Your Man," a thrilling outdoor story.

Interesting to the exhibitors as this list is, by reason of the guarantee of a lineup of players sure to appeal to the movie going public, the work of acquiring players continues, and announcements will be made from time to time by Warner Bros. of acquisitions.

Serious Role New for Miss Fazenda

Infinite charm and personality are two of many things that won popular Louise Fazenda her contract with Warner Bros. Immediately upon affiliating herself with this company, Louise surprised everybody by stepping into a serious role in "Being Respectable," the screen version of the Grace Flandrau "best seller."

Two of her outstanding appearances prior to this production were "Main Street," the adaptation of Sinclair Lewis' novel, and "The Gold Diggers," the film version of the Belasco stage success. In fact, it was her work in these pictures that decided the Warners to add her to their chain of Warner players.

Louise Fazenda went into screen work by suddenly realizing that she had to buy Christmas presents for the forthcoming Yuletide; a friend offered her a chance to work at Mack Sennet's studios, and although a director did not see her and grab her off, saying at once that she would be good in pictures, the work fascinated her and she decided to try it.

Warner Brothers Sign John Roche

Further evidence of the present activities of the Warner Bros. organization and their plans for the future is reflected in an announcement from the Pacific Coast that John Roche, whose splendid work in recent photoplays has been noticed everywhere, was signed by the Warner organization on a five-year contract. While the salary figures in the contract have not been disclosed, it is understood that the contract runs into considerable money since Mr. Roche's services have been very much in demand recently.

This new acquisition to the Warner stock company is a Broadway actor of distinction, recent engagements having been under David Belasco's direction. He played an important role in "R. U. R.," that unusual play which stirred New York a year or so ago. Mr. Roche's stage debut was made as a member of the well-known Jesse Bonstelle stock company in Buffalo. Later he played leads in a number of stock companies throughout the country and also played juvenile leads in musical comedy for two years.

WARNER BROTHERS' GALLERY OF WHO'S WHO AMONG THE ARTISTS

Left to right: May McAvoy, Raymond Hatton, Gertrude Olmstead, John Barrymore, Cissy Fitzgerald, Adolphe Menjou, Norma Shearer Bob St. Clair, Carmel Myers, Rockliffe Fellowes, Claude Gillingwater, Pauline Frederick, Lenore Ulric, Beverly Bayne and Lew Cody.

Master-Directors For Warners' New List

FEW are the producing companies taking pride in the acquisition of directors who combine box office knowledge with true artistic perception. Screen personalities are generally played up, or the story emphasized.

Warner Bros. are proving pioneers in the matter of directors, just as they were in securing a brilliant group of star players, and in making coup after coup with fiction and dramatic successes, such as "Main Street," "Beau Brummel," "Being Respectable," and many others. They realized from the beginning that directors could not be overemphasized. With the realization, they set out to acquire as strong a force of directors as can be found in any single studio in the world.

How well they have succeeded is known to the exhibitor. On their roster of directors are such personalities as Ernest Lubitsch, Harry Beaumont, William Beaudine, Mal St. Clair, James Flood, Sven Gade, Millard Webb, Phil Rosen, and Monta Bell.

These are names famous by reason of distinct and lasting successes.

Praise for Lubitsch

Of Lubitsch's work in "The Marriage Circle," produced for Warner Bros., the praise still goes ringing from critic to critic, from audience to audience. Warner Bros. had expected the picture to receive a cordial reception; but cordial is barely descriptive of the welcome with which its release was hailed in New York, Los Angeles, (most blase of all cities so far as the movies go), Chicago, Boston, and other cities.

Lubitsch has just completed another production for Warner Bros., "Three Women," scheduled as the first release on the 1924-25 program. In this production, Lubitsch follows his penchant for a cast that is all-round in strength. He disbelieves in the one star system. As a result, the cast consists of May McAvoy, Pauline Frederick, Marie Prevost, Lew Cody, Mary Carry, Willard Louis, and Pierre Gendron. Hopes are equally high that this will be one of the exhibitors "best bets" of 1924-25, as "The Marriage Circle" was of 1923-24.

Harry Beaumont's career has for high lights some of his Warner Bros. productions. He was selected to screen "Main Street." His work on this adaptation of the Sinclair Lewis opus was so successful that he was immediately assigned "Beau Brummel," a different type with which he was equally successful.

"Babbitt" was his next achievement. It was a throw back to the type of faithful study of American small town types which he worked in "Main Street." Mr. Beaumont has shown himself a master in all three pictures. At present, his activities are centering on "The Lover of Camille," from the famed stage success, "Deburau," written by Sacha Guitry and produced on Broadway by Belasco himself. This is on next season's schedule.

When William Beaudine is mentioned, it summons up memories of "Heroes of the Street," with Wesley Barry as its star, wherein comedy and pathos were both given their turn. He has been signed by Warner Bros. on a long term contract and not as a comedy director, but as a dramatic one.

Beaudine's Next Success

The "Printer's Devil" was the next success with which Mr. Beaudine was associated. The third picture which he is producing for this company is "Cornered" from the play by Zelda Sears and Dodson Mitchell. This is the last picture on Warner Bros. schedule for the present season and is soon to be released.

After completing "Abraham Lincoln" Phil Rosen was signed by Warner Bros. for a series of pictures. The first was "Being Respectable," from the best seller by Grace Flandrau, and the second is "The Tenth Woman," from the story of Harriet Comstock.

Mal St. Clair, who directed "George Washington, Jr.," starring Wesley Barry, is now somewhere on location in Oregon, directing "Find Your Man," the story featuring Rin-Tin-Tin, the wonder dog of the screen.

James J. Flood has been assigned the direction of "Lovers' Lane," adapted from the Clyde Fitch play of the same name. Milton Noble's ability is given scope in "Her Marriage Vow," from Owen Davis' play.

Monta Bell, the newspaper man who won his spurs with Charles Chaplin, and was given his first picture, "How to Educate a Wife," by Elinor Glyn, is now away from Warner Bros., but it is not at all unlikely that he may soon be in the Warner ranks.

Other distinguished directors who have been in the Warner camp during the past year are Sidney Franklin and William Seiter.

Hard Work Made Irene Rich Star

With the signing of a Warner Bros. contract recently, Irene Rich achieved her cherished ambition of stardom. Talented acting and the ability to give a role many fine shades brought her the much coveted position.

Her first role after this piece of good fortune was in "Being Respectable," and while the picture is not yet released, those in the know say her acting stands far and above anything she has yet essayed.

Miss Rich climbed to stardom via splendid work in "Lucretia Lombard," the screen version of Kathleen Norris' best seller, and "Brass."

When Irene Rich arrived in Los Angeles, she worked for $3.00 a day. Now she receives a salary approaching four figures; the coveted surtax salary of every screen aspirant.

Says It Was Hard Grind

Miss Rich has a fine home out in the exclusive West Hollywood district. She supports her mother and her two young daughters. She is one of the most popular film stars, both on and off the screen. Everywhere Irene Rich works she is admired and loved. She radiates success, cheerfulness, and has a genuine understanding of her fellowman. She is the very essence of the real film life; integrity, honesty, willingness, and above all, "down-to-earthness," and common sense for good measure. She is also a good citizen, a genial companion, a fair golfer and a crack tennis player, besides being a star member of the new Santa Monica Swimming Club.

"It has been a hard old grind," avers the star, "not only to win this place, but to pull through with my little family and at the same time keep on smiling." She indeed merits the warm congratulations which her countless friends are sending her upon the signing of the new contract.

DIRECTORS AND SUPERVISORS OF WARNER BROTHERS' FOREMOST ATTRACTIONS

Left to right: William A. Seiter, Harry Beaumont, Monta Bell, Sidney A. Franklin, William Beaudine, Mal Sa. Clair, David Belasco, Millard Webb, James Flood.

FIVE IMPORTANT UNITS IN WARNER BROTHERS' SMOOTH-RUNNING MACHINE

Left to right: Pearl Keating, scenario editor; Lon A. Young, director of publicity; Herman Starr, assistant to Warner Brothers; Watt L. Parker, advertising manager; S. Schneider, controller.

Warners' Home Office Staff in New York the Last Word in Efficiency

NOT all of the activities of Warner Bros. are confined to the coast. The New York office with its working staff of approximately sixty-five employees, is a carefully planned organization, divided into departmental units which work in harmony.

The Warner Bros.' New York office five years ago consisted of two employees. One of these was Herman Starr, now assistant to the Warners. His ability was recognized when he established the accounting department which still operates under his system. Harry Warner, the president, decided that the same system of accounts at the Hollywood studio would avoid complications, and in a short time Starr was at work on the coast.

With the installation of a large and detailed accounting department in New York came the necessity for employing a competent director. Samuel Schneider has lived up to the Warners' expectations in this job. His previous study of accounts and finances has given him a remarkable store of knowledge.

"One factor paramount in good accounting," he says, 'is common sense. When I employ people, I look more for that quality than I do for real accounting knowledge. The accounting knowledge comes with experience, if a person has common sense."

To Sam E. Morris is allotted the task of managing the sales department. The Warner Bros. franchise holders throughout the United States submit their contracts with exhibitors to him for approval, for without his sanction no theatre can play a Warner picture. In order to be acquainted with conditions among exchanges, Mr. Morris is called upon to make frequent trips to the exchanges all over the United States.

Morris has been in the motion picture business for many years, and came to Warner Bros. when he consummated his contract with Selznick Pictures where he was also the sales manager.

The foreign sales department is handled by Gus E. Schlesinger, who for seven years was office manager of the Inter-Ocean Film Corporation. Since his connection with Warner Bros., he has suceeded to a great extent in interesting the foreign countries in Warner Bros. Classics of the Screen. Schlesinger has not left a territory untouched in his foreign campaigning, and the Warner Bros. trade mark is now a familiar one in every country where motion pictures are shown.

Warner Bros. attribute a good deal of the success of their product to Lon Young, head of publicity and advertising, former publicity man for Fox and Selznick Pictures. This experience as well as his previous work as an exploitation man and theatre owner has given him an enviable reputation in the picture industry.

Walt Parker, the advertising manager, worked with a prominent Washington newspaper and later with the Selznick organization.

Mrs. Pearl Keating, the editor of the scenario department, takes the choice picture material and presents it to the Warners for consideration.

Warner Pictures Encircle Globe, Says Foreign Head

WITH Warner Classics of the Screen being shown literally in "every corner of the globe," Gus. S. Schlesinger, General Manager of the Foreign Department of Warner Bros., can point to any country in the atlas, and say with truth and the pride of achievement: "Warner pictures are shown and known here."

This statement is the more astounding when it is remembered that in only three years Mr. Schlesinger has established and perfected the Foreign Distribution Department of Warner Bros.

To the comprehensive knowledge of foreign conditions, and the concentrated and untiring efforts of Mr. Schlesinger, ably aided by his executive secretary, Miss Helen Horne is due the signal achievement of 100 per cent distribution outside North America.

Not only can Warner Bros. claim 100 per cent distribution throughout the world, but they can assert that their foreign distributors, as well as American, number organizations of international repute and integrity.

The following line-up is representative of the calibre of the foreign distributors of Warner product: The Gaumont Co., Ltd., of England, which covers the United Kingdom; Mr. Millard Johnson, of Australasian Films, Ltd., of New York City, embraces Australia, New Zealand, Dutch East Indies and the Straits Settlements; Les Establissement Gaumont of Paris, purchases for France, Switzerland, Belgium, Colonies, Egypt, Syria, Turkey and Greece; Mr. Ernest Mattsson of Ernest Mattsson, Inc., of New York City, covers Scandinavia, Norway, Denmark, Sweden and Finland.

L. Gaumont of Spain, embraces Spain and Portugal; Mr. Max Schlesinger of the International Variety and Theatrical Agency of New York City, buys for South Africa; Miss F. A. Austin of Taisho Film Co. of New York City, takes care of Japan; Nat A. Magner of San Francisco, purchases for China and Philippine Islands; Mr. Juan Kunzler of Sociedad General Cinematografica of New York City covers Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Ferdinand V. Luporini of New York City, buys for Brazil; Compania Cinematografica de Cuba, covers Cuba.

San Juan Film Exchange Co. of Porto Rico, purchases for Porto Rico and Santo Domingo; Mr. Felipe Mier of German Camus Y Cia of New York City, covers Mexico; Mr. Loet C. Barnstyn of Nederlandsche Bioscoop Trust of Holland, buys for that country; Paul Davidson of Germany, covers Italy, Russia, Germany, Austria, Hungary, Czecho Slovakia, Jugoslavia, Poland, Roumania, Bavaria, Baltic States and Turkey; and Alexandre Hague, of India completes the circuit of the world by purchasing for India, Burmah and Ceylon.

GUS SCHLESINGER

A Season of Achievement for the Warners

PRACTICALLY everything accomplished by the Warners last season was in the nature of an achievement, from the enlisting of the services of David Belasco in the direct supervision of a number of adaptations of his successes, down to the success enjoyed by their Ernst Lubitsch production, "The Marriage Circle."

Leading all other achievements, in their estimate, was the bringing into their fold of David Belasco. As a result Belasco personally supervised the scenarization and direction of "Tiger Rose," and "The Gold Diggers," the former starring Lenore Ulric, who repeated her triumph in the title role, and the latter starring Hope Hampton.

When Warner Bros. announced to the public that they had secured the services of John Barrymore, for the title role of "Beau Brummel," the screen version of Clyde Fitch's play, another score was registered. Barrymore went to Hollywood and made a picture that is still being talked of in New York many months after its Broadway premiere. It proved both an achievement, from the viewpoint of artistry as well as the box office.

Lubitsch provided a third triumph of the season. His "The Marriage Circle" was equally sensational in keying the critics and public to a pitch of enthusiasm.

To acquaint the American people with the sort of movie fare about to be offered them, and to co-operate the better with exhibitors in sowing the field with interest and curiosity, Warner Bros. inaugurated a national advertising campaign. They procured the services of a well-known advertising agency which in conjunction with the Warner staff worked out a plan of distribution. Established periodicals were utilized for page advertisements, double spread ads appeared in issues of The American Weekly, and the tremendous circulation of this periodical insured the Warner message reaching every city, town and hamlet throughout the country. Hearst papers throughout the nation were enlisted for a similar purpose. The results told.

How Warners' Distribution Method Works

YEARS of practical experience have taught Harry M. Warner that the present methods of operating have plenty of flaws when considered from the spectator's standpoint.

The present operating plan under which Warner Bros. Classics of the Screen are brought to the exhibitors of this country is a combination of all the best points of every known method plus a few new innovations which experience has shown to be necessary, the Warners say.

Warner Bros. do not operate under what is known as the old state right idea, neither do they own and operate their own string of branch offices. At the same time however, absolute control over their pictures, the bookings thereof and all important distribution matters rests entirely within their jurisdiction.

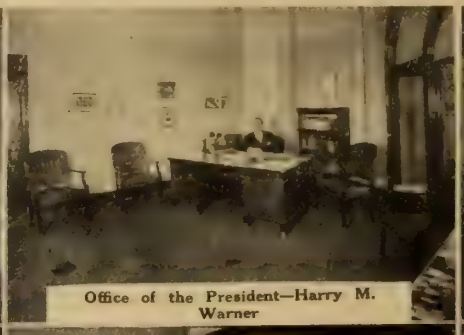
Instead of engaging a local representative in each key city on a salary basis the Warner Bros. enter into a partnership arrangement with a local exchange man who is financially responsible and who owns and operates his own exchange covering a certain territory. This man, due to the fact that he is running his own business, naturally pays the closest possible attention to it. By virtue of his franchise to distribute the Warner product he is assured of an adequate supply of good pictures and does not have to enter into competition with other independent operators to secure whatever the market may offer.

Under the working plan, a committee of exchange managers is appointed by the men themselves to represent all of the exchanges holding Warner franchises. This committee is taken into consultation as to what kind and how many pictures shall be made, this naturally depending upon the public taste and business conditions in general.

The General Sales manager of the Warner Home office acts upon the acceptability of all theatre contracts with the viewpoint of the benefit of the entire proposition.

Efficiency is the keynote of operation.

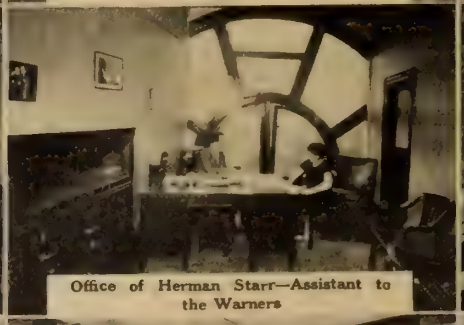
Office of the Vice-President—Abe Warner



Office of the President—Harry M. Warner

Office of the General Sales Manager—S. E. Morris

General View of Main Office



Office of Herman Starr—Assistant to the Warners

Office of the Foreign Manager—Gus Schlesinger

Office of Pearl Keating—Scenario Editor

Sales Department

Corner of Art Department

National Tie-ups and Live Advertising Make Warner Product a Current Event

LEADS IN WARNER BROTHERS' PICTURES
Monte Blue, Irene Rich and Willard Louis.

IN announcing their plans for the season 1924-25, Warner Bros. direct attention to what they have done in previous seasons.

Warner Bros. have been particularly strong for national advertising tie-ups—and most of these tie-ups have been made in the broadest possible way so that they were effective, not only for a single picture, but for all Warner Bros. pictures, with the result that the producing and distributing firm has been building—and is continuing to build—a tie-up structure all over the country.

Here are a few of the things which have been done, related not for the purpose of boasting of the past, but rather as helpful information for the exhibitor who books the 1924-25 and future Warner Bros. product—

Through an arrangement with the manufacturers of Delta Pearls, Marie Prevost, Irene Rich and Louise Fazenda were photographed in many attractive poses wearing the company's attractive merchandise.

Through an arrangement with the Nu-Grape Co. of Baltimore, Wesley Barry was hooked up with the product.

Wesley Barry, Marie Prevost, and Irene Rich were photographed in many special poses with Hohner Harmonicas.

Bruce Guerin and Priscilla Dean Moran loaned their popularity to Dr. Posner's Shoes for the purpose of a national advertising campaign.

Wesley Barry had a lot of nice things to say, in pictures and text, about the United States Rubber Co.'s "Keds."

The Aranes Merchandise Co. were permitted to make a very attractive toilet compact called the "Marie Prevost Compact," and bearing a picture of the popular Marie Prevost, the Warner Bros. star. A second compact by the same company has pictures of Miss Prevost, Irene Rich, Louise Fazenda and June Marlowe.

Wesley Barry, Marie Prevost, Irene Rich, Bruce Guerin and Harry Myers were tied up with Ingersoll Pencils.

Miss Prevost, Monte Blue, Miss Rich and Harry Myers made special phonograph records and were photographed in special poses in connection with the Victor Talking Machine Co.'s big campaign on their "Treasure Chests" of special phonograph selections.

F. A. D. Andrea & Co., manufacturing "Fada" radio sets helped advertise Wesley Barry in Warner Bros. productions, as did the General Electric Co. in their campaign on Westinghouse Motors. The same popular Warner Bros.-Wesley Barry pictures were "plugged" in connection with the advertising of products made by the Walter Janvier Co., drugs; H-O Oatmeal; Weiner Bros., who made a special "Penrod Sweater," and the Hamilton Watch Co.

In connection with the "Beau Brummel" production, starring John Barrymore, the manufacturers of Young's Hats, operating stores all over the country, made up special "Beau Brummel" models for general sale and, as a novelty advertising piece for window display, a grey beaver, bell-shaped high hat in exact replica of the hat the original Beau Brummel wore during his days at the English Court in the days of George IV.

In practically every case these tie-ups worked in about the same way. The manufacturer used the special photographic poses provided by Warner Bros. in all their various forms of national advertising. They made lithographic cut-outs which were shipped to their dealers everywhere—and, incidentally, placed at the disposal of motion picture exhibitors through exchanges handled the Warner Bros. product. They sent out directly to their dealers special window displays and they used the same pictures and text in both national and local advertising campaigns.

In addition to these national tie-ups, arranged directly by the producing and distributing company, there are other tie-ups with Fashionknit Neckwear, Personality Clothes, Sta-Shape Hats, Vivaudou Mavis Talc, Sampson's Dress, Mineralava, and the Glove Industries.

Still further evidence of the value of Warner Bros. help to the exhibitor, is the record of success which has been made by some of the exploitation plans and ideas which are regularly incorporated in the Plan Book which the company gets out with every picture. The "Beau Brummel" Contest idea has worked triumphs. In Seattle, Wash., not long ago, the plan struck the local newspapers and general public so forcefully that the name of practically every notable in town was entered in the race to determine who the "Beau Brummel" of the big Washington city was—and when the honor fell to the Seattle Chief of Police, he was showered with enough prizes to start a gents' furnishing store.

Another for Dog Star, Rin-Tin-Tin

Ever since man succeeded in domesticating the wolf and making it man's noblest friend, there have been wonderful stories retailed about the intelligence and astuteness of this animal. But what dog of mythical past or of resent times can equal for sagacity the wonder dog, Rin-Tin-Tin?

Warner Bros. have made arrangements with the dog's owner and trainer, Lee Duncan, for two pictures on the new season's schedule. The first is now in production, 'Find Your Man," and the Rin-Tin-Tin Company is now "somewhere in Oregon."

Rin-Tin-Tin is a product of the World War, and saw fire at the age of two months. He is recognized as one of the most talented canine actors in the world.

SUPPORTING PLAYERS IN WARNER BROTHERS' PICTURES
Louise Fazenda, John Roche and June Marlowe.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Roy L. Smart Develops Want Ad Idea to Get Maximum of Display for House

COOPERATION with the advertising manager for a newspaper has been worked in various ways, and one of the best is the classified ad. stunt, in which tickets are given those whose names are printed in the want ads. The return to the house comes from the announcement made by the newspaper, which, of course, has to carry some mention of the play.

Roy L. Smart, manager of the Noble and Theato theatres, Anniston, Ala., used the scheme about two years ago, giving the passes in return for a mention of the attraction at the Noble in a two sixes, most of the space being devoted to the newspaper's liberality.

STARTS
1:00
2:30
4:15
6:00
7:45
9:00

Whoopee!

We don't expect seats, but it's worth standing to see!!

TODAY IS THE DAY

"GIRL SHY"

NOBLE—MONDAY-TUESDAY

If your name appears on today's want ad page, call at The Star office and get a free ticket.

A Pathe Release

A FREE TWO NINES

Late last year the newspaper desired to renew the idea, which had been dropped for a time, finding that it helped them to get the classified ads headed in their direction. Mr. Smart was glad to renew the offer, but he succeeded in getting a greater concession, and virtually gets a house ad. with a newspaper trailer free.

The sample shown on this page is a little more than two nines for the house and two lines for the paper. In other samples the drop is not so deep and generally the paper's slug appears in the body of the display instead of the trailer, but in all instances the newspaper limits its announcement to the phrase printed here and gives the rest of the space wholly to the house advertisement.

This represents the largest return yet shown on this form of cooperation. Mr. Smart gets more for his few passes than any other manager of record.

Can Be Done

If Mr. Smart can do this, others can. Not long ago we printed an example of the other extreme in which a newspaper limited the theatre to a single mention in one headline in return for a fifty-percent participation in a popularity contest.

It simply goes to show that if you work it right, you can make the paper come across with a real return. First you sell the paper on the idea and then you stick out for as much as you can get without seeming to be too hoggish, but if you sell the idea attractively, you can probably get as much as Mr. Smart regularly receives.

Mr. Smart also sends in his Fourth of July space. Lem Stewart wrote all of his Southern Enterprises Managers urging them to make a special smash on the Fourth, and most of them did, from the reports received. Mr. Smart took a three nines, in a patriotic border to sell the idea of the occasion, with a two line tag announcing the attraction at either house. The panel concludes with: "We, as representatives of the screen—an American perfection and the most democratic amusement the world has known—bid you join the spirit of the day and wish you a Glorious Fourth."

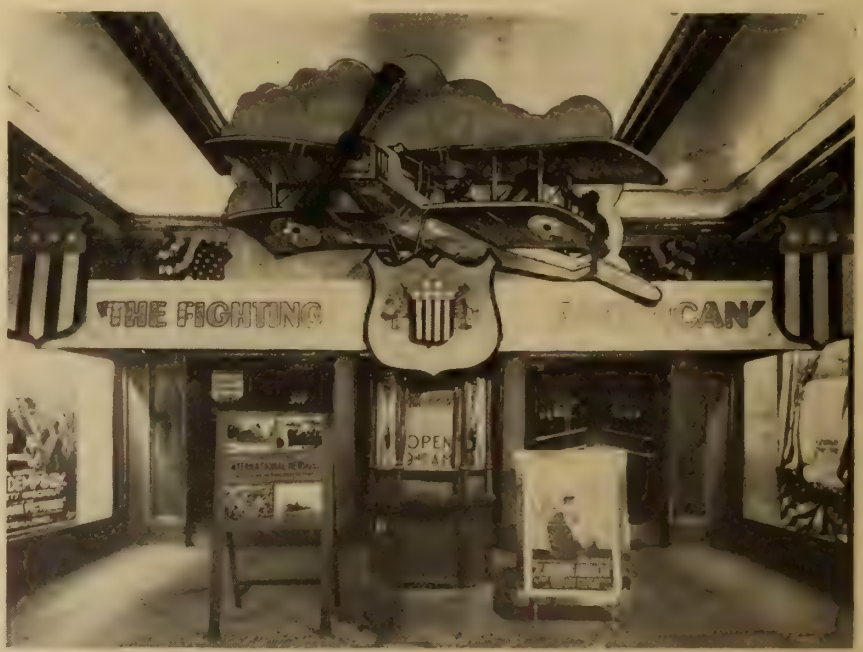
Next year adverise Independence Day as such, and you'll find that it will help your house, indirectly, but none the less certainly.

A Bread Line

Monday and Thursday are off days with Howard Waugh, at Loew's Palace Theatre, Memphis. He got a line in front of the B. O. on those days by giving one ticket to sell one.

The Piggly-Wiggly stores wrapped coupons with their bread, each good to admission for one man if presented with one paid ticket. The men got the best of it because the attraction was Negri in Men. The store even paid the printing bill, glad to exploit its new style loaf.

Are you preparing for September?



A Universal Release

THIS AIRPLANE EXPLOITED IN THE CAMEO LOBBY, PITTSBURGH.

George J. Reister hooked up the propeller to a fan motor and caused it to revolve. It did not move the plane, but the noise and motion got attention for The Fighting American for record business.

Sorrow! Sorrow!

Because the U. S. Army has been recruited to slightly beyond the full peace strength, the War Department has announced that the recruiting service will be absorbed into the regular establishment until such time as it may again be required to bring the forces to the proper number. The recruiting sergeants will go back to their regiments, and the A boards will be stored.

Now there is only the militia and the U. S. Marines left for exploiteers to pick upon, and perhaps the Navy branch will presently be withdrawn.

The first presidential nominee to declare for a larger army and navy will be assured the complete support of all exploiteers and press agents. Here is a hint to the various national chairmen.

Buster Keaton Runs for Fifteen Weeks

One of the longest runs ever accorded a comedy in any section is credited to Buster Keaton, who held the screen at the Royal Dramatic Theatre, Stockholm, for fifteen weeks in Our Hospitality.

To begin with, they liked the comedy, then they liked Keaton, and Raoul Le Mat did some regular exploitation, including a Swedish translation of Buster who perambulated the streets dressed as the comedian. He carried no back banner and there were no cards on the gripsack. Everyone knew who he was supposed to be, and the billboards gave the details, if any were needed.

About the best stunt was the offer of a prize for the closest copy of the dog Buster uses in the picture. About 200 dogs were brought to the theatre, and the prize winner was purchased and used by the perambulator.

Mr. Le Mat used a number of other good stunts to keep interest alive, and he played to a record business. That dog resemblance contest is a good thing to remember.

Wonder what Sherlock Jr. will do over there. It should be good for six months.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

A FANTASTIC, descriptive overture arranged exclusively for this theatre and Gems from Puccini operas were the outstanding music incidents of a program which contained "How To Educate a Wife" as the film feature and Ben Turpin in "Yukon Jake" as the comedy. Of the seven incidents of the show, four were music presentations and three were films. Altogether these ran two hours and five minutes: One hour and eight minutes being used by the Warner Brothers film, twenty minutes by Mack Sennett's celluloid laugh, eight minutes for the Topical Review and twenty-nine minutes for musical numbers.

The overture, programmed as "Around the World With Irving Berlin," was so named because it was based on that song writer's popular melody, "What'll I Do." M. L. Lake, the arranger and composer, took our ideas and worked them up into a fantasia depicting the characteristic manner in which this theme would be played (1) As it should be, (2) In Turkey, (3) Ireland, (4) Spain, (5) Germany, (6) Hoboken and 7) the United States. There was plenty of work for all instruments. Special film titles accompanied the overture on the screen. Lights: One light blue Mestrum flood 150 amperes and one violet on the musicians from the dome. Blue foots and borders large stage. Red coves. Light green transparent windows at either side. With the last film title the gold draw curtains were closed over the screen and the violet flood from the dome changed to straw for the finish. Six minutes for this well received overture.

In a special setting consisting of a mountain back drop with transparent sky and rocky pass, with set rocks centre stage, seven members of the ballet appeared with basso in Victor Herbert's "Indian Summer" from "Natoma." Girls costumed as Indian maidens and singer as chief, latter doing pantomime while girls danced "Indian Summer." At finish girls made their exit and singer did Logan's "Pale Moon" as solo. The set was lighted by open box lamps of blue from the sides, with overhead spots of amber falling on the artists. Two medium blue Mestrum floods from the dome covered the musicians. Large stage foots and borders purple, red coves and light green transparent windows at either side. Five minutes for this.

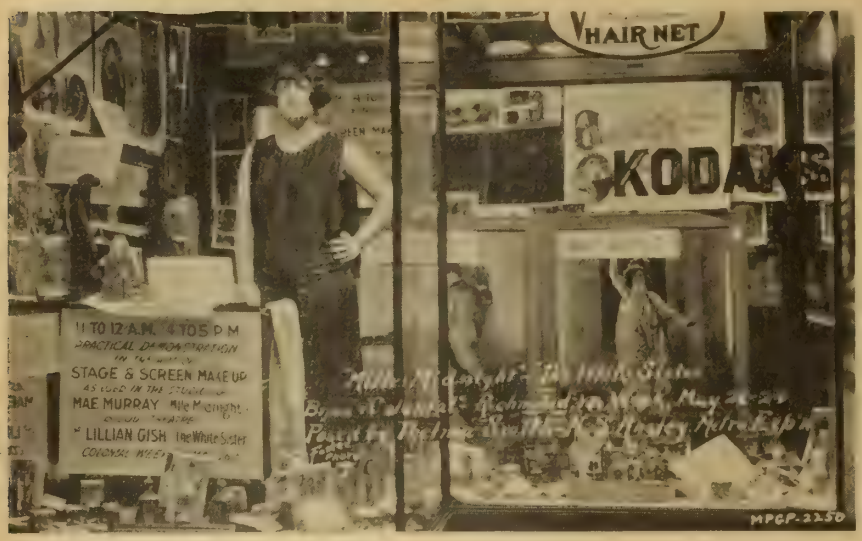
The ballet was presented in Bohm's four-minute Italian dance, "Tarantella," against a background of purple poplin. Dancers attired in Italian peasant girl dresses, with premiere danseuse as a boy. The lights consisted of amber and straw spots from the sides covering the dancers; two orange Mestrum floods from the booth on musicians; large stage foots and borders red one-half, and red inside stage strips.

Gems from Puccini operas owing to the copyright were not done in costume and with piano accompaniment, the orchestra doing a prelude and the interludes. First was "Love and Music" from "Tosca," by a soprano, then Musetta Waltz from "La Boheme" by the orchestra; "Rudolph's Narrative" from the same opera, by tenor; "Oh Kindly Heavens" by the orchestra, and "Some Day He'll Come," by another soprano. At left stage, in front of a rhinestone cyclorama showing through a painted transparency, was a baby grand piano for the accompanist. This was draped with material harmonizing with the drop. Artists sang center stage, the final soprano getting a white spot from the booth. During the orchestral numbers the musicians were lighted by light pink floods from the booth, first number, and orange floods from dome for second. These augmented by blue borders, blue inside strips and light green transparent windows. The set was amber from sides and overhead, with deep blue box lamps on neutral blue back drop behind the rhinestone curtain. Fourteen minutes for this presentation.

A Metro-Goldwyn Release

TWO PHASES OF THE EXPLOITATION CAMPAIGN FOR BUSTER KEATON IN STOCKHOLM.

Our Hospitality was so well exploited by Raoul le Mat at the Royal Dramatic Theatre, Stockholm, that it ran for fifteen weeks; which is about the record for a comedy anywhere. The perambulator carried no back cards or other identification. He was used late in the run when everyone could identify him through having seen him in the pic ure or the papers.



Metro-Goldwyn Releases

MAKING ONE WINDOW SELL FOR TWO RICHMOND THEATRES.

A demonstration of stage and screen make-up was employed to sell The White Sister at the Colonial and Mlle. Midnight at the Bijou. The demonstrator worked from 11 to 12 and 4 to 5. The display worked all day and well into the evening.

Made One Window Sell Two Features

Because two Metro-Goldwyn releases were playing in Richmond, Va., at the same time, a double exploitation stunt was worked in the window of a centrally located drug store.

A make-up table, well supplied with grease paints, was placed in one corner of the space, and the remainder was filled in with cosmetics and stills—mostly stills. Signs on the table and on the rear space told that between eleven and twelve and from four to five the application of stage and screen make-ups would be demonstrated, "as used in the studios of Mae Murray in Mlle. Midnight at the Bijou Theatre, and Lillian Gish in The White Sister at the Colonial."

During those hours a girl applied a screen and a stage make-up to show the difference, and then demonstrated street make-up to help the store sell its wares.

The stunt was planted by H. S. Ansley, a Metro-Goldwyn exploiteer.

Bader, in Glasgow, Jazzes for Peggy

Dating his letter from London, "wet most of the time, climatically, but, wow! nice and wet internally," David Bader tells of his invasion of Scotland and the work he did for A. O. Thom, of La Scala, Glasgow. He was exploiting Baby Peggy in The Darling of New York, and the week ran almost £1,000.

Bader says that England generally is still slow in exploitation, in spite of some interesting high spots, and he had to do some missionary work in the Scottish centre.

He took the natural slant of trying to make money for his collaborators, and one of his exhibits shows a window in a beauty shop, where they fit you out from tip to toe between a barber and a chiropodist. He landed eight windows and two cards for the little star, the cards selling the idea of the Baby Peggy bob. It sold scores of haircuts, with some side sales of tonics and cosmetics.

Another store was devoted to Baby Peggy apparel, there was a song hook-up, a resemblance contest with the Bulletin, Baby Peggy afternoon teas and a lot of other stuff which brought Mr. Thom a succession of good matinees as well as crowded night shows.

Bader writes that you can sell exploitation anywhere if only you can prove to the stores that you can make money for them while they make money for you.

Missed a Chance

P. K. Thomajan, Paramounteer, lost a good chance in Bloomington, Ill. He made up several gold bricks for displays in men's wear stores and labeled them as exact copies of the bricks used by the Mabry Gang. It got attention for the windows, but suppose he had used an additional line running: "This is the only gold brick in this window." It would have helped.

Profitable Drive on a Short Length

Lem Stewart urged Southern Enterprises managers to get back of Grantland Rice's Sportlight release, Building Winners, and Frank Miller and Local Manager Shields, of the Modjeska Theatre, Augusta, Ga., took his advice.

A special board 4 feet by 8 was placed in the lobby. At the top was a bathing girl with an ocean background, with bathing suits draped either side. Below was a pair of pugilists, framed in boxing gloves. Special stress was laid upon the pictures of Jack Dempsey in his training quarters, and the Pathe release shared the advertising spaces with Lilies of the Field and helped to make sales without in the least detracting from the First National feature. Each helped the other and justified Mr. Stewart's position.

One of the most effective stunts was to distribute the Building Winners heralds at the ball park and bathing beaches; reaching a class of prospects most apt to respond to the appeal.

A Universal Release

TWO STUNTS FOR BABY PEGGY WORKED BY DAVID BADER FOR LA SCALA, GLASGOW.

The home-office hustler stopped in Scotland on his tour of the world and helped A. P. Thom make some regular money with The Darling of New York. The window display is from a hair dresser's shop and is to advertise the Baby Peggy bob. It brought the shop a lot of money, for boys and girls alike were dragged in to have their locks given the Hollywood haircut. There were other windows.

Countrywide Ads in a Drugstore Window

This display in a drug store window in Kansas City for Jack Dempsey in the Universal series picture, Fight and Win, is one of the most far-flung appeals in the history of exploitation, and so far as we know, it is the only one.

The display was made during the first week in June, when the sessions of the Imperial Council of the Nobles of the Mystic Shrine were being held. For four days Kansas City housed some 60,000 visitors from every part of the United States, including the Canal Zone and Hawaii. During their waking hours—and most of them were awake about twenty hours a day—they were milling around in a space only a few blocks square, with nothing to do but to watch the crowds and look into the store windows, and it is safe to say that fully seventy-five per cent of them saw this window with its suggestion to "Ask the manager of your home town theatre when the Jack Dempsey Series will be shown."

Another stunt was sending a car around town with a news camera for pictures to be shown at the Liberty Theatre by Manager Lee Balsly. One of the occupants of the car carried a small suit case lettered with the title of the picture, and under pretense of lining the Shriners up to pose for a picture would give each one a shock from the batteries contained in the case. So many stunts were being worked by the Shriner visitors that this additional stunt was all a part of the game.

But Balsly's best bet was wholly unplanned. He was showing Blind Husbands, and a Texas delegation lined up in front of the house. Evidently the title gave the official song writer an inspiration, for he suddenly broke out into a new verse of It Ain't Going to Rain No More. It ran: "There are no wives with us. There are no wives with us. There may be wives with some of these guys, but there are no wives with us." Ten minutes later it was being sung four blocks away, and it remained popular to the end, with the theatre front as the best place to give a kick to its rendition.

A Universal Release

ADVERTISING TO THE ENTIRE COUNTRY IN ONE WINDOW

This is a drug store window in Kansas City during the session of the Imperial Council of the Mystic Shrine, attended by some 60,000 men and women from all parts of the country with nothing much to do but look at this display for Jack Dempsey.

So far as we could see—and we saw most of it—Universal was the only picture company with special advertising, and they were at it all the time.

Record Enlargements Made for Brummel Run

Special colored photographs were made for Beau Brummel for the run at the Aldine Theatre, Philadelphia, and it is asserted that these are the largest of their kind ever made. There were three eight by ten foot pictures and others running eight to ten feet high.

The standard sizes of paper were too small for the twelve foot enlargements and the paper had to be specially cut for the Kraus Manufacturing Company, which filled the order. The paper is treated to render it impervious to the weather as the material was desired for outdoor work during a run and had to be mounted so that neither rain nor wind would affect the surface. It very successfully stood the test.

Few of these show pictures are required to last more than a single season, but we have in our home a similar enlargement, made for us eight years ago by the Kraus Company, which is as fresh as the day it was delivered, though of course it has not been exposed to the weather. Both the photographic surface and the gilt frame are as good as ever.

We believe that the record enlargement is a picture of Harold Lloyd 22 feet high, but this was not colored.

A Warner Brothers Release

THE PICTURE OF BEAU BRUMMEL IS EIGHT BY TWELVE.

This is declared to be the largest colored photograph ever produced for theatrical advertising. It was done by the Krauss Manufacturing Co. for the Aldine Theatre, Philadelphia, where the picture enjoyed a prolonged engagement.

Vivaudou Helped Gain 15 Windows

Working the Vivaudou hook-up arranged by Metro-Goldwyn on Thy Name Is Woman gave Howard Price Kingsmore fifteen fine windows for the Howard Theatre, Atlanta.

The Jacob Company not only contributed the dressed windows, but it paid the cost of printing the envelopes in which were enclosed samples of the Mai d'Or powder and perfume, which were distributed to the Howard patrons the preceding week, printing the face for the theatre and the powder and the back with the store advertisement.

It gave Kingsmore a valuable boost without any cost.

It's only four weeks away. Get ready to open the fall season with a regular whizz-bang. Get them started right.

A Metro-Goldwyn Release

AN EFFECTIVE SNOW LOBBY ON A BOY OF FLANDERS.

This was planned by E. D. Turner, of the Imperial Theatre, Asheville, N. C., following a suggestion by Lem Stewart, of the Paramount Theatres Department. Powdered with flour and mica snow and lighted in blue, this drew a big hot weather business.

Cooling Jackie Is Help to a Feature

Lem Stewart has bettered the plan book by suggesting that the Southern Enterprises managers play up the snow stuff in A Boy of Flanders, and reports show that even with a "kid" picture the snow lobby helps to sell tickets in hot weather.

The cut shows a rather poor photograph of an excellent display planned by E. D. Turner, of the Imperial Theatre, Asheville, N. C. Mr. Turner used to hold his displays to the rear of the lobby, but for Jackie he got right down to the sidewalk line.

The box office is surrounded by a windmill with revolving sails moved by a motor. A hole is cut for the ticket window, and a cutout is placed in front. On either side are Dutch houses with thatched roofs. The wagon and milk can are real. The entire display is powdered with flour and mica for a snow effect and lighted in blue.

All of the lumber is weather beaten stuff, second-hand material, which not only cuts purchase costs but saves painting and is much more realistic.

The display proved a real winner from the box office angle.

Made Good Display At Cost of Paint

Vitagraph's Ninety and Nine was made long before Colleen Moore attained to stardom, but J. H. McClaughlin remembered that she was in the cast and made her the star when he came to play the picture at the Franklin Theatre, Tampa, Fla., and he put the picture over with a lobby display costing less than one dollar.

Two years ago a stock company had made a production of Within the Law, and the cell door gratings had been put in the property room after the run. These were dug out, repainted, and set in place with two signs, one reading "To street" and the other "To trains" to mark the entrance and exit. The doorman was put into a borrowed railroad conductor's uniform to give local color and there was a "time table" of the showing times. The day before the photograph was made a wind storm came up and blew it into the infinite somewhere. The large sign is also repainted, and paint represents the entire outlay for a decidedly good front.

It just goes to show what a handy thing a property room is if you keep it so you can find things in it.

Cleaned Up

Howard Price Kingsmore did even better than he expected with his color-this-picture idea for Wanderer of the Wasteland. Business shot away up above the summer average. It was not so much the idea as the ability of the idea to get over the Technicolor idea.

Miniature Room in Enchanted Cottage

Instead of using the entire Enchanted Cottage, C. B. Stiff, of the Tivoli Theatre, Chattanooga, Tenn., used only one room. It worked as well as an entire house.

He set in the lobby a shadow box into which a vine-dressed window was cut. A card overhead announced Barthelmess and May McAvoy in the play.

A First National Release

MR. STIFF'S ROOM

The interior was brilliantly lighted to disclose a completely furnished miniature room with a bed, chair, dressing table, dresserobe and other furnishings. A doll in negligee sat on the bed with one tiny slipper and stocking on the floor and the outer clothing on the back of the chair. The completeness of the display made a charming effect and halted both men and women.

Mr. Stiff used another window for The Bedroom Window. This time he took a full-sized window frame and permitted a local store to dress it with shades and curtains in return for a credit card. The two displays were not sufficiently similar to conflict, though they sound pretty much alike in print.

A Vitagraph Release

THIS CLEVER LOBBY COST LESS THAN ONE OLLAR.

Of course, J. H. McClaughlin, of the Franklin Theatre, Tampa, Fla., had the material on hand, but feeding out of the property room let him sell the story for a bargain counter price and run up the receipts without much subtraction.

Australian Showman Does Pretty Lobbies

Because we liked the If Winter Comes lobby which Hal H. Carleton made for the Crystal Palace, Sydney, Australia, Hal H. Carleton sends in photographs of other recent lobbies for the same house; the only long-run picture theatre in Australia.

Mr. Carleton is general advertising man for the Union Theatres, Ltd., and has supervision over the Sydney advertising for all of their theatres, but he gives most of his personal attention to the Crystal Palace, because of its greater importance. He has the very able assistance of Fred Finlay, the house staff artist.

It was Mr. Finlay, for example, who did the two large paintings which are the backbone of the lobby on Nero. Only one of these can be seen in the reproduction as the other faces away from the camera. The ceiling is cloth painted in hieroglyphs, which is more Egyptian than Roman, but it gave a better effect than straight cloth and no one was hypercritical. It will be noticed that there is an ornamental chandelier done to match the dome of the box office. The entire structure is massive, to suggest the solidity of the production, with rich dark tones predominating in the drapes and a generous use of gold to brighten the colors.

On the other hand, the lobby on The White Rose is light and delicate, to suggest the nature of the Griffith play. The openings on the sides are frames for paintings. These are set back of the openings and lighted with colored globes in back of the falsework. The box office is masked in, with white roses piled on top, and we infer that the cutout on the oval above the ticket booth masks the chandelier. Apart from the arch, which cannot well be disguised, the lobbies are utterly unlike.

A third lobby, for The Covered Wagon, also carries paintings, but this time they are backed by heavy draperies, and a large Indian head shows above the entrance doors. The tone of the photograph is a little too dark to permit reproduction, but the design differs from both of the others. Here, as in the case of The White Rose, the canopy is of crepe paper streamers set closely together, but where they are focused on the cutout in the lobby shown a billow effect is used in ered Wagon.

Mr. Carleton's lobbies will stand comparison with the best work anywhere.

He also sends a colored throwaway for Mae Murray in Fascination, which advertises that a local stage favorite will use the costume worn by Miss Murray in the Bull Dance in a new act at a local music hall. This is a new angle on the "original" costume stunt.

A United Artists Release

HOW THE WHITE ROSE BLOOMED IN AUSTRALIA

A graceful decoration helped to emphasize the charm of this Griffith production when it took its initial run at the Crystal Palace, Sydney, Australia. This lobby was planned by Hal Carleton.

A Fox Release

HAL H. CARLETON'S DISPLAY ON NERO IN SYDNEY.

Compare this lobby with the other picture on this page and note how completely Mr. Carleton transforms the Crystal Palace for a change in the program. Painted by Fred Finlay, staff artist.

Taka-Chance Week Is a Chambers Idea

Stanley N. Chambers, of the Miller Theatre, Wichita, Kans., has evolved a new one for the Miller. He calls it Taka-Chance week, and the essence of the idea is contained in this extract from his preliminary announcement:

"Think of the many things Mr. Flath has done in the past—his big musical presentations—and imagine something finer and greater than anything heretofore produced in Wichita—something that has never been attempted on any stage—something so large and difficult that few people would attempt it.

"Think of the most thrilling, dramatic and humorous film you have ever seen, and you have an idea how entertaining the features will be. For six months Mr. Chambers has been screening pictures every day in order to find two that are good enough to ask Miller patrons to 'Taka-Chance' on. We're not going to tell you the titles of either picture, or the players, but you have our word for it—they're bang-up entertainment for every member of the family.

"Then the extras—every single supplementary feature, has been hand picked—many have been held for months especially for this show. Novel little bits of films, surprising 'shots'—and one amazing screen marvel that will make you gasp with astonishment."

Not even the house employees have any hint as to what is coming and are as much interested as the general public. The idea of the mystery is merely to bring everyone out on the start of the superheated season and to provide an additional exploitation stunt. If you can get up a whale of a program, try it out. This week should help make business all through the summer.

Ancient Goddesses to Typify Cytherea

The Allen Theatre, Cleveland, used this set of advertisements for Cytherea, which was shown convention week. Cytherea, Venus and Aphrodite are used to typify the character of three of the personages in Cytherea, and are used for an advance series, in a set of 125 by 2, or about two nines. This is different from the usual appeal, and the use of the line sketches of the mythological ladies, in connection with their modern types not only makes for a pretty layout, but it gains unusual advance interest in the production. This is rather heavy advance advertising, but it probably proved a profitable investment because it gained so much more than the usual notice. For the opening of the attraction a 125 by 4, or about double the space, was employed, with the accent upon the modern story. Stress is laid upon the fact that this is a pre-release for Convention Week. The layout is kept invitingly open with the bulk of the selling appeal in the "Sweethearts, here's your drama of Love" just below the signature. If these mythological figures are from the press book, they should be used in the newspaper or as heralds, for they offer a new approach and will make for strong interest in the play. It is not an easy matter to find something new, but this is not only new but good. If you cannot use cuts, you can at least

A First National Release

TO OPEN THE RUN

adopt the copy. And if you have not used the drawing contest, you might try that; with the children eliminated and a higher grade of drawing required.

Good for Programs

This little chat on fillers from Frank H. Burns, of the Beacham Theatre, Orlando, Fla., is good stuff to run in your own house organ, if you have one, as you should.

"I liked the feature, but the comedy was awful," is a statement commonly heard among patrons of certain theatres. The owners of such theatres are those who speak of short subjects, in the trade, as "filler." They buy them "by the bunch," as you buy clothes pins or matches, without regard to individual merit.

The management of this theatre takes another view on the matter.

We believe when you entrust an hour and a half or two hours of your valuable time to us we are obligated to give you something worth while for every minute of it, not for just a part of it. For that reason we select our short subjects, our comedies, scenics, news pictures and novelties with exactly the same degree of care exercised in the selection of our feature pictures. We believe that the twenty minutes you spend looking at a two reel comedy is just as valuable to you, in proportion, as the hour you spend at the feature picture.

We feel amply rewarded for our pains when you speak of the program as "a good show," instead of "a good picture."

A First National Release

A CLEVER UTILIZATION OF MYTHOLOGICAL FIGURES FOR CYTHEREA

Cartoon Attractor for Sporting Youth

This strip for Sporting Youth is lifted from a combination advertisement from J. M. Blanchard, of the Strand Theatre, Sunbury, Pa. It is about 14 inches wide by three and a half deep and we think that the cartoon style carries more conviction with it than would the usual automobile race stuff. Automobiles with streamline strokes are a bit out of style because they have been overdone, but there is point to the two birds and their exclamations to point up "the fastest story ever screened." It carries conviction and sells the idea better. We are sorry Mr. Blanchard did not set the smaller lines in type, for the hand lettering is not clear. It does not come up well in the cut and there is sales value in the statement that this story is by the author of the Wallace Reid automobile stories. This snappy sketch will get a laugh that will drive home the idea better than will a lot of argument. If you can't use it for the moment, remember the idea. You'll have an automobile story sooner or later, and this will make money for you.

STRAND
here he comes
STRAND ORCHESTRA SPECIAL MUSIC
THE FASTEST PICTURE EVER SCREENED
SPORTING YOUTH
Starring Reginald DENNY
Byron Morgan's Dazzling Story of the Younger Set
Byron Morgan Wrote the Auto-Race Stories for the late Wallace Reid
A CLIMAX PUNCTUATED WITH DIZZY TURNS & SPILLS
FRI. & SAT.
there he goes

A Universal Release

A CLEVER CARTOON IDEA FROM J. M. BLANCHARD

Reverse Panel Is Too Full of Words

This 120 by 3 for Montmarte from the Century Theatre, Baltimore, is too good, but it would have shown better had the reverse panel been devoted merely to the star and title. That it is a Paramount picture directed by Lubitsch is an item of value from the sales angle, but it would have been better had the lines been taken over into the white where they would have had a better play in the same sized type. This would have permitted the use of a larger letter for the star

CENTURY
Peerless Princess of Emotion—
again— furious and vivid.
again— in a drama of love's destiny
again— directed by Lubitsch, who directed her in "Passion"
POLA NEGRI IN "MONTMARTRE"
DIRECTED BY ERNEST LUBITSCH
A Paramount Picture
Adapted From the World Renowned Stage Play "THE FLAME" By HANS MULLER
Presented By Adolph Zukor and Jesse Lasky
A flaming story of the Parisian Latin Quarter— Of her artists' studios and gilded cafes. Color—Romance—Passion—
Pola Negri as Yvette, the darling of the studios, warm-blooded, carefree, each day in a new tilt with men and fortune
VOCAL SELECTIONS
ANTHONY GUARINO and AUGUSTA COOPER
Formerly With Boston Opera Co. Renowned Coloratura Soprano
Rendering a Program of Selected Songs
CENTURY SYMPHONY ORCHESTRA, Frank Rebsen Conducting.

A Paramount Release

TOO WELL FILLED

and a better spacing for the title, by removing it from the competition of the director's name just below. Eighteen points of black below the title would have permitted the cropping of the cut to put the director and the brand in type just below where the same sized lettering would have looked twice as large. The entire space is too well filled. It suggests too much to read, and so it will not be read save by those who are already sold on the idea of seeing the play. The people who should be reached after are those who would not originally attend but who may be coaxed. These are the ones to whom the bulk of any newspaper advertising should be directed. Selling to them means extra money, not only for the attraction advertised, but perhaps for other titles to follow. In contrast to this compare the smaller display for Tiger Love by the same house. The title is not well lettered, but apart from this the display stands out strikingly, and you are tempted to read because there is so much

CENTURY
Cool As A Mountain Top. The Ice Plant Does It!
ANTONIO MORENO
and
ESTELLE TAYLOR
In the George Milford Production
"TIGER LOVE"
A Paramount Picture
"Tiger Love" is "The Sheik" in a gorgeous Spanish setting Made by the same director and fired with the same luscious love scenes and whirlwind action.
OUR GANG COMEDY
"BIG BUSINESS"
Vocal Selections
Augusta COOPER and Anthony GUARINO
Century Symphony Orchestra, Frank Rehsen Conducting

A Paramount Release

EASIER TO READ

less to be read. The comparison to The Sheik is a good selling point. "The Sheik in a gorgeous Spanish setting" is an idea that can be capitalized at the box office. It saves a lot of description by putting the main idea of the story into very few words and into language the picture lover can understand. There is more than a little similarity between the two stories. This is a better example of the usual line of Century work than the more overcrowded space, for as a rule the Century does not pack too full, though the copy writer slips now and then when he gets too full of his subject and forgets that one argument well presented is worth a volume of talk that will not be read.

Uses a Tag Idea to Sell for Sale

Selling For Sale with a sale tag is about the most obvious idea, but it is a good one, partly because it is so obvious that it carries at first glance the back-up of the title. It was used by A. J. Kennedy, of the Melba Theatre, Dallas, Texas, to put over Claire Windsor, with a nice sketch of the star to back up the display and give it attraction. There is nothing startling about the layout, but it is thoroughly good, and that is better than merely being startling; which may not sell many tickets. With the type below

A First National Release

AN EXPLANATORY DESIGN

the title mortised in, we think A. J. Kennedy, the advertising manager, could have profited by making the mortise deeper to let the author and the stars also be set in type instead of the rather crude hand lettering. There is a certain distinction to type which hand lettering does not carry. An exceedingly good letter may be better than type in some instances, but unless it is so good as to attract admiration, adherence to the type faces is much to be preferred. Mr. Kennedy has done well in holding the remainder of the copy away from the main announcement. It will sell as well in the lower box and does not interfere with the main feature as would be the case were the announcement all run together. Mr. Kennedy is sporting a new business card in which the left hand end is printed to suggest a seat coupon for the Melba; about two-fifths of the face being in tint to suggest a colored ticket. It is one of the most striking cards we have seen. Evidently he realizes that personal as well as amusement advertising pays.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Side Show of Life"

Ernest Torrence's Superb Acting in Fine Story Makes This Paramount Spendid Entertainment

Reviewed by C. S. Sewell

Another of William J. Locke's delightfully whimsical stories has reached the screen. This time it is his novel, "The Mountebank," which, under the title of "The Side Show of Life," is being offered as a Paramount production, with Ernest Torrence in the leading role, and Herbert Brenon as the director.

This story of a circus clown, who, during the world war, rose to the rank of brigadier general, was suddenly faced with the necessity, when the armistice was signed, of returning to his old profession and through pride giving up the woman he loved and who was dealt another hard blow by fate when his skill as a juggler failed him and he was hissed by the audience, offers exceptionally strong opportunities for drama that reaches the heart and they have been realized to the utmost.

As will be seen the story is one with intensely sympathetic emotional appeal in which the deep pathos of the hero's life is the outstanding note. Ernest Torrence's portrayal of this role is superb, it is one of the finest things ever seen on the screen, exceeding in its artistry even his previous noteworthy characterizations. Whether as clown or general or civilian he makes the role seem very real. He gets beneath the surface and in a simple and unaffected manner brings home the tragedy and pathos of the role in a manner that gets you. Even while he is clowning you feel the deep underlying note, his acting in the scene where he buries his inseparable companion, his faithful dog, that has been killed by an auto, is a superb piece of pantomine that will bring many a tear, and there is terrific punch and a tug at the heart strings in the climax where his pathetic efforts to do his tricks are rewarded by hisses from the audience.

There is also a pleasing and effective romance running through the story in which there is the conflict between a love amounting almost to worship on one hand and pride combined with loyalty to the woman entirely unsuited to him but who has been instrumental in his professional success on the other.

Anna Q. Nilsson has not much to do as the heroine and Torrence has the lion's share of the picture, but she gives an effective performance, while Maurice Cannon is excellent as a derelict the clown befriends and a newcomer, Louise LaGrange, gives a fine portrayal of the hero's French girl partner in the act.

Ernest Torrence's truly wonderful portrayal, and Herbert Brenon's fine direction have succeeded in the difficult task of transferring to the screen the spirit of the novel which has endeared it to a multitude of readers, and with its whimsical theme and deep human interest note, it is a picture that should please all types of audiences and especially delight patrons of the better class.

Cast

Andrew Lackaday.....Ernest Torrence
Lady Auriol Dayne.....Anna Q. Nilsson
Elodie.....Louise Lagrange
Horatio.....Maurice Cannon
Verity-Stewart.....Neil Hamilton
Mignon.....William Ricciardi
Ernestine.....Mrs. Pozzi
Sir Julius.....Lawrence D'Orsay
His Wife.....Effie Shannon
Evadne.....Katherine Lee

Based on W. J. Locke's novel, "The Mountebank," and play by Ernest Denny.
Scenario by Willis Goldbeck and Jules Herne.
Directed by Herbert Brenon.
Length, 7,511 feet.

FEATURES REVIEWED IN THIS ISSUE

Along Came Ruth (Metro-Goldwyn)
Babbitt (Warner Brothers)
Behold This Woman (Vitagraph)
Bread (Metro-Goldwyn)
Fighting Fury (Universal)
Rarin' to Go (Artclass)
Side Show of Life, The (Paramount)

The Oscar C. Buchheister Co. Inc.
ART TITLES
Printed Titles & Special Effects
245 W. 55th St.
New York City
Circle 6240 - 1

RECENT PRODUCTIONS TITLED BY US
"WANDERER OF THE WASTELAND"
A ZANE GREY STORY IN TECHNICOLOR
A HODKINSON RELEASE
"ANOTHER SCANDAL"
"YOLANDA"

YOUR MONEY, TIME AND EFFORTS
are registered on a narrow strip of negative. Unless it is expertly developed and printed you suffer
A COMPLETE LOSS
WHY TAKE THIS RISK?
Ask some of the
Free Lance Cameramen
about the quality of our laboratory work and our efficient twenty-four hour service.
FILMLAB Inc.
203 WEST 40TH STREET
NEW YORK CITY
Phone—Penn. 2373

Use Powers Prints
POWERS FILM
"Survives The Long Run"
Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.
Distributed exclusively by
SENSITIZED FILMS, INC.
A. G. STEEN, Pres.
1650 BROADWAY Phone Circle 8861 NEW YORK
They Last Longer

Story

Andrew Lackaday, an English orphan, grows up to be a clown in a French circus which becomes bankrupt. Wandering through the country, Lady Auriol Dayne's car runs over and kills his trained dog and Lady Auriol tries to console him. Andrew teams up with Elodie, a dancer, and they meet with success in the smaller Paris theatres. Elodie, whose husband has deserted her, is fond of Andrew, but his mind is occupied in studying the art of war, and when the great war breaks out he enlists for England and finally becomes a brigadier general. On leave of absence he visits the home of his adjutant, young Verity-Stewart, and again meets Lady Auriol. The termination of the war causes him to again resume his profession of clown with Elodie and he is ashamed to tell Lady Auriol the truth. She follows him and sees his act prove a failure as he has lost his skill. Elodie comes to his rescue and tells the audience he is a war hero. Elodie's husband is killed in action and Andrew feels he must marry her, but Bakkus, whom he has befriended, repays him by marrying Elodie. Andrew accepts an offer from a former friend in Australia, and Lady Auriol appears aboard the ship and tells him she is going with him.

"Along Came Ruth"

Viola Dana Gets Fat Part in Metro-Goldwyn Production of Savage Stage Success

Reviewed by Epes W. Sargent

As in "Peter Pan," you must believe in fairies to accept the story of "Along Came Ruth." The scenarist has taken Holman Day's implausible version of a French original and rendered it still more impossible through a generous injection of comedy bits. The result is drama broadened to farcical comedy in spots, but the result is also a corking good vehicle for Viola Dana, and her large following of admirers will not care whether the story is logical or not. It is funny, working up to an exciting climax, and it gives Miss Dana a fine opportunity to be dashing, daring and successful.

So intent has the scenarist been upon the comedy that the development of the story fails to interest greatly. The play might have been held as funny and still be given a more convincing tone. The work has been negligently done and the finer points have been overlooked. It might have been made into a better play, though possibly not one any more pleasing than the present result.

Miss Dana carries the bulk of the story, and holds the interest. Raymond McKee did well the few scenes in which he plays, and Walter Hiers is Walter Hiers once more, without variety, yet always good for a laugh. Tully Marshall wastes his fine talents on the thankless part assigned him, and De Witt Jennings, once he is through the impossible scenes as the town miser, wins so much regard that we are almost sorry not to see him get the girl.

The picture has been exceedingly well cast, even to the point of wasting good players on too lightly developed characterizations. The play will add no new laurels to Miss Dana's collection, but it will genuinely please the average audience desiring amusement rather than intellectual treats, and the direction is generally good. There is an old time torchlight political parade that carries the unmistakable date mark of the '80s. You almost catch the stench of the kerosene torches.

Cast

Ruth Ambrose.....Viola Dana
Plinty Bangs.....Walter Hiers
Israel Hubbard.....Tully Marshall
Allan Hubbard.....Raymond McKee
Oscar Sims.....Victor Potel
Min, the hired girl.....Gale Henry
Nathan Hodge.....Nelson McDowell
Captain Miles Standish.....DeWitt Jennings
Widow Burnham.....Adele Farrington
Annabelle Burnham.....Brenda Lane

From the play by Holman Day, adapted from the French.
Scenario by Winifred Dunn.
Directed by Eddie Cline.
Approximate length, 5,000 feet.

Story

Ruth Ambrose, licked by the Great City, decides to tackle a town more nearly her diminutive size. Arriving in Action, Maine, she locates a room above the furniture store kept by Israel Hubbard, whose trade methods are those of his great grandfather. Israel has to pay his rent for the past four months or vacate, and he goes on a collection trip, placing the store in charge of Ruth. Ruth cleans up the store, announces a bargain sale and cleans up in another sense, selling some antiques to Captain Bradford, who becomes interested in her, but Ruth has eyes only for Allan Hubbard, a young attorney. A year later Israel runs for mayor, but he hates the girl whose brain work brought him his advancement, and he loses no opportunity to belittle her. But he meets his Waterloo in a punch bowl (he is the Prohibition candidate) and, penitent, rides back home with Ruth and his nephew, while Bradford gets the nomination.

"Babbitt"

Warner Brothers Offer Interesting Adaptation of Sinclair Lewis' Widely-Read Novel

Reviewed by C. S. Sewell

"Babbitt," Sinclair Lewis' widely read and much discussed novel of modern American life, has reached the screen as a Warner Brothers production. Readers of this book will recall that it belongs to the school of contemporary literature that seeks to portray certain phases of every-day life as it really is, stripped of the glamor and picturesque romance which characterized the novels of the past, and that for his "hero" Mr. Lewis took a middle-aged and corpulent married man who had become bored with married life in general and his wife and three troublesome children in particular, placed him in one brief affair involving the romance which he had missed in his own youth, and finally brought him back to his senses and realization that his own life was not so barren after all.

The popularity of this story was due not to the picturesqueness of the title character or his colorful adventures, for he is a drab, ordinary type, but to the fact that his experiences are true to life at least in so far as a certain proportion of our population is concerned, and to the author's masterful analysis of the man and the circumstances which motivated his thoughts and actions.

In transferring this novel to the screen, Director Harry Beaumont has followed the author's work closely in the main, using the same incidents in relation to each other and shown many of the intimate details which caused his disgust with married life, but without the author's extended character analysis.

As it stands, the picture is a story of the drab life of a drab fat married man who, with one colorful exception, ambled his way respectably through life. Its chief interest lies in the fact that it truthfully portrays a more or less familiar type of man, and that it is decidedly different from the average run of screen themes. No attempt has been made to make a hero out of George F. Babbitt; he is pictured with his weaknesses as he really exists, depending almost entirely for its appeal on its character drawing, fidelity to life and domestic comedy situations.

Those who demand intense action, heroism, intrigue, mystery or ardent romance will find that "Babbitt" makes no pretentions of appeal along these lines, but it is an excellently directed and acted story in its own field of character drawing and fidelity to real life and should fascinate those to whom drama of this type appeals, and, based on the popularity of the book, this should comprise a large proportion of patrons particularly of a higher class type.

Willard Louis, who made a personal hit as the fat Prince of Wales in "Beau Brummel," is an ideal type and gives a fine portrayal of the title role; he makes George F. Babbitt seem very real. Mary Alden is excellent in the thankless role of his wife, and Carmel Myers is alluring as the vamp. The remainder of the cast is entirely satisfactory, and little Virginia Loomis is especially fine as Babbitt's youngest child.

Cast

George F. Babbitt.....Willard Louis
Mrs. Babbitt.....Mary Alden
Tanis Judique.....Carmel Myers
Theodore.....Raymond McKee
Verona.....Maxine Hicks
Tina.....Virginia Loomis
Paul Reisling.....Robert Randall
Mrs. Reisling.....Cissy Fitzgerald
Mr. Littlefield.....Lucian Littlefield
Eunice Littlefield.....Gertrude Olmstead
Maid.....Dale Fuller

Based on novel by Sinclair Lewis.
Directed by Harry Beaumont.
Length, 6,500 feet.

Story

George F. Babbitt, prosperous real estate man in the growing city of Zenith, is tired of the commonplace routine of family life with his wife and three children. Chance to give way to his longing for romance comes with the appearance of Tanis Judique, an alluring young woman, and he soon becomes entangled in an affair with her. Tanis' sympathy following a spat with his wife makes him decide to go away with her. Babbitt's son accidentally learns of this and when Mrs. Babbitt is taken seriously ill the son finally persuades Babbitt to give up his foolish plan, promising to keep it a secret. Mrs. Babbitt's joy at his appearance and her immediate improvement, together with the happy marriage of young Babbitt with the girl next door, makes him realize that he has done the best thing after all and that his affair with Tanis was a grave mistake.

"Bread"

Mae Busch Does Excellent Work in Metro-Goldwyn Adaptation of Charles G. Norris' Novel

Reviewed by C. S. Sewell

There are several points of exploitation value and audience appeal in the Metro-Goldwyn production, "Bread." It is based on a widely read novel in the best-seller class by Charles G. Norris, who is also the author of "Brass." The theme deals with the perennial problem of the modern young woman who is faced with choosing between

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marriage and its responsibilities and rewards as compared with the freedom and independence that comes from success in the business world.

In transferring this novel to the screen the outline of the author's story has been rather closely followed, although certain scenes have been eliminated or subordinated for dramatic effect and the ending changed so as to indicate that the heroine realized her error in going back to business life as she again becomes reconciled to the husband from whom she has been separated.

Director Victor Schertzinger has concentrated his interest on the role of the heroine and played up her character by rather obvious touches, apparently overlooking the opportunity for effective dramatic contrasts by playing up more the happiness of the married sister with her babies despite her struggle with slender means as compared with the unhappiness of the heroine's life after she left her husband. These are only barely suggested before the final ending, and in their place are details which do not materially forward the action but serve to slow it down.

Mae Busch does excellent work as the heroine in a role that established no strong sympathy, for you are made to feel that she has erred in not sticking to her husband, that the breakup of their home was due to her independent attitude toward matrimony, which she rather grudgingly accepted to avoid an unpleasant scandal, and the fact that she had no children, as to the husband's extravagance and boosting.

In a picture of this type, with no very strong dramatic situations, more attention might have been paid to the building up of the various characters from the human interest side, with emphasis on the problems and how they met them. As it is, the picture seems to skim over the surface and not to strike the deeper notes.

The cast is composed of well-known names, with such players as Hobart Bosworth, Eugenie Besserer and Myrtle Stedman in subordinate roles. With the exception of Robert Frazer, all of the roles are handled with entire satisfaction, but his work seems to lack the force and aggressiveness called for in the character.

Many of the scenes are effective, especially those depicting the desperate attempts of the hero to win the girl despite her open hostility toward him, and as a whole the picture should prove interesting to the average patron, particularly to women.

Cast

Jeanette Sturgis.....Mae Busch
Martin Devlin.....Robert Frazer
Alice Sturgis.....Wanda Hawley
Roy Beardsley.....Pat O'Malley
Mr. Corey.....Hobart Bosworth
Mrs. Sturgis.....Eugenie Besserer
Mrs. Corey.....Myrtle Stedman
Gerald Kenyon.....Ward Crane
Ralph Beardsley.....Raymond Lee

Based on novel by Charles G. Norris.
Scenario by Eleanore Coffee.
Directed by Victor Schertzinger.
Length, 6,500 feet.

Story

Mrs. Sturgis has a hard struggle to make a respectable living for her two daughters, and the older one, Jeanette, tiring of the struggle for bread, goes to work as a stenographer, while her sister, Alice, marries and has several children. Martin Devlin, an aggressive chap, courts Jeanette and despite frequent rebuffs wins her love but she refuses to marry him, preferring her independence, until she accepts marriage as a way out of a scandal when her employer's wife wrongfully names her as co-respondent in her divorce case. Martin's extravagance and Jeanette's independence cause a breaking up of the home. However, she finally comes to realize the emptiness of her own life compared with the contentment of her sister with the children and is glad to embrace the opportunity to become reconciled to Martin.

"Rarin' to Go"

Weiss Brothers Offer Thoroughly Entertaining Western, Introducing Series With a New Star

Reviewed by C. S. Sewell

Weiss Brothers' Artclass Pictures Corporation, which recently showed for review the first of a series of Westerns, starring Buddy Roosevelt, produced by a newcomer in this branch of the industry, Lester F. Scott, Jr., are now offering "Rarin' to Go," which inaugurates another series of Westerns from the same producer starring Buffalo Bill, Jr. It has a good lively story and contains all the ingredients which fans desire in pictures of this type, such as good riding, snappy fights, thrills, stunts and romance with a good share of heroism and villainy and should prove thoroughly satisfactory as a program Western. In fact, there is enough good material in this picture to class it as superior to the average production of this kind.

Producer Scott has not attempted to get away from the beaten path but to give Western fans the kind of entertainment that experience has shown they like, and he appears to have succeeded. Even the fact that the cast is composed of unfamiliar players does not lessen the interest for all do entirely satisfactory work and Richard Thorpe has given the story good direction.

The theme concerns the attempt of a rancher to put through an irrigation project which is fought by another rancher along the right of way. The hero, a newcomer, gets into the thick of this fight, incurs the hatred of the rascally superintendent, brings about a satisfactory settlement of the tangle and wins the girl. Among the highlights are an explosion which dams the creek, a fight between the hero and villain, the hero's rescue of the kidnapped girl from a speedy auto and his rescue of her father, who is fastened to a rock in midstream with the water rapidly rising, and the end of the villain when his auto goes over a cliff.

The story moves along at a good pace, getting the interest right at the beginning and holding it throughout. The star, Buffalo Bill Jr., has a likeable personality, is a good fighter and rider and should prove popular with the fans. The girl, Dorothy Wood, is attractive, Olin Francis is a satisfactory villain and the remainder of the cast are capable.

Cast

Bill Dillon.....Buffalo Bill Jr.
Hawk Morton.....Olin Francis
John Taylor.....L. G. O'Connor
Mr. Harper.....James Kelly
Miss Harper.....Dorothy Wood
Miss Williams.....Karleen Day

Based on magazine story, "Rattler Rock," by Ralph Cummins.
Directed by Richard Thorpe.
Length, five reels.

Story

Bill Dillon applies at the Harper ranch for a job but is turned down, so he goes and gets a job with Taylor, who is having difficulty in putting through an irrigation project due chiefly to the enmity of Harper. Bill and Dorothy become good friends and he finally persuades her father that the project is O. K. Bill overhears Morton, the irrigation foreman, plan to steal the payroll, so he takes it and hides it in his bunk. It is found there and Bill is about to be arrested when word comes that Morton has assaulted Taylor. In the meantime Morton has knocked Bill out and left him beside a burning fuse, but his trained horse gets Dorothy, who saves him. Morton has tied Harper to a rock in midstream, with the water rapidly rising, but agrees to save him if Dorothy will become his wife. She consents but he double-crosses her. Bill follows and rescues her and then saves her father, winning his consent to his marriage with Dorothy.

"Behold This Woman"

Blackton Production for Vitagraph Based on Oppenheim Novel Is High in Entertainment Value.

Reviewed by C. S. Sewell

With a story that gets away from the regular run of screen offerings and succeeds in holding the interest from the very start, J. Stuart Blackton's newest production for Vitagraph should prove a good box-office attraction in any type of theatre.

This production is an adaptation of E. Phillips Oppenheim's novel, "The Hillman,"

(Continued on page 400)

Paramount presents William Farnum in "The Man Who Fights Alone."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Into the Net"

New York's Police Head Is Author of Fascinating Pathe Serial Dealing with Crime Detection

Reviewed by C. S. Sewell

It looks as if Pathe has scored another serial triumph in "Into the Net," starring Edna Murphy and Jack Mulhall. Here is a chapter-play that has more than the average amount of pep, action, suspense and thrills and in addition a story that is decidedly different from the general run of pictures of this type.

Many persons have doubtless felt at times in viewing some of the serials of the past that the summoning of the police at crucial moments would have resulted in a break-down of the story. Such is not the case, however, with "Into the Net," for here we have a story that has for its theme the hunting down by the police of a gang whose specialty was kidnapping wealthy girls and who committed various other crimes in carrying out their plans.

Based on a story written by no less an authority on such matters than Richard E. Enright, Commissioner of Police of New York City, the serial fan is treated to the novelty and very interesting spectacle of seeing the various activities of the highly specialized and efficient New York police force in the prevention of crime and detection of its perpetrators. The work of the finger print bureau, the bureau of missing persons, the intricate system of broadcasting general alarms, the work of the traffic bureau and the co-operation of the men on their posts is authentically shown.

This material with even an ordinary story would seem sufficient to fascinate the average spectator, but in this instance, there is an unusually interesting story screened by the celebrated serial director George B. Seitz and portrayed by an unusually effective cast.

Right at the start with scarcely any preliminaries, there is a kidnapping, then comes a murder mystery which is immediately solved by means of finger-prints and the murderer apprehended, suspicion pointed toward the leader of the band and arrest of his henchmen begin.

Judging from the first three episodes, dependence is placed on the force of the story rather than on stunts, and the interest is held tensely as the story develops, with plenty of drama and melodramatic thrills in the numerous encounters of the police and the hero acting with them in their encounters with the criminals. There is the usual suspense carried over from one episode to another with a welcoming shortening of the "repeat" at the beginning of the next episode, and the action is fast throughout.

Jack Mulhall and Edna Murphy as the principals, are congenially cast, with Constance Bennett, Bradley Barker, Frank Lacteen and Harry Semels in important supporting roles. Barker as the detective has a role only second in interest to that of Mulhall, while Semels and Lacteen, with whom fans are familiar for their portrayals of villainous roles in previous Seitz serials, are similarly cast in this Malcolm Strauss production.

From every standpoint "Into the Net" looks like a box-office winner. Nearly everyone likes stories of crime detection and this one is the real article. It should appeal even to those who are not serial fans.

"SHORTS" REVIEWED IN THIS ISSUE

Flying Fever (Pathe)
Gun Packers, The (Universal)
Her City Sport (Universal)
Into the Net (Pathe)
Kid Days (Universal)
Never Again (Educational)
Pathe Review No. 31 (Pathe)
Romeo and Juliet (Pathe)
Short Kilts (Pathe)
Turn About (Educational)

"Romeo and Juliet"

(Pathe—Comedy—Two Reels)

Mack Sennett burlesques Shakespeare's immortal tragedy with the able assistance of Ben Turpin, mama's unspoiled boy, and Alice Day, than whom there are few prettier when clad in gingham and beset by sorrow. This subject joins a few thousand other burlesques on the story of adolescent love, and at least earns a place near the head of the procession, though it doesn't get very far away from time-honored gags. But it is somewhat different from the rest in that Sennett has modernized it to the extent of a wall-papered home, the wax wreaths on the mantelpiece and a dad who doesn't favor Romeo's subtle, slant-eyed suit. Only near the end does Sennett resort to the rustic stage presentation of R and J, and it is well done. One of the most amusing bits is the result of some trick photography, where Turpin wiggles his ears while he sings Tosti's "Goodby" at the family organ.—S. S.

Pathe Review No. 31

(Pathe—Magazine—One Reel)

The rug makers of old San Miguel still follow the methods practiced by their ancestors of long ago, and "Slaves of the Shuttle," the first subject in this Review, shows most interestingly just how they do it. "The Gem of the Adriatic" proves to be a gondola tour of langorous Venice in Pathecolor, with views of modern petting parties under ancient bridges. "The Adventures of Dick" reveals the acrobatic exploits of a talented canary. "The House of Refuge" is the title for views of the famous hospice of St. Bernard in the Pennine Alps. Dog lovers especially will enjoy seeing the St. Bernards in their native environment.—S. S.

"Flying Fever"

(Pathe—Cartoon—One Reel)

This Aesop Film Fable is a take-off on the aeroplane flights around the world now being essayed by different nations. Cartoonist Paul Terry has wild and domestic animals, including the humble pig daring the perils of the air. There is, however, one farmer who makes considerable headway by the exercise of remarkable ingenuity. Every means of propulsion is used, and the various absurdities earn hearty laughter.—S. S.

"Never Again"

(Educational—Comedy—Two Reels)

As author, director and star, Al St. John has certainly provided himself with a crackerjack comedy vehicle in "Never Again," his second for Educational under the Tuxedo brand. Al appears as a henpecked husband who, left alone in the park, tries to flirt with a blind girl and then with a married woman, resulting in getting a black eye from her husband. He ingeniously explains it to his wife by telling a wild yarn in which he appears as the hero, but a camera record of the affair shown in a movie house which they attend results in his getting in wrong with his wife and also the woman's husband, who occupies an adjoining seat, so he lands in a hospital resolved never to flirt again until he gets better. There are a lot of clever situations, good gags and, combined with Al's stunts, the result is a comedy that is decidedly above the average. Any audience that likes rough and tumble stuff should be thoroughly satisfied with this comedy, for it is high in amusement value and will cause a lot of spontaneous langhter.—C. S. S.

"Kid Days"

(Universal—Comedy—One Reel)

Snooky, the famous chimpanzee, is the star of this single-reel Universal comedy, and he is in practically every scene. This intelligent and well-trained animal, as usual, does some very clever work. The slight plot deals with Snooky's experiences as assistant with a circus, it being his job to help care for the animals. He does many different kinds of stunts, including carrying water for the elephant. He draws numerous buckets from a faucet and then gets a hose with which he squirts water into the elephant's mouth. He has an adventure with a bear, skates with roller skates, rides a bicycle and finally befriends a little boy by disguising as an old negro and getting back his marbles from a gang of tough little boys. The picture is amusing and interesting because of Snooky's remarkable work and it should prove especially delightful for the kiddies.—C. S. S.

"Short Kilts"

(Pathe—Comedy—Two Reels)

This Hal Roach comedy, directed by George Jeske, undertakes to portray the lighter side of a Scotchman's life. Among those appearing in it are James Finlayson, Mickey Daniels, Eva Gregory, George Rowe, Mary Kornman, Leo Willis and Jack Gavin. A feud develops between two Scotch families over such important details as household expenses and matrimonial unions contemplated by sons and daughters. Most of the fun centers around practical jokes with tacks and such-like, and two battles royal in which the folks join heartily with table-legs and fists. The original idea, that of satirizing a Scotchman's reported frugality, was an excellent one, but it was not worked out, it seems, as vividly as possible. The subject, nevertheless, has much to commend it and will be liked by audiences indulgent toward routine slapstick stuff.—S. S.

"Her City Sport"

(Universal—Comedy—Two Reels)

This Century comedy deals with the dissatisfaction of a country girl for her fat rustic lover and her admiration for a regular Beau Brummel whose picture appears on an ad. The original of the picture appears on the scene when his aeroplane develops engine trouble. The girl is delighted and practices love-making with a dummy; the city chap takes the dummy's place. The rustic lover gets into action and the city chap finds the chase and action too much for him, so he is glad to leave the girl to her rustic lover. Wanda Wiley continues to make as good an impression by her work as she did in previous offerings under this brand name, while Harry McCoy is satisfactory as the city chap and Hilliard Karr as the fat country lover. There is considerable rough and tumble and slapstick work, with several situations that will amuse patrons who like comedies of this type, as it is well up to the Century standard.—C. S. S.

"The Gun Packer"

(Universal—Western—Two Reels)

Pete Morrison is the star of this reissued Universal Western two-reeler, with Hoot Gibson appearing in a small role. The plot is based on the familiar idea of the enmity between the sheep and cattle raisers and the attempt of the latter to keep the sheep away from the water rights which they control. The star appears as a reformed desperado who when actual hostilities is commenced makes a thrilling escape from a besieged house by posing as a doctor, rides and gets his old gang to help him and thus saves the day, winning the gratitude of the sheepman and especially that of Helen McLoughlin. There is plenty of action, gun fighting and hard riding and the picture should prove satisfactory for lovers of Westerns.—C. S. S.

"Turn About"

(Educational—Comedy—One Reel)

As a house-to-house salesman who plants mice in residences and then sells the housewife his patent self-filling mouse trap, Cliff Bowes has a congenial role in this single-reel Cameo comedy. In one house the water pipe bursts and in repairing it he gets the vacuum, water and gas pipes mixed up, causing such confusion and havoc when the various devices are used that he is thrown out of the house by the irate father. This latter idea is not new but it has been worked out so that it will produce considerable merriment among the spectators and should please the average patron.—C. S. S.

"Behold This Woman"

(Continued from page 398)

and, like all of this author's works, there is plenty of action combined with good story values.

"Behold This Woman" has the novelty of a hero who differs widely from the familiar type of screen lover. He is pictured as a man of huge physical stature, unaccustomed to the society of women and in fact through the influence of his elder brother he has developed into a confirmed woman-hater until the right woman comes along. The fact that this woman is a motion picture star and that he follows her to Hollywood gives opportunities for the introduction of interesting scenes in and around the studios. These, however, are not played up at the expense of the dramatic action.

The manner in which this uncouth man of the hills adapts himself to the demands of polite society and blossoms forth as a polished gentleman is displayed with unusual capability by Charles A. Post, who created an excellent impression by his work as the insane giant in "Wild Oranges." Mr. Post was an ideal selection for the role in "Behold This Woman." Irene Rich is also very effectively cast as the heroine, while Rosemary Theby, Anders Randolf, Harry Myers and Marguerite Delamotte all appear to advantage.

The story is logically developed, so that the interest is never allowed to lag, and there are a number of strong dramatic scenes. Mr. Blackton has finely directed this picture, effectively emphasizing the entertainment angles without sacrificing the artistic value of the production, which he has used to advantage in striking sets and exteriors and a spectacular scene at a party given by the wealthy villain.

Cast

Louise Maurel.....Irene Rich
Sophie.....Marguerite Delamotte
John Strangeway.....Charles A. Post
Eugene DeSeyre.....Harry Myers
Calavern.....Rosemary Theby
Stephen Strangeway.....Anders Randolf

Based on E. Phillips Oppenheim's novel, "The Hillman."
Directed by J. Stuart Blackton.
Length, 6,425 feet.

Story

While on a trip in the hills, the auto belonging to Louise Maurel, motion picture star, breaks down and she accepts the hospitality of a passerby, John Strangeway, who with his brother, Stephen, are confirmed woman-haters. John, however, is attracted to Louise and soon after she leaves he follows her to Hollywood. He finds that Eugene DeSeyre, a wealthy profligate, is his rival, but he wins Louise's consent to become his wife. Before the wedding he hears Louise accused of being DeSeyre's mistress; her pride being hurt, she does not deny it. John returns to the hills and Louise prepares to marry DeSeyre. However, unable to stand it any longer, she goes to John in her wedding gown and tells him. While she had agreed to DeSeyre's proposition at first, meeting John changed all that. John forgives her and clasps her in his arms.

"Fighting Fury"

Story of Revenge Supplies Unusually Forceful Theme for Jack Hoxie's Newest Universal Western

Reviewed by C. S. Sewell

Revenge furnishes the motive for the newest Jack Hoxie picture distributed by Universal.

The story concerns a young man of Spanish-American parentage, reared by an old family retainer with the one thought of vengeance on three men who murdered his mother and father when he was a baby.

The manner in which the hero goes to the ranch run by these three men, gets a job in their employ due to his courage and quickness with a gun and finally accomplishes his purpose after giving each one a chance for his life, makes a forceful story that should please the average fan. The locale of the story is along the Mexican border and the picture has the atmosphere of the usual western with the familiar and always popular fine riding and gun play.

The inevitable romantic angle is introduced in the love affair between the hero and a girl who owns a neighboring ranch, but this is subordinated to the hero's dominant purpose of revenge. This has the effect of injecting more than the usual amount of strength to the story.

The suspense is well handled and you are constantly kept on the alert by the fact that the life of the hero is in danger all the time and his safety in the stronghold of his enemies depends entirely on his quickness with gun and knife and his sublime courage. Somewhat implausible in the super-confidence of the hero is his own ability to carry out his plan, the story, nevertheless, is one to maintain the interest of those who like forceful melodramatic westerns, and it should prove a good average box-office attraction of its type.

A striking feature of this picture is the attractive backgrounds of mountains and rocky hills with striking cloud effects which have been heightened by many of the scenes being apparently filmed in half-light suggesting twilight.

Jack Hoxie measures up to the requirements of his role and Helen Holmes with very little to do is satisfactory as the heroine. The roles of the three villains are forcefully handled by Fred Kohler, Duke R. Lee and Al Jennings, all of whom are good types.

Cast

Clay Hill.....Jack Hoxie
June Sanford.....Helen Holmes
"Two Finger".....Fred Kohler
"Scar Face".....Duke R. Lee
"Crooked Nose".....Bert DeMarc
Splain.....Al Jennings
Shorty.....George Connors

Based on magazine story, "Triple Cross for Danger," by Walter J. Coburn.
Scenario by Isadore Bernstein.
Photographed by Harry Neumann.
Length, 4,491 feet.

Story

Three men murder Clay Hill, Sr., and his Spanish wife, but their baby boy lives and is raised by an old family servant with the one thought of revenging the death of his parents. Twenty-five years later the boy, Clay Hill, starts on his mission. In rescuing June Sanford from unwelcome attentions he kills the first of the trio, Crooked Nose. By proving quicker on the draw than Scar Face, he gets a job at the Triple Cross ranch owned by the gang. When accused of having whiskey, as the result of a frame-up, he gets Two Finger. The gang prepares to raid the ranch owned by June Sanford; Clay rides for help and saves the situation. Following Scar Face, the latter falls over a cliff during a fight and is killed. Clay, his mission completed, accepts June's offer of a job on her ranch.

Scene from "Tarnish," a First National release.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

What About the Organ?

HAVE you given any thought to the question of organ music in recent months—or recent years?

Or are you still idling in the conclusions reached years ago—when you decided that organs might be all right for palaces, but not for your modest little theatre? When you read the ads that loudly shouted of umpty-thousand dollar instruments, Professor This and That, the world famous artists, and so on? When you decided off-hand that organs had no place in your calculations because any of the instruments you saw pictured in the papers would certainly mean the reconstruction of your entire theatre before you could install them.

Times have changed. You owe it to yourself, your theatre, the patrons you have and the ones you ought to get, to bring yourself up-to-date on the organ question.

First of all: There is an instrument, THE instrument, for your theatre. And the price will fit your theatre equally well. That is fact, and the manufacturers will be glad to demonstrate its truth to you.

Don't be confused by your hazy impressions that organs are for palaces only. Take our word for it; there IS an instrument RIGHT for your house at the price that is RIGHT.

Second—you won't have to tear the four walls down to place the organ in your theatre. The Photoplayer pit type instrument is an example of the wonders that are available for the small town man.

And what about the organ as showmanship?

Well, when Herschel Stuart, managing director of the million dollar Missouri Theatre, St. Louis, states that he places the organ above every other musical factor in audience appeal—well, to Jim Jones who knows Herschel, his distaste for bunk speeches and his innate showman's instinct, it means a lot.

The Missouri has had its choice of the most famous orchestra conductors in the world, it enlists the services of two score high priced players.

So how much more solid is the organ's position in the small towntheatre, where the other musical talent available is, to say the least, nothing to cheer about?

Think it over. Write a few of the organ manufacturers—and GET UP-TO-DATE on a subject that means money to you.

Jim Jones

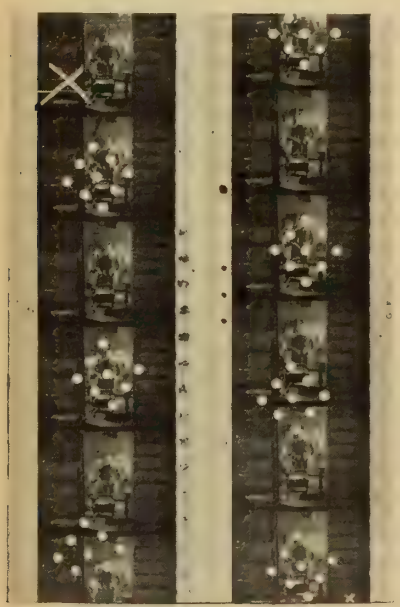
PROJECTION

EDITED BY F. H. RICHARDSON

Sap Is Right

H. C. Spence, projectionist, Prince Edward Theatre, Charlottetown, P. E. I., sends in a couple of samples of film with this terse comment:

Find attached two samples of somebody's brainless work. Came across them in a Tom Mix feature from the St. John, New Brunswick exchange."



As I have said before, it seems hardly necessary to comment on such outrages. None but an incompetent, lazy jackass would do such a thing, and none but an exchange which ought to, for the good of all concerned, be out of business would permit it to get by unchallenged. Both samples were of equal length and each contained seven punch marks, with nine holes to the mark—a total of sixty-three holes punched in eight and a half inches of film.

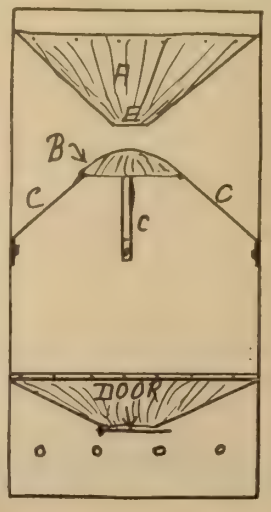
Accomplishment

E. J. Rhynes, Gonzales, Texas, bobs up serenely again, after a long dense silence. He says:

Dear Brother Richardson: 'Squite a long while since I last wrote you. During the interim I have accomplished several things, and will tell you of the two I think most important. First, though, I am in need of some information, as follows: Have a Gold Fibre screen which has turned dark, and is spotted. In places the spots are very, very bad and show through the picture most unpleasantly. This screen has at one time been wet, and the spots seem to be water marks. I would appreciate any information you can give me as to how to remedy the fault. Have thought perhaps a good coating of curtainylene, or curtain coating would serve. Have dusted the surface with a camel hair brush, but without results. As the picture is dull and the spots show badly I am in need of a remedy. Would like a new screen, but there are several reasons why one is not installed—one being that I am not the owner.

I have just patented a very useful device, and would like an opinion from you on it. I believe it is entirely new. It is a fireproof carbon butt container.

The drawing makes the whole thing clear, except that the door at the bottom for emptying is closed by a spring. A is a cone-shaped top, with opening at bottom thereof. B is of metal, held by braces C C—four of them I suppose. The cone-shaped bottom sets six inches from the floor, and below it are holes in the side wall for ventilation. It is an excellent container, but I am sorry to have to tell you that two or three rather similar ones have been described in this department quite some while ago. If you market it I wish you luck, brother Rhynes, but I would be remiss in my duty to you did I not warn you that you will probably have hard sledding to get any money you put into it back. That is NOT pleasant, friend Rhynes, but if you try it I'm quite sure you will later on admit that Richardson knew. I'd rather have you feel hurt now than have you hurt just as much later, with a lot of hard earned money gone too. You should have asked me BEFORE you applied for patent.



SECTIONAL VIEW

As to the screen: if I were in your boss' place I would have a painter paint it flat white, with a flat black border, or course, first giving the surface a coat of thin shellac. You will do well not to try refinishing it with a metal coating. The only way that could be done satisfactorily would be to send it back to the maker, which might or might not pay. That is for your boss to decide. I don't know just what you do need in the way of a screen surface, and cannot know until I have floor plan of the theatre, with all dimensions shown—distance screen to front seats, width of seating, etc.

Bluebook School

Question No. 94—Name the various types of condenser used in motion picture projection, and give full diameter of lenses and approximate free diameter of opening.

Question No. 95—What difference does it make whether the convex or plano sides of the lenses of a plano convex condenser combination be next each other?

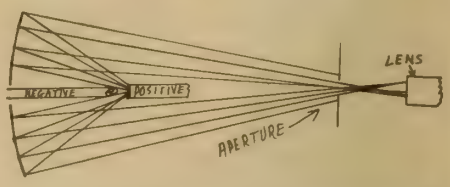
Question No. 96—Under what condition would the use of a meniscus bi-convex condenser be advisable? In fact, is it any longer advisable to use the meniscus bi-convex condenser at all?

Question No. 97—Under what conditions would you reduce the free diameter of your condenser?

Question No. 97A—If the condition indicated in question No. 97 existed, would you, considering recent development in condensers, reduce the opening, or would you substitute a different condenser? If you would substitute, what would you use and why?

Mirror Arc

A. W. Reyders (as nearly as I can make it out), Projectionist Soo Theatre, Sioux City, Iowa, desires information concerning the mirror arc lamp. He says:



As we are considering the installation of a mirror arc lamp, I would like to know about its optical line-up. I feel that it is my duty to inform myself as much as possible previous to the installation of the new equipment. Have a Bluebook, but, of course, the Mirror Arc is very new and it doesn't help me in that particular thing.

The optical line-up of the mirror lamp is, so far as we know at present, very simple. First of all there is no condenser. The light is concentrated upon the aperture by the mirror, directly, as shown in the drawing. There are, I am sure, quite a few things to learn about the optics of the new lamp. I am not certain as to whether each point of the mirror sends forward a ray or a cone of light, though I would imagine it would propect to the aperture a full image of the crater. The main thing, as I see it now, is to maintain the arc as close to the mirror as heat considerations will admit, though this will shorten the distance from mirror to aperture and spread the beam on the lens side of the aperture, or so I suppose.

(Continued on following page)

(Continued from preceding page)

I'm going to sic Griffith onto this real soon. Meanwhile, while your desire to equip yourself with knowledge in advance of the arrival of the shipment is highly commendable, still in this instance I think you need not be at all nervous. You will have no trouble handling the lamp, and later we will try to learn how to handle it with the greatest possible degree of efficiency.

Problems

J. L. Rollins, Browning, Mo., says:

I am one of those small town men, of whom I am sure there are many, who would be pretty well lost without the projection department of the good old World. Do I read it? I'll say I do—two or three times at least, and I've been doing it ever since I began projecting pictures when I left College three years ago. I'd really be lost without it. Am mighty glad to see it has been increased in size.

Information Wanted

And now here is what I want to know: In these small villages every dollar counts, and I have to project slides with a stereopticon attachment on the projector. My projection room—if it can be called that—is small, and the ceiling is low. Can you suggest any method by means of which I can pipe the projector lamphouse to the vent flue, which is between the two projectors? The ceiling is only eleven inches above the top of the vent pipe attachment on top of lamphouse. That's one.

How may I best determine whether or not my projection room feed wires are large enough and in good condition? The circuit is about fifty feet long. It was put in quite some years ago, when not such high amperage was used, and I have a suspicion that the wires are now overloaded. That's two and all for this time.

The lamphouse connection may be accomplished in any one of several ways, but the one herewith shown is effective, simple and may be made by any local tinsmith.

Have pipe A made one half inch greater in diameter than the diameter of the lamphouse top pipe to which the lamphouse vent pipe connects. Then have pipe B and have elbow F riveted to it. The length of pipes

(Continued on following page)

Bluebook School Answers Questions 59 to 63

Question No. 59—What is meant by the term "Equivalent Focus?"

This question was answered acceptably by P. E. Thomas, Creston, Iowa; Walter E. Lewis*, Endicott, N. Y.; Daniel Constantino, Easton, Pa.; A. L. Fell*, Collingswood, N. J.; Raymond D. High, Cookeville, Tenn; G. W. Bennewitz, Sioux Falls, S. D.; Arthur H. Gray*, Boston, Mass.; Harry Dobson*, Toronto, Ont.; H. C. Spence*, Charlottetown, P. E. I., and C. H. Hanover*, Burlington, Iowa.

Note: Even California has "woke up"—or at least has opened one eye a bit. From Lodi came the answer to just one of the first fifty-six questions, viz., Question No. 56A. The answer is given as 298.800 C.P.—probably meant as 298,800. I'll bet this good brother read the answer several times, or will when it is published.

I have selected the answer of Brother Hanover for publication. He says:

The term Equivalent Focus is that used to designate the power of magnification possessed by a combination of lenses, such as, for example, a projection lens. It indicates that the combination has the same power of magnification as has a single lens of equal to the E. F. of the combination focal length. It is equal to one-fourth the distance from object to image, when object and image are both of equal size. It is equal to half the distance between the front and back combinations of a projection lens, plus the distance from front surface of rear combination to film. It is the term used when ordering projection lenses, since the Equivalent Focus of a lens combination indicates what size image it will project when the size of object and distance from object to image is known.

Question 59A—Of what practical value is the E. F. to the projectionist?

All the above named answered correctly, and pretty much all the same, as was natural. Friend Fell's reply is short and to the point. He says:

"The E. F. of a projection lens is what is used by the projectionist when ordering projection lenses. He computes the focal length of lens required to project a given size picture at a given distance and the result of his computation is the E. F. of the lens he requires. If his computations are correct and based upon correct measurements, then the result will be accurate, always provided the lens marking itself be accurate.

Note: I added a bit of amplification to Brother Fell's reply. I did not change his meaning, but made it more clear. Friend Spence appended this to his answer. It is beside the actual question, but nevertheless pertinent: "The more practical way, however, would be to supply the lens dealer or maker with exact width of picture desired, exact distance film to screen and exact width of projector aperture, measured by a micrometer caliper. The new aperture standard (width) is .90625 of an inch, which measurement may be used without measurement if the projector be standard professional and of a late model.

Question No. 61—Name various reasons why lenses should be kept perfectly clean.

Spence, High, Dobson, Hanover*, Constantino, Thomas, Bennewitz, Fell*, Lewis and Gray all came under the wire.

Hanover says: First of all, dirty lenses advertise the projectionist as either too lazy to clean them or else too ignorant to know that lenses should be kept clean. Anything in the nature of oil on a lens surface has something the effect of ground glass—in a modified way, of course. It causes diffusion in proportion to the amount and clarity of the oil. A finger print is a mixture of oil and dirt. Dust or "fog" evenly distributed over a lens surface may or may not cause a certain amount of diffusion, with consequent injury to the definition of the projected picture, but certainly it must and will cause added light loss through reflection from the lens surface. On page 141 of the Bluebook I find that Dr. Gage places the possibilities of added light loss through dirty lenses as high as 15 per cent. per surface, which would amount to a very large percentage of the total light if all lens surfaces were very dirty.

Some of you chaps who "got under the wire" may well rubber at Brother Hanover's reply. It shows the possibilities for intelligent understanding of these things. Hanover is the ONLY man who remarked upon the enormous possibilities for loss if all the ten surfaces in a projector optical train be "fogged," even though each surface be only slightly dirty. Also he is the only one who mentioned the fact that lenses should be kept clean because dirty lenses advertise inefficiency and laziness. Now, don't think I'm roasting you. I am NOT! This series of questions is designed not only to make the Bluebook of more value to you, but also to get you to USE YOUR BRAINS PERHAPS JUST A LITTLE BETTER, and to understand to some extent the lengths to which you may go, with real profit, in studying the various items which go to make up your profession.

Question No. 62—Name such solutions as you have knowledge of which you know to be satisfactory for cleaning lenses.

Bennewitz says soap and water with few drops of ammonia or 50-50 alcohol and water. Raymond High names (A) a fifty-fifty mixture of wood alcohol and water—distilled water preferred; (B) a 10 per cent. solution of ammonia, which he says is very good; (C) a 25 per cent. solution of sodium bi-carbonate, and (D) lens cleaning compound sold by Paramount Lens Corp., New York City, which is excellent. Spence names three parts of denatured alcohol to one of water, used in conjunction with an old, clean handkerchief, with a long camel hair brush to brush off the lens surfaces every day. Dobson prefers denatured alcohol and pure water, half and half, kept in a tightly corked bottle so the alcohol won't evaporate. Constantino names the fifty-fifty alcohol and water, and ammonia and water in proportions of four parts of ammonia to ten of water. Thomas favors water and alcohol, half and half; also half water and half ammonia—which I would say was quite too strong, unless he means the ordinary household water of ammonia. Fell says he always uses wood alcohol and water, equal parts, and that it gives very satisfactory results. Lewis says nothing excels the fifty-fifty solution of wood alcohol and clean water, adding these pertinent comments: "Lenses should always be washed in the solution and polished while still wet, using either a clean chamois or a soft clean linen or cotton handkerchief as free from lint as possible. It is advisable to do this work over a cloth pad, so that should a lens be accidentally dropped it will sustain no injury."

Gray says: Having once used a patented cleaning compound (for lenses) which raised havoc with the balsam cementing between the front lenses, my research work in that direction came to an abrupt halt and I've stuck to diluted alcohol for cleaning lenses.

WARNING: Alcohol is excellent—the fifty-fifty solution, I mean—and a weak solution of ammonia is good—about in the proportions Constantino names, though a fifty-fifty solution of ordinary household ammonia and clean water is all right. Ordinary benzine is good, too—and cheap, but it is too much given to rapid evaporation. The gasoline we get nowadays is too low grade for lens cleaning—too oily. In my opinion, the fifty-fifty alcohol (wood or denatured) is, every thing considered, best, though Dobson's admonition to keep it well corked is excellent.—Editor.

Question No. 63—Name a cheap liquid which will remove oil from lenses and clean them very well.

I shall not publish replies to this, as the Bluebook tells you to use gasoline and this I no longer consider as being good practice, as the "gas" is now of such low grade that BENZINE should be used instead. Will you all turn to page 139 of your Bluebook and substitute the word benzine for the word gasoline in line six from top of page.

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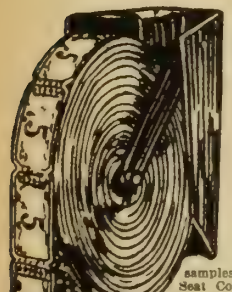

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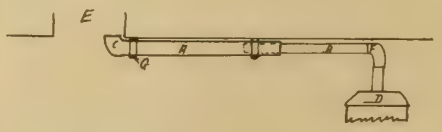
Projection

(Continued from preceding page)

A and B will, of course, depend upon distance to vent flue, but have pipe B still in pipe A not less than six, and if possible eight inches when it is out as far as necessary to accommodate the lamphouse movement. If your projectors are Simplex, then due to the swinging motion of lamphouse in making change to stero, pipe A must be pivoted at G, instead of being fastened rigidly to ceiling, as in case of other projectors; also if this is done, pipe B should always be in pipe A at least ten inches.

Simple

The whole thing is simple, and, if rightly done, effective. You could, of course, also make an elongated cone, wide enough to accommodate the movement of the lamphouse, but there is the objection that such a thing is unsightly and more or less in the way.



As to your feed wires, if you have a Bluebook you have but to turn to it to get the information you want. However, a very effective way of ascertaining whether the wires are large enough and in good condition, is to attach two voltmeters (if you can borrow them from the power company), which you know read the same, to either end of the circuit, and then start using the MAXIMUM current. If the readings are identical at both ends of the line, the circuit is in good condition as to carrying capacity and large enough for your maximum current. If the meter on the projection room end reads appreciably less than the other, then the wires should be replaced. They are either too small or have been over-heated. Of course there will be some voltage drop in a 50 foot circuit, but if the drop is more than three per cent of the total voltage and your current eight cents or more per KW., then I would change the wires. In the end it will pay to do it. If your current is below eight cents per KW, then I would let the wires be unless the drop is above five per cent.

WARNING. Don't try to measure voltage at one end and then go to the other. Such a test would be unreliable because current consumption might change appreciably during the interim. Simultaneous readings of compared voltmeters is the ONLY reliable way. As to condition of insulation of the wires, only an examination could determine its condition, of course.

As to Patents

Stanley E. Anderson, Superior, Wisconsin, asks:

Dear Brother Richardson: I've heretofore had nothing to ask you which I could not find the answer to either in the handbook or the projection department, but now I have, so you are hearing from me. What I am about to ask could, of course, be answered by any patent attorney, BUT I've no large faith in that breed of bird and I believe you will give me the right steer, without any selfish end in your mind. Patent attorneys are in business for all they can get out of it.

The Question

The question is: How should I proceed and where ought I to apply for a patent on an improvement on the Simplex projector? I have an improvement which is a great deal more than just so many parts. Don't you think that a device which eliminates undue strain on film and equalizes the wear on various parts of the projector mechanism, so that both the life of the film and the projector mechanism will be greatly lengthened would be an improvement?

Can't Express Opinion

I must decline to express any opinion as to the probable merit of your invention until I know exactly what it is. It is entirely possible that what you have will do all you say, and still be entirely impractical and therefore useless. Mind you I don't either say or insinuate that this is so, but merely that it might be true. No man could express an intelligent opinion on any invention until he has examined it and had it thoroughly tested in practical operation.

As to obtaining a patent, there is but one right way to do that and that is to employ a COMPETENT patent attorney. If you really have a thing of considerable value, which is patentable, then it should be worth the service of a good attorney. If it is not worth the service of a good attorney, then don't bother with it at all, because a dub patent attorney will in all human probability get you a dub patent which will have no real value at all.

Patent Largely "Bluff"

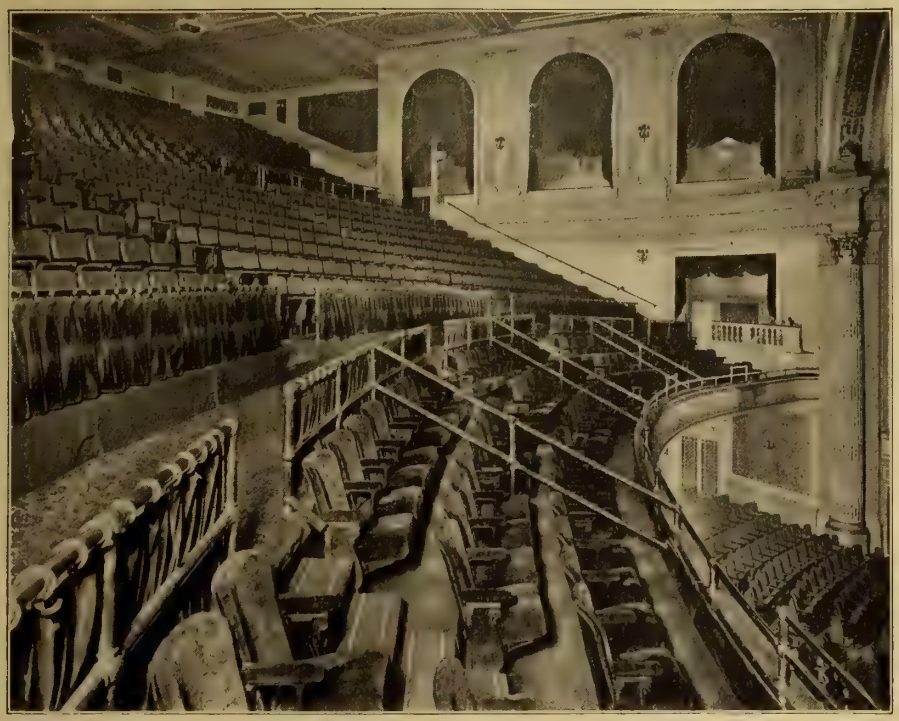
As a matter of fact a patent is largely a pure bluff anyhow, unless one has what is called a "basic" patent, and even then if the thing is really of any considerable value it will take a real battle to protect it from piratage of one form or another. Take the 'umble washboard. There are something like fifty (50) patents on washboard corrugations alone.

And in order to get a patent of real value you should first have the records searched to see what, if anything, there is that you would be infringing on, which costs pretty steep if a real search is made. If you expect to sell you device to the Precision Machine Company after getting a patent, they would NOT buy unless you have a very real patent —one having real value. If you propose to sell the device yourself—well you will be tackling a pretty stiff game.

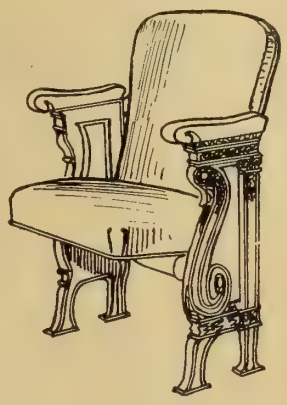
A Tough Game

Frankly, I had rather you asked me most any other question than advice about patents. I really don't know any really good patent attorney whose price would not in all probability give you heart failure, and I just flatly refuse to steer you into any other sort. Its a hard game, brother Anderson—a darned hard game for the ordinary man to bump into. I venture the assertion that not one patent in a hundred ever returns to the inventor the money expended on it. Sorry, old man, but I don't feel justified in helping you into something which has such very slim chances for financial returns. It is always possible that you have a really valuable thing, which will "make your fortune," BUT the chances are, as I said, too remote. And there you are. If you still insist I'll give you the name and address of a really good patent attorney, and that's all anyone could do to really help you.

Get your copy of Richardson's latest book on Projection. Get it now. Post paid $6.00.



Loge of Rivoli Theatre Broadway and 49th Street New York City Recently reseated with American Seating Company Ball-Bearing Upholstered Interlocking Loge Theatre Chairs.



The LOGE—

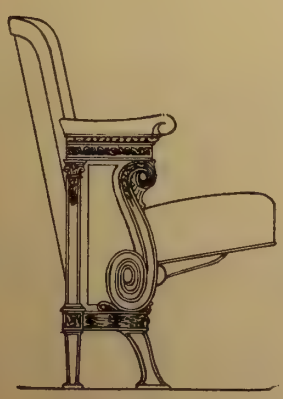
A Neglected Source of Profit

TRADITION has no doubt much to do with the failures of theatre managers to consider the seating of their loge sections from the same business point of view as the rest of the house. It is regarded as a thing apart.

Thus loges are generally furnished in either of two extremes —either with great overstuffed easy chairs that are delightfully welcome in front of a fireplace in the home or in the lobby of a hotel, but were certainly never intended for theatre chairs. Or they are equipped with as many chairs of restaurant or dining room variety as can possibly be crowded into the loge space. Neither provide comfort, convenience or pleasure to your patrons or profit to you.

Our ball-bearing, upholstered theatre chairs, with interlocking standards, are perfectly adapted for loge seatings. They embody all the requirements of comfort, sturdiness and beauty to make your loge a dependable source of pleasure to your patrons and of real profit to you.

The reseating of your loge as of your entire house can be accomplished by us without disturbing your regular business one hour. Write to us about it.



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View of the interior and the lobby of the Strand Theatre, Lewiston, Maine.

Stage Cut 20 Feet to Add 200 Seats to Capacity of Strand, Lewiston, Me.

CUTTING off the stage approximately 20 feet to provide 200 additional seats failed to mar in the least the Strand Theatre in Lewiston, Me., and with the completion of the work of builders and decorators this exclusive film theatre has been transformed into one of the prettiest houses in New England.

The main problem in the alterations to the Strand that faced William P. Gray, president and general manager of the Maine & New Hampshire Theatre Company, was the removal of the two great posts from the center of the auditorium. With the installation of huge steel trusses upon the top of the theatre building the posts have been eliminated, much to the satisfaction of Mr. Gray, as well as the patrons of the Strand.

No Interruption

Although the entire interior of the theatre was rejuvenated, redecorated and draped the work went on without disturbing the daily audiences. The construction work that made a noise was done at night and on Sundays. The decorating and installation of electrical effects and other work wherever possible was effected behind heavy hangings.

The lobby likewise has been gone over completely by the force of decorators. The ceiling has been laid out in circular panels, edged by fancy moulding. The walls have been paneled and the sheen of satinwood is set off by the more brilliant colors of the decorative scheme. A decorative pillar at the foot of the balcony balustrade has replaced the box formerly used by the ticket taker. There is a hole in the top of the pillar, which stands about four feet high, and through this the tickets presented by patrons are dropped.

New Power Plant at Universal City

Plans have been completed at Universal City for a quarter million dollar power plant, large enough not only to supply all the studio's current needs, but also to supply sufficient electric current for the entire San Fernando Valley. The new plant will generate 30,000 kilowatts, and, augmented by the equipment now in existence at the studio, will make Universal City independent of outside facilities in every way. The studio now has its own water, sewer and gas system. The plant will add its own electricity, completing its total independence from the outside world for service supplied by public service organizations.

The new Universal City power plant will consist of two big generating units, actuated by distillate motors, and producing a high tension current that will be "stepped down" in oil transformers, carried to distribution points as a medium voltage current, and "transformed" on the stages by special transformers to the low voltage, high amperage current used in arc lights. Each stage will have "low" and "high" voltage outlets, so that incandescent lights, motors and special effects such as wind machines, lightning, and mechanical devices may be operated as well as the necessary arcs connected to "low" inlets.

Ward Leonard Appoints Morley N. Y. Distributor

The Ward Leonard Electric Company announce that they have appointed Mr. Ralph Morley, 5 Great Jones street, New York, distributor in the metropolitan district for their complete line of motor starters and resistor units.

Mr. Morley has been in the electrical distributing business for some years.

Theatres Projected

INDIANAPOLIS, IND.—A. C. Zaring has plans by Frank B. Hunter, 912 State Life Building, for moving picture theatre to be erected on Central avenue.

NEW BEDFORD, MASS.—Barney Zeitz, 132 Union avenue, contemplates erecting one- and two-story brick moving picture theatre, about 50 by 100 feet, on South Water street, to cost $100,000.

ORANGE, N. J.—Irvington Lumber & Door Company, 38 Broad street, Newark, has contract for alterations to Palace Theatre on Main street, to cost $36,000.

OKLAHOMA CITY, OKLA.—Owners of Liberty Theatre at 15-17 North Robinson street, contemplate expending $10,000 to remodel building.

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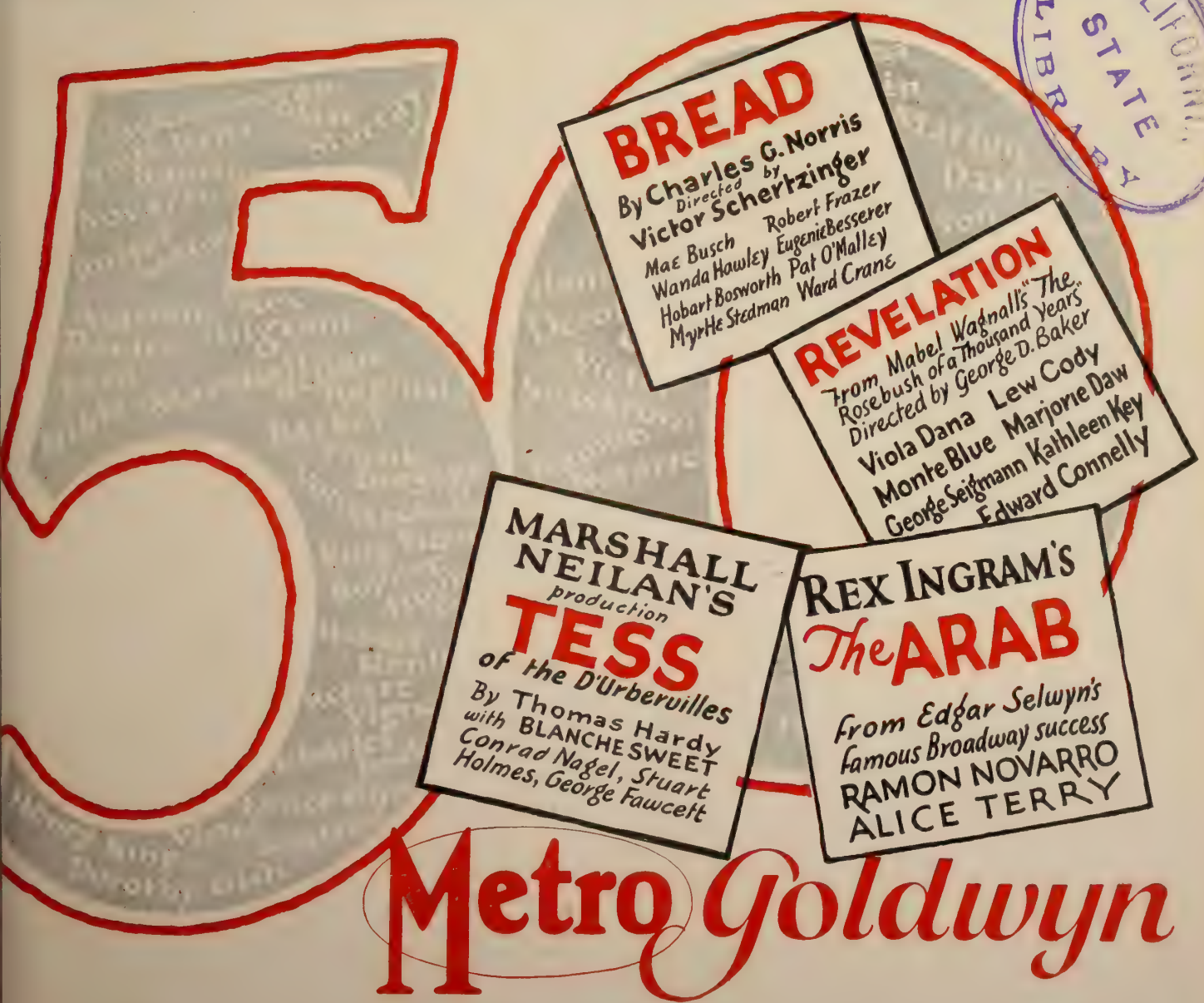

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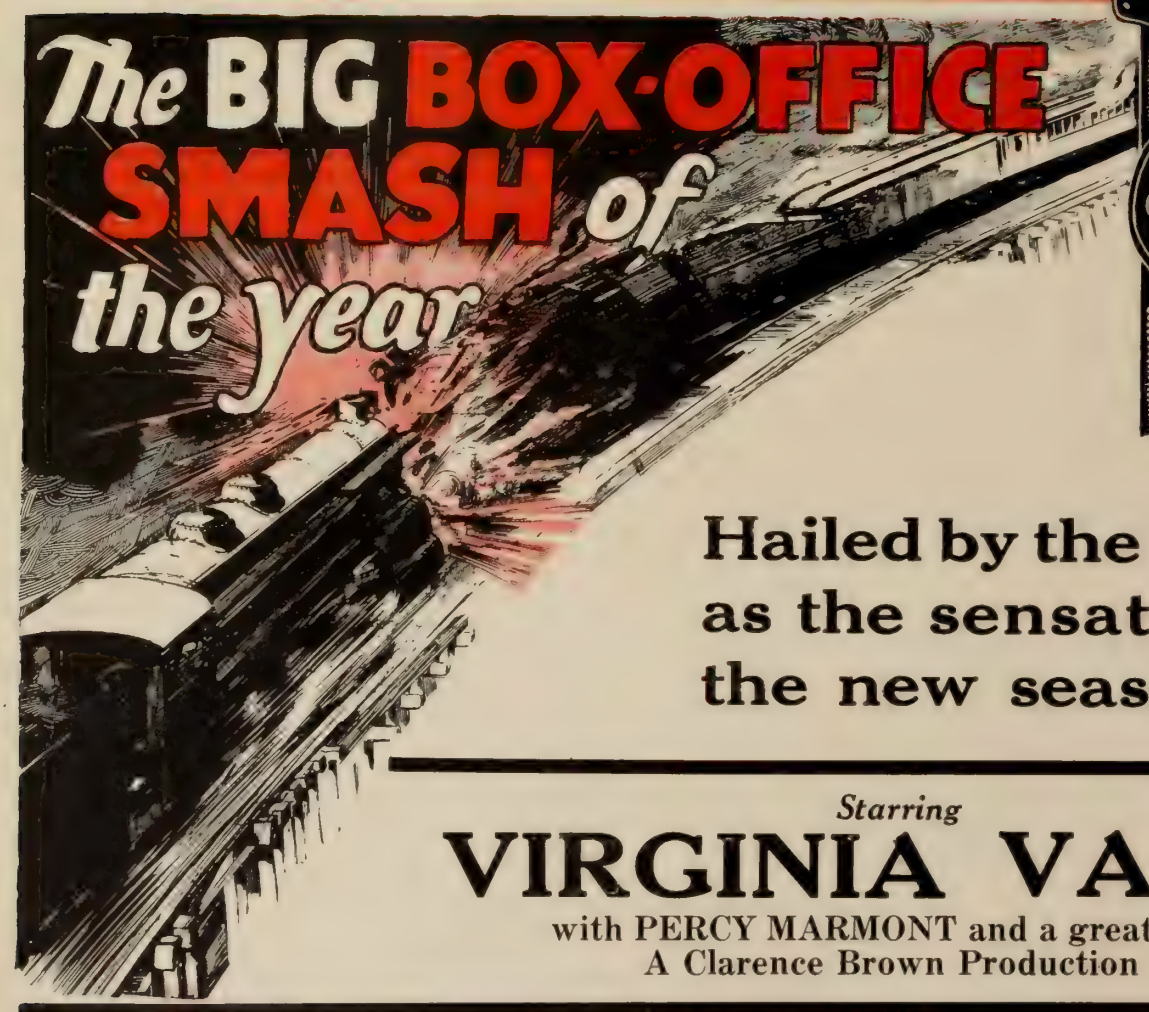
The Signal Tower



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IN AN

ALLAN DWAN PRODUCTION

"Manhandled"

The screen sensation of the hour! In New York, in Chicago, in Kansas City, in Detroit, in Los Angeles — everywhere this Gloria Swanson Famous Forty knockout has been shown, it's won smashing success.

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"This is the best Swanson picture to date. The audience shrieked with delight."
—*N. Y. Daily News.*

"Dwan and Gloria between them have made 'Manhandled' rank among 1924's Best Ten."
—*N. Y. Evening Post.*

"'Manhandled' went big with the audience."
—*N. Y. World.*

"I liked the film immensely. The people around me raved about it. The most entertaining picture glorious Gloria has made. It represents the 100% box office picture."
—*Kansas City Post.*

"Will set the hearts of all the women who see it palpitating with joy."
—*Detroit News.*

"A recurrence of soggy heat did not prevent the Madison theatre from doing a capacity business on Sunday when Gloria Swanson in 'Manhandled' made her first appearance in our town. Gloria's acting is human, sincere and skilled."
—*Detroit Times.*

"Only another proof that Gloria Swanson is an actress, not a fad. It does give her a scope for acting that former vehicles denied her."
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Screenplay by Frank Tuttle

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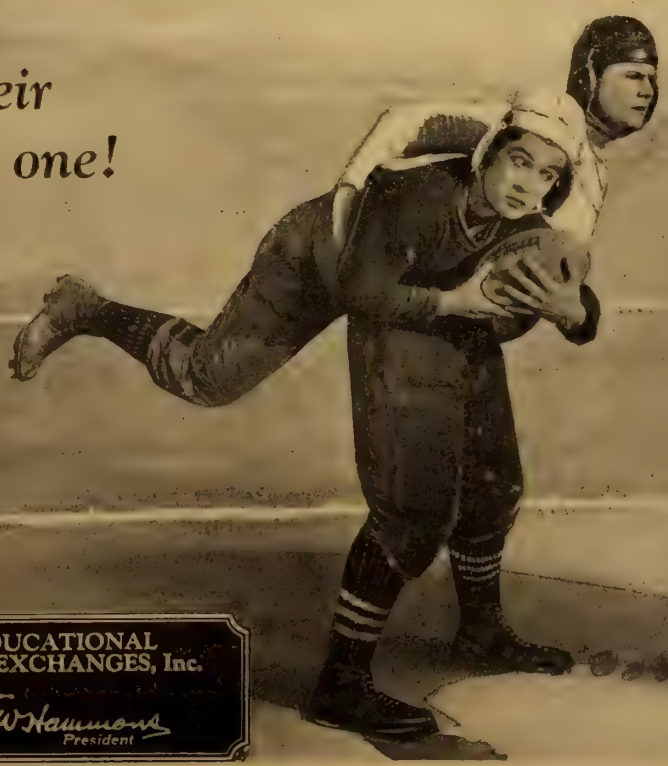

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H. H. VAN LOAN
DIRECTED BY
JEROME STORM
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HUNT STROMBERG

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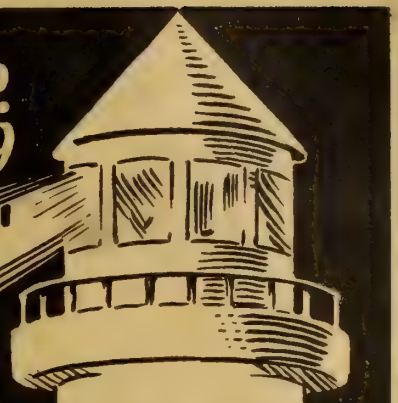

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220 West 42nd Street, N. Y. C.

"Each Production An Achievement"

Here's language every exhibitor understands or ought to

Napoleon and Josephine

in a 1200 seat house with this G.B. SAMUELSON Production

took $11,497.50 in 7 days play

If you understand English and if you know how *fete* pictures (big ones or otherwise) that can go out and take $11,497.50 in any 1,200 seat house in one week in real United States currency, you'll begin to appreciate what kind of a box office crash we have in NAPOLEON and JOSEPHINE.

Is yours a 1,200 seat house? Have YOU ever taken $11,497.50 in 7 consecutive days?

Would you like to lay your hands on big money like that? You can do it and do it easily when you play "NAPOLEON and JOSEPHINE" along the lines as laid out in our big campaign book.

We will give you the name of the theatre, location and the campaign used by that theatre that took that cash money in 7 days.

We will give you the exact campaign, precisely, that got that big money. We've advertised this same FACT once before in the trade papers and we're going to advertise again and again and then some more, for we'd like to have nothing better to distribute all year round than pictures that can step out and take $11,497.50 in a week in 1,200 seat houses.

Here's the world's outstanding figure NAPOLEON and his wonderful empress JOSEPHINE of whom millions have read, of whom every school boy and school girl know about, worked into a gorgeous romance over which the women go wild, over which flappers rave, that attracts every boy and every girl.

A passionate and sensational love story, with scenes that stagger description, regal, lavish, extraordinarily beautiful, that fill the eye, that thrill the soul, that send fans away with the sensation of having seen one of the biggest motion pictures in all history.

A remarkable Campaign book guides you in every detail. All you have to do is follow the showmanship angles that have put it over big elsewhere. GO SEE THIS PICTURE WITH YOUR OWN EYES. See its hugeness, its power, its tremendous entertainment, and you'll begin to realize why it took $11,497.50 in 7 days in a 1,200 seat house.

Talk to your nearest F. B. O. salesman about it. It's a once-a-season opportunity. DON'T muff it. (Thematic Music Cue Sheet available on this picture.)

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Best Sellers—Stage Successes—Every Story a Proven winner!

Save TWENTY Dates for the New Warner TWENTY

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WARNER BROS
Classics of the Screen
20
SEASON OF 1924-25

Reason No. 14

Previously Announced

1—Rin-Tin-Tin in "Find Your Man"
2—"The Lover of Camille" ("Deburau")
3—"The Age of Innocence"
4—"Recompense" (Sequel to "Simon Called Peter")
5—"The Dark Swan"
6—"The Eleventh Virgin"
7—"A Lost Lady"
8—"Eve's Lover"
9—"This Woman"
10—"The Narrow Street"
11—"The Dear Pretender"
12—Rin-Tin-Tin in "The Lighthouse by the Sea"
13—Ernst Lubitsch's "Three Women"
14 _____
15 _____
16 _____
17 _____
18 _____
19 _____
20 _____

Owen Davis' Celebrated Stage Play

"HOW BAXTER BUTTED IN"

Sparking with cleverness and good humor, this story of the Wallingford type—of the "Showoff" who became a man of real importance in the small town he had started out to "kid"—provides delightful entertainment for all those who like to laugh. Willard Louis has the title role with Louise Fazenda at the head of a large supporting cast.

Not for years has the screen known a comedian of the rotund type so universally popular as Willard Louis. Little better known a year ago than the average supporting player, he now occupies one of the foremost places in stardom. Stellar performances in "Beau Brummel," "Babbitt" and other recent Warner "Classics" have within a few months literally pitchforked him into public favor.

As the self-satisfied "know-it all" who set about showing up all his small town acquaintances and who himself was shown a thing or two, Mr. Louis gives a performance that will register 100% satisfaction everywhere. Just as "Baxter" was the outstanding stage comedy of its time, so will it be the outstanding screen comedy of the year.

Save TWENTY dates for the new Warner TWENTY.

From 184 Pages To
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MAKE YOUR PROJECTION PERFECT — THE BEST IN YOUR TOWN. THEN ADVERTISE THAT FACT. INCREASED PATRONAGE IS CERTAIN TO FOLLOW. LET YOUR PROJECTION BE A CONSTANT ASSET TO YOU BY OWNING AND USING THE NEW 4TH EDITION HANDBOOK OF PROJECTION.

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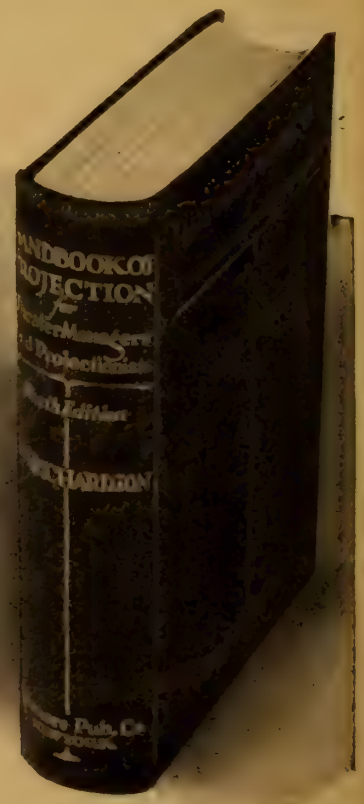

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Publishers of Moving Picture World

STANDING TO LOSE BOTH WAYS

THE WORST PICTURE AND THE BEST PICTURE MUST GO THROUGH A PROCESS CALLED PROJECTION BEFORE YOUR AUDIENCE SEES IT.

IF THE PICTURE IS A GOOD ONE AND YOUR PROJECTION IS POOR, YOUR AUDIENCE IS GOING TO GO OUT GRUMBLING AND DISSATISFIED.

AND WHY SHOULDN'T THEY?

YOU'VE CHEATED THEM. ALL THE BEAUTY AND LAVISH ATTENTION TO DETAIL WHICH WENT INTO THE PRODUCTION OF THIS PICTURE HAVE BEEN DESTROYED THROUGH YOUR FAULTY REPRODUCTION.

AND THEY WANTED THAT BEAUTY AND DETAIL PRESERVED. THEY PAID FOR IT. THAT'S WHY THEY FEEL CHEATED. THAT'S WHY THEY BLAME YOU.

IF THE PICTURE IS A LEMON AND YOUR PROJECTION IS POOR THEN YOU'VE ADDED INSULT TO INJURY.

YOUR PATRONS CAN FORGIVE YOU FOR SHOWING A LEMON PICTURE EVERY NOW AND THEN. THEY KNOW IT'S IMPOSSIBLE TO PICK ROSES ALL THE TIME AND NEVER GET A THORN.

BUT POOR PROJECTION IS ONE THING THEY CAN'T FORGIVE. BECAUSE PROJECTION IS A PROCESS ENTIRELY WITHIN YOUR POWER TO CONTROL. AND WHEN YOU PERMIT POOR PROJECTION, THEY BLAME YOU. EVERY TIME.

SO WHETHER THE PICTURE IS GOOD OR WHETHER IT IS BAD, YOU STAND TO LOSE THROUGH POOR PROJECTION. YOU LAY YOURSELF WIDE OPEN BOTH WAYS. YOU FIX THE FIRST SKID UNDER THE ONE THING YOU CAN'T AFFORD TO LOSE—*PATRONAGE.*

THERE IS NO EXCUSE FOR THIS. ABSOLUTELY NONE. INSTEAD OF POOR OR MEDIOCRE PROJECTION YOU CAN HAVE *PERFECT PROJECTION,* AND WHEN YOU DO, THE MOTION PICTURE PATRONS IN YOUR TOWN WILL BE THE VERY FIRST TO NOTICE IT. BUT YOU'LL NEVER KNOW HOW TO HAVE IT UNTIL—

YOU OWN THE NEW 4TH EDITION HANDBOOK OF PROJECTION, BY F. H. RICHARDSON.

EXHIBITORS HERALD July 19, 1924

42

Service Talks on pictures

* * *

"The Life of Abraham Lincoln" shows what a couple of fearless young producers can do when they get started. They made a good picture of incidents connected with the emancipator's interesting career, and it is a picture that will play and should play every city, town and hamlet in America. And no doubt will before First National writes Finis on its booking sheets. And what an opportunity this picture presents for a wide-awake orchestra conductor! If the strains of "Columbia," "America" and "Dixie" don't stir them up, nothing will. Yes, sir, the Rockett boys deserve a lot of credit for this picture. My hat's off to them

"will play and should play every city, town and hamlet in America!"

AL and RAY ROCKETT present

"Abraham Lincoln"

Scenario by FRANCES MARION *Directed by* PHILIP ROSEN

FIRST NATIONAL PICTURES

—and it will!

You want to make big money next season? Look no further — You want a FIRST NATIONAL contract

Leadership and Reason Why No. 2

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THERE can be nothing but sympathy for the efforts of those seeking to minimize the sex in picture productions and the slush in picture titles. We are out of sympathy with a practice that appears to be taking tight hold on the industry.

We have got the "revival" habit.

Remember the village character who trod the path of the wicked for eleven months of every year—and when the revival meeting arrived in town was first to hit the sawdust trail? And remember how few the days—or the weeks—before he was back again in his more familiar sawdust haunts?

What rejoicing among the righteous when our friend sat on the penitent's bench! What fervor, what zeal! And what speedy forgetfulness when he slid backward on scheduled time!

Well, the picture industry is in danger of becoming a star revival attendant.

ONCE a year we hold our camp meetings, sometimes in New York, sometimes in Los Angeles.

The press of the country carries the joyous tidings that we have once more decided to be good boys. Once more, too, we are "cleaning house." Once more, too, we sound dire warnings to those who will not follow us to the Jordan.

The months roll around. We do pretty well on the whole, the percentage of better pictures steadily increases. A few exceptions in the way of off-color titles succeed—but the rush of imitators inevitably fails.

All things considered, though, we do improve.

But camp meeting time comes around again. And again the roaring sermons, the wailing penitents, and the loud declarations of reform, the firm purposes of amendment.

We have acquired the habit.

After a time the folks back home got tired of listening to the village character's resolutions.

After a time Mr. and Mrs. Public are going to get the same impression towards us.

Let's soft pedal the declarations that we are going to be good boys. Let's admit that we are fairly good folks right now, and show by actions that we are getting better.

Let's eliminate the camp meeting revivals.

ONE of the most encouraging signs drifting Eastward these days is the increased opportunity being given younger directors. And more encouraging, the fact that in practically every case where a new name is found on the main title, the result has been cause for gratification.

There was a period of many seasons when it seemed as though the industry had stopped making directors. The writers who clamored for a chance for youth and ambition belonged in the ranks of impractical theorists.

But youth will be served—and youth will serve the industry. Last season gave us Monta Bell and Renaud Hoffman, among others. The coming season will find more new names in the limelight.

We want our Sidney Olcotts and Marshall Neilans, developed in the pioneer Kalem school, and we need our Earl Hudsons, graduates of Nineteen Twenty-Four.

WILLIAM FOX throws his hat in the ring this week, with an announcement the size of which is only indicative of the volume and variety of the product that this showman will offer the coming season.

Some talk plays, some talk books; some say "melodrama," others "pretty girls," and still others "art."

Bill Fox says, "Give 'em everything"—and roams the four corners of the earth to find it.

Robert E. Welsh

Making Ushers a Feature

Saxe's Wisconsin Theatre in Milwaukee Attains New Standards for Courtesy, Tolerance and Refinement—Public Quick to Appreciate

A NEW standard of usher efficiency, founded on the principles of courtesy, tolerance and refinement, combined with military training, has been attained at Saxe's Wisconsin Theatre in Milwaukee under the direction of Harry Davey, director of service at the new $2,000,000 house.

The picture-going public, quick to realize what is being done along this line, is showing its appreciation by sending an average of fifteen letters daily to the management of the house, complimenting it upon the manner in which patrons are being dealt with.

Mr. Davey, formerly of the Mark Strand Theatre in New York, has made a deep study of problems affecting the front of the house and as a result is in a position to direct the fifty employes under his command in a capable manner. In his opinion, a well trained usher organization is absolutely vital to the success of any modern house.

The first and most important step in Mr. Davey's system is the proper selection of employes. Because he is a great believer in education, he has confined himself entirely to high school and college students, thus receiving a high type of employe and at the same time providing the means for many youths to work their way through school.

Having chosen his employe, Mr. Davey puts him through a rigid course of class room instruction for a full week before allowing him to don a uniform. Under his personal guidance, the employe is schooled in the rudiments of his position but is not allowed to go out on the floor. Then for another three days, after dressing in uniform, a new employe is placed in a position on the floor that will not demand his services, and at the same time will give him a chance of observing the methods of veteran employes.

Nor does the course of instruction stop there. Every day as long as the employe remains on the job, he is schooled and drilled under the personal direction of Mr. Davey. Using his office as a class room, Mr. Davey has five of his boys report for "school" at certain hours each day. When they leave, their places are taken by five more and so on until each employe has received his schooling for the day.

School opens with Mr. Davey assuming the role of a patron entering the theatre. Concrete problems are presented and discussed. Each employe is instructed in the proper way to greet a person, how to lead him to a seat and even how to say "thank you" and "good night." Each boy is urged to ask questions about the proper method of procedure under varying circumstances.

In addition to this study period, each usher, doorman, porter and other attendants in the front of the house is required to take a certain number of exercises in gymnasium especially provided for employes in the theatre. So also is each employe required to take a shower in the theatre as he reports for duty each day.

Mr. Davey attributes a great deal of the success of his plan to the way he has his boys organized. In this Mr. Davey has followed the military idea. Directly under him, in the role of field lieutenant, is a chief of service. He receives instructions personally from Mr. Davey which are transmitted to the rest of the usher force.

Next in line is the chief usher, then the chief doorman, two captains, two directors, and then the ordinary ushers. Each rank is dressed in a different uniform.

All ushers work on a merit system which in a measure determines the matter of promotions. Starting the week, each boy is given 100 points from which is deducted a certain number of points for every transgression of the rules. Shoes unshined result in the loss of two points, soiled clothes mean loss of another two points, lack of a shave brings another deduction and so on. To fall below the 90 mark is to stand in peril of losing the job.

A feature of Mr. Davey's system that is receiving exceptional praise is his refusal to allow any one of his employes to take a tip. Saxe service is free of charge, patrons are told politely when they seek to tip any of the employes.

Mr. Davey has perfected a signal system among the ushers which eliminates the necessity of calling. Thus the public does not hear a single voice among employes in the lobby.

Saxe service begins on the outside of the theatre, where a colored footman, in appropriate livery, stands on duty as automobiles unload passengers bound for the show house. Patrons next come into contact with Saxe service at the door, which is opened by a uniformed doorman. Saxe service and Davey training assert themselves again at the box office, where a girl, minus the rouge that so often marks this type of employe, speaks a pleasant "Thank you, sir," as each ticket is purchased.

An inner doorman also finds time for a "thank you," as he receives the ticket, and an usher captain immediately signals the number of patrons to the youth in charge of the seating, who stands at the door of the auditorium proper. This usher in turn communicates with another youth actually in charge of the seating, who leads the patron to the desired seat, lights a flash lamp so there will be no stumbling and makes sure that the party is comfortably settled before turning his attention to anyone else.

Ushers work in shifts and while not on duty have the use of a room fitted up for their convenience. Study tables and lounging chairs are provided so they may pursue their studies, while another room has been set up for the use of any of the ushers who may be musically inclined and who desire to practice.

Milwaukee likes Saxe service and is not afraid to say so. The letters received daily attest to that. A glove manufacturer whose product goes to the four corners of the earth, wrote recently as follows:

"It is with great pleasure that I compliment the Saxe management upon the courtesy and efficiency shown by its attendants in the Wisconsin Theatre. I was pleasantly surprised upon visiting the showhouse recently to find that a liveried footman aided us out of our car and ushered us into the outer lobby. There, instead of the curt manner so common to cashiers, I noticed that as each patron purchased his ticket, the young lady in the box office smiled a pleasant 'Thank you.'

"When my wife and I sought to remove our coats an attendant came at once to assist us politely turned us over to another usher, who led us to a front row seat upon my request."

Tricks of the Trade

There are tricks in every trade. One of the tricks of publication advertising is to dodge the main issue—when you have to.

If you haven't the CIRCULATION—guaranteed, certain-proof circulation—that enables you to say: "First in the Field," then pick on something you can talk about.

You can say "Leadership"—or "Most advertising pages" — or "Prints more letters"—or "Takes the industry seriously"—or anything that gets away from the main point.

The main point is—CIRCULATION.

Of equal importance is—circulation GAIN.

But it takes facts—and figures—and proof—to talk about CIRCULATION.

The advertiser who doesn't buy CIRCULATION — first, last, and all the time—is only shutting his eyes to the facts. And swallowing the phrases.

Moving Picture World has the facts, the figures, and the proof that say:

FIRST IN THE FIELD!

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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VOLUME 69 NUMBER 6

Features

Editorial 429
Making Ushers a Feature 430

News of the Week

Des Moines Conference of Warners Attended by Many 433
Business in South America Rapidly Expanding, Says Day 436
John Rock of Vitagraph Visits 100 Houses in Two Weeks 440
First National Directors Busy on Winter Releases.... 443
Sam Sax Has New Series of Six for Independent Market 443
Saxes Select George Dumond to Open Mojeska, Milwaukee 447
Boston Theatres Advertise for Open-Shop Employes.. 451
Rochester, N. Y., Achievements Win Admiration, Says O'Toole 452
"Pay as You Leave" Policy Succeeds in New York House 453

Departments

Exhibitors' News and Views 447
Straight From the Shoulder Reports 454
Selling the Picture to the Public 481
Reviews 488
Pep of the Program 492
Releases 493
Equipment, Construction and Maintenance 495
Projection 496

One of a Series

The Hamilton National Bank

130 West 42nd Street

Here's a scene:

Time, three minutes to three!

You are at your office. "Can I get to the bank in time? Have to rush—hurry—run!"

At the bank: Five minutes after three. Too late!

This is a motion picture sequence enacted every day.

But not by the clients of Hamilton National.

Hamilton National is open every business day from 9 A.M. until 10:30 P.M.—and the safety vaults are available at the same convenient hours.

The location — just off Times Square—is still another convenience.

Summing it up:

All the facilities and service of a modern bank, offered with courtesy and understanding of your needs.

Hamilton National Bank
130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

United Artists Denies Any Negotiations with Famous

THE United Artists Corporation issues the following statement regarding an important business meeting:

"A meeting was held in the apartment of Mr. and Mrs. Douglas Fairbanks at the Ritz Hotel, New York City, on July 23, at which were present the officers of the United Artists Corporation, Miss Mary Pickford, Douglas Fairbanks, a representative of D. W. Griffith and a representative of Charles Chaplin, both of the latter being away from New York City. Hiram Abrams, president of the United Artists Corporation, was authorized by all persons concerned to deny that there had been any negotiations of any kind or character tending towards a merger of the United Artists Corporation with the Famous Players-Lasky Corporation, which had been announced in the press; that this announcement, in their judgment, had emanated from a statement given to the public press by Adolph Zukor, president of Famous Players-Lasky Corporation, that he had entered into a contract with D. W. Griffith to direct three photoplays for the Famous Players-Lasky Corporation upon the expiration of his present contract with the United Artists Corporation, and in which it was represented that D. W. Griffith had but one more photoplay to produce for the United Artists Corporation.

"In answer to this announcement Mr. Abrams, Mr. Banzhaf, representing Mr. Griffith, protesting, was authorized to state that at the annual meeting of the stockholders and owners of the United Artists Corporation, held at the office of the United Artists Corporation March 28, at which were present Mary Pickford, Douglas Fairbanks and D. W. Griffith in person and Charles Chaplin by proxy, it was unanimously decided upon by all of the parties concerned 'to renew and extend their contracts for a period of three years, excepting Charles Chaplin, who had eight pictures still to deliver to the United Artists Corporation,' and a memorandum to that effect was signed by all parties concerned and a photostatic copy of the same was published generally in the press. It is the sense and purpose of the United Artists Corporation to enforce the respective contracts as they exist and as they have been renewed with all of the above individuals, including D. W. Griffith.

"Albert H. T. Banzhaf, representing Mr. Griffith, stated to the meeting and contended that it was the belief of Mr. Griffith and himself, who were present at the above meeting, that the above signed memorandum was intended solely for publicity purposes and had no further meaning.

"It is inconceivable that Mr. Zukor will make any further claim to Mr. Griffith's pictures.

"UNITED ARTISTS CORPORATION,
"By Hiram Abrams, President."

New Work for Charnas

Harry L. Charnas has resigned as president and general manager of the Standard-Federated Exchanges in Pittsburgh, Cleveland, Cincinnati and Detroit to devote his entire attention to the sale and distribution of Warner Bros. Classics of the Screen in the territories mentioned. The announcement of Mr. Charnas's withdrawal from the company, which he founded some ten years ago, was made at a sales convention of the Standard-Federated company in Cleveland recently. Jess Fishman, long identified with the Standard organization, has been chosen to succeed Mr. Charnas.

THE FIRST "STILL" OF CHAPLIN'S NEW PICTURE
Charlie is making his comedy of Alaskan sourdoughs amid the snows of the high Sierras.

Hines "Goes Big"

Latest for C. C. Burr, Put on "Cold" Gets Warm Approval

Last Saturday evening at the Rialto Theatre in Whitestone, Long Island, Johnny Hines' latest feature, "The Speed Spook," was given its initial tryout by C. C. Burr after the Rialto patrons had witnessed two features. The picture was put on "cold," for the audience had no intimation that they were to view this latest Johnny Hines effort. Despite the lateness of the hour, "The Speed Spook" went over with a bang, and kept the audience in a continual state of laughter. This tryout performance was arranged by Producer Burr to obtain the audience reaction on this Hines special, which in its present form is eight and one-half reels in length. Burr's big task was to ascertain just which parts of "The Speed Spook" were to be cut in order to get the production down to six reels, but he received little help here, since the audience gave an unprecedented ovation to the entire picture.

"What pleased me most at the Rialto showing," stated Burr, "was the fact the picture proved so fast and funny that not a person rose from his seat during the entire showing of 'The Speed Spook.' Our feature was put on after the conclusion of the regular program, but nary a soul moved when the opening sequences of "The Speed Spook" were shown. From thence on the picture seemed to captivate the entire audience, for in a few moments there were any amount of chuckles which eventually grew into uproarious laughter, hand-clapping and whistling. "The Speed Spook" went over better than I had anticipated, even though it was shown in over eight reels."

Tryout a Success

Metro-Goldwyn's "Tess" and "Sinners in Silk" Find Quick Favor

The familiar stage practice of trying new plays "on the dog" before they are brought to New York has been adapted to motion picture use with marked success in the case of two coming Metro-Goldwyn releases, Marshall Neilan's "Tess of the D'Urbervilles" and Hobart Henley's "Sinners in Silk."

"Tess of the D'Urbervilles" was put on "cold" after the regular performance at the De Luxe Theatre in Los Angeles on an evening last week. No previous announcement of the showing was made, and the audience, except for about twenty people from the studio, were the regular patrons of the theatre. Although the picture ran until after midnight, it was noted that no person left the theatre after the film was flashed on the De Luxe screen. This showing convinced Metro-Goldwyn-Mayer executives who were present that they have in "Tess of the D'Urbervilles" one of the finest box-office attractions available to exhibitors for the coming season.

Blanche Sweet and Conrad Nagel are principals in Neilan's film version of the Thomas Hardy novel.

"Sinners in Silk," from Benjamin Glazer's original story, was given a pre-view in Glendale, California, before a capacity audience. Spectators, it is reported, stood around in groups discussing Mr. Henley's picture for some time after they left the theatre. Mr. Henley and Harry Rapf, executive associate of Louis B. Mayer, are making a few minor changes before "Sinners in Silk" is released.

Des Moines Conference of Warners Attended by Many

THE visit of the Warner Brothers' executives, S. L. Warner, Sam Morris, general sales manager, and Mrs. Pearl Keating, editor-in-chief of the scenario department, in Des Moines, Iowa, on July 25 was made the occasion of one of the most interesting conferences ever held in this territory, and one from which a maximum of good will and valuable publicity was obtained throughout the state.

These executives are making a transcontinental tour of the United States and Canada, visiting only the key cities, in the interests of their product for the season 1924-25 and with the even more important hope of obtaining new and enlightening viewpoints on the demands of the public in every part of the country.

To make their visit in Des Moines as interesting as possible, H. M. Weinberg, general manager of the A. H. Blank Theatrical Enterprises, put forth every effort to bring to the city all interested representatives of the distribution, exhibition and publicity angles of the industry in Iowa.

The Warner product is distributed throughout Iowa and Nebraska by the Premier Pictures Exchanges, Inc., with offices at 1005 High street, the Film Building, Des Moines, and at 15 Chicago street, Omaha.

Invitations were issued to every exhibitor in the territory for the conference and for the banquet to be given in honor of the visiting Warner party. Mr. Weinberg arranged to bring in all the managers of the A. H. Blank theatres throughout the state and Omaha, and each brought a representative of the newspapers in his town.

The climax was an elaborate banquet at the Hotel Fort Des Moines, which nearly 200 representatives of the Iowa exhibitors, newspaper men and women, club women and other interested parties attended. Mr. Weinberg was toastmaster in the absence of Mr. Blank in New York City. Warren G. Jackson, secretary of the Chamber of Commerce; Gardner C. Cowles, publisher of the Register and Tribune in Des Moines; Miss Bonnie Marshall, chairman of the Board of Indorsers of Photoplays, a special committee of the Des Moines Federated Women's Clubs, and Harry Watts of the Rialto Theatre in Omaha, were early speakers. Then Mr. Weinberg introduced the guests and for nearly an hour Mr. Warner, Mr. Morris and Miss Keating discoursed on the problems of productions.

Among those present were Abe Frankle, Casino Theatre; Harry Hiersteiner, Family Theatre; Sam Ellman, Grand Theatre, and H. Lampham, Orpheum Theatre, all of Des Moines; Leo Moore, Majestic Theatre, Centerville; Dwight Baker, Circle Theatre, Ottumwa; E. P. Smith, Lincoln Theatre, Chiton; J. Smith, Majestic Theatre, Fort Dodge; Alexander Frank, Plaza Theatre, Waterloo; Eller Metzger, Strand Theatre, Creston; Dan Burgum, Strand Theatre, Atlantic; Mrs. Watson of Chariton; Fred B. Witt, Orpheum Theatre, Shell Rock; Nate Chapman, Englert Theatre, Ottumwa; H. A. Chapman, Palace Theatre, Nora Springs; Dan Thornburg, Casino Theatre, Marshalltown; S. H. Cohen, Strand Theatre, Ottumwa; J. Cohan, Strand, Ottumwa; T. M. Honey, Isis Theatre, Cedar Rapids; Mr. Browell of Oeilwein, and Mr. and Mrs. Youngclaus of Jefferson.

Scenes from "Pigskin," the Educational comedy with Lige Conley the star.

Into Bankruptcy

The Urban Motion Picture Industries, Inc., capitalized at $10,500,000, with a plant at Irvington-on-the-Hudson and offices at 350 Madison avenue, New York, this week was petitioned into bankruptcy and made defendant in an equity receivership action. The claims listed in both proceedings totaled $9,235. The equity receivership action was brought by Isaac M. Bortman, who claimed $3,304 due him in commission.

The company, organized in 1920, is said to have liabilities of $580,270, of which $443,662 is in secured bonded indebtedness. The assets are put at $3,000,000. They include finished and unfinished negatives, and prints valued at $1,083,026. The plant and equipment are valued at $983,456 and one patent owned by the company at $1,000,000.

Eberhardt Writes Novel

Earl Hudson's screen story, "Sundown," written that First National might take advantage of the last great cattle drive when the cattle barons of the Southwest, driven out of their own country by the hordes of homesteaders from the East that were swiftly encroaching upon their grazing grounds, entered upon their hegira to Mexico with their herds, numbering nearly a quarter of a million cattle, has been turned into a novel and published by Grosset & Dunlap. The work of turning the scenario into a novel was entrusted to Walter F. Eberhardt, who is a member of First National's publicity department.

Kramer Joins Ince

Louis P. Kramer has resigned as general press representative of the Film Booking Offices to accept a position with the Thos. H. Ince organization.

"Manhandled," Gloria Swanson's Best Picture, Say N. Y. Critics

GLORIA SWANSON, Allan Dwan, Tom Moore and everybody else who had to do with the Paramount production, "Manhandled," have scored tremendously in this latest member of the "Famous Forty" group to be shown to New York audiences, in the opinion of the newspaper critics who "covered" the picture at the Rivoli this week.

Following are excerpts from the reviews: The Evening Post: "For the second time in two weeks the Rivoli crashes through with the best of the new offerings. 'Manhandled', there this week, is a jimdandy picture; as Gloria would say, it's okay. Glorious Gloria shows herself to be an even better comedienne than she is an emotional actress, which we think is pretty high praise. Dwan and Gloria between them have made it rank in 1924's best ten."

The Times: "Miss Swanson proves her versatility as a film actress, this time as a clever comedienne. Her efforts are greatly assisted by the able and restrained direction of Allan Dwan, who has provided fitting scenes for Miss Swanson with the same brilliance he showed in 'Big Brother.' Miss Swanson was clever in 'The Humming Bird,' but she is, if anything, more pleasing in 'Manhandled.'"

The Herald Tribune: "It is a delightful comedy. Miss Swanson is absolutely irresistible. This, to our way of thinking, is the best thing Allan Dwan ever has directed."

The Daily News: "This is the best Swanson picture to date. It is only fair to tell you that the audience shrieked with delight during 'Manhandled.'"

The American: "Now along comes 'Manhandled,' at the Rivoli, with Gloria coming out in a series of impersonations that are as good as anything Elsie Janis ever gave us on the stage. Her imitation of Charlie Chaplin is priceless—both in resemblance and characteristics. It is a highly amusing comedy-drama."

The Evening World: "Gloria Swanson does some of the best work of her career. Judging from the applause that greeted this picture yesterday, the audience agreed on this point. For the Swanson fans—and they are legion—this will certainly prove a Roman holiday and should attract many converts to the fold over which Gloria rules."

The Evening Journal: "Whatever she does you'll howl at Gloria in 'Manhandled' at the Rivoli Theatre. Her efforts as a comedienne are scintillating."

Stern Brothers Ready with September Films

JULIUS and Abe Stern, president and vice-president of the Century Film Corporation, producers of Century Comedies, which are released through Universal, are enjoying a well-earned vacation period in Europe. Before leaving they had their product for next season all lined up and most of it completed or in production, all of which insures them a vacation free from cares or business worries.

With the pictures scheduled for release 'way into the winter months completed, an advance announcement for September releases was decided on and Julius Stern wired his New York office to issue it. There will be four pictures, one for each week, with Harry McCoy, Buddy Messinger, Al Alt, "Pal," the wonder dog of the screen, and others as the stars. The famous Century Follies Girls will also be seen in the September releases.

The titles are "Traffic Jams," "Mind the Baby," "Low Bridges" and "Sahara Blues." They will be released one each week beginning September 3, in the order named. "Traffic Jams" is a humorous picturization of the perils encountered with the heavy traffic in large cities, and suggests several ways in which they can be overcome. Harry McCoy, Hilliard Karr and Bessie Welsh are the featured players. In "Mind the Baby" "Pal" takes starring honors, supported by an unusually strong cast, including Cecil Marsh, Eddie Bonner and Ernie Shields. It tells of an animal that shows considerably more intelligence in the care of a baby than many humans do.

"Low Bridges" is one of the Century Kid pictures, with Buddy Messinger at the head of the cast. Others are "Bubbles," the 5-year-old colored comedian; "Spec" O'Donnell, the freckle-faced youngster; Martha Sleeper, Buddy's leading lady, and Eddie Hughes. "Sahara Blues," the last of the September releases, features Al Alt, Jack Earle, the giant comedian; Hilliard Karr, Elizabeth Kavane and the famous Century Follies Girls.

Because of the rise to popularity of Wanda Wiley, the newest of the Century stars, it is possible that a production in which she is starred will be substituted for one of the others on the September program. Wanda Wiley has shown so much unusual ability as a comedienne that the Sterns are seriously considering the making of a special series of two-reelers starring her, the stories to be written by a well known humorist.

Bachmann Now Arranging Distribution for "Scandal"

J. G BACHMANN, treasurer of B. P. Schulberg Productions, Inc., left New York this week for an extended tour of the company's exchanges which will handle the distribution of "The Breath of Scandal" and the subsequent releases in the group of nine Preferred Pictures scheduled for the new season.

Mr. Bachmann's trip will be made in the interest of instituting a special sales and advertising drive on "The Breath of Scandal," which advance reports say is the most pretentious picture ever offered by the Schulberg organization.

This production has been in the making for seven weeks under the direction of Gasnier, with a cast including Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Jack Mulhall, Myrtle Steadman and Phyllis Haver. Camera work has been completed and cutting and editing is now under way. A number of picture men, including production experts and several West Coast exhibitors, previewed the film after the first cutting and the praise for the story, cast and production values was unanimous.

The completed picture will be in the Schulberg exchanges ready for screening by the middle of August. Mr. Bachmann will visit each distribution centre to give the first sales campaign his personal supervision. Throughout the country, B. P. Schulberg's new series of Preferred Pictures will be handled by substantially the same franchise holders who operated for Preferred Pictures Corporation.

Scene from the Fox production, "The Painted Lady."

Reaches New York

Director Millard Webb's first photoplay has arrived in New York. The Warner Bros. say that Mr. Webb has landed up in the ranks of American motion picture directors with this, his initial effort.

The photoplay is entitled "Her Marriage Vow," being an adaptation from the well-known stage play by Owen Davis. Monte Blue, Beverly Bayne, Margaret Livingston and Willard Louis are in the cast.

Metro-Goldwyn presents Jackie Coogan in "Little Robinson Crusoe."

"Jackie" Crusading

Young Coogan to Cover 31 Cities in Drive for "Mercy Bonds"

With the appearance of this issue, Jackie Coogan will have left Los Angeles on the greatest crusade the modern world has known, the Children's Crusade across the country to raise funds for the Near East Relief. When Jackie arrives in New York on August 14 it is expected that hundreds of thousands of dollars will have been raised to buy foodstuffs, medical supplies and other necessities of life for 60,000 destitute orphan children in the Holy Lands.

The revised itinerary has Jackie in Pasadena, August 2; Albuquerque, August 4, where his initiation into the Navajo Indian tribe will take place. On August 5 Hutchinson, Newton, Emporia, Topeka, Lawrence and Kansas City will be visited by the young star. On August 6 and 7 Jackie will be in Chicago, and also on the seventh will arrive in Indianapolis, leaving there for Louisville on Friday, August 8.

The balance of the itinerary will be: Cincinnati, August 9; Detroit, August 10 and 11; Cleveland, August 12; Pittsburgh, August 13. This will bring Jackie into New York on Thursday, August 14.

As previously announced, Jackie will devote the fourteenth to August 23 finishing his Metro-Goldwyn picture, "The Rag Man." New York is the locale of this Willard Mack story, which Coogan, Sr., is supervising, with Eddie Cline as director, and many exteriors will be shot on the East Side of the city.

Monday, August 25, Jackie will resume his crusade, visiting New Haven, Providence, Boston, Newark, Baltimore and possibly a trip to the Toronto fair.

On September 6 Jackie will sail for the Near East will the cargo of supplies.

The "Mercy Bond," sold for one dollar, certifies that the purchaser "is enrolled in the Children's Crusade of Mercy." The "Life Saving Bond" is valued at $5.

Books "Fools in Dark"

Sid Grauman has booked F. B. O.'s big fall special, "Fools in the Dark," for his Metropolitan Theatre, Los Angeles. The engagement started July 26. This is an unusually fine booking, as very few "outside" pictures get into the Metropolitan Theatre.

Educational's Many Units at Peak of Production Activity

PRODUCTION work on all comedy series to be made on the Pacific Coast for release through Educational Film Exchanges, Inc., for the season 1924-25 has reached full speed and the comedy studios are humming with activity.

At the Fine Arts Studio, Mermaid, Hamilton, Cameo and Juvenile Comedies are going ahead full speed. Lloyd Hamilton is in the midst of his first comedy for the coming season under the direction of Fred Hibbard. Hamilton has signed a new leading lady, Dorothy Seastrom, and in addition, Babe London, formerly with Christie Comedies, and big Dick Sutherland will also be seen in support.

Lige Conley has finished the first of his 1924-25 series. Peg O'Neill, Otto Fries, Jack Lloyd and Ruth Hyatt are in support. Actual shooting will start in a few days on his second picture of the new series.

Cliff Bowes and Virginia Vance are working in their second Cameo Comedy of the new season. The first has been finished and titled "Don't Fail." Albert Ray is directing.

Jack McHugh, lately promoted to stardom in Juvenile Comedies, has finished his first starring vehicle, "Oh, Teacher." The supporting cast will contain Tommy Hicks and many other of the clever juvenile actors who appeared in the first series of Juvenile Comedies. His second picture, "Dirty Hands," is well along in production.

At the Christie Studios, Jimme Adams has finished his first picture for the new season. It is "Savage Love," and Vera Steadman, Earl Rodney and Jimmie Harrison are in the cast. Scott Sidney is directing.

Gil Pratt is directing Neal Burns in Christie Comedies, and the first of the series is nearing completion.

Also at the Christie Studios Walter Hiers is in the midst of his first two-reel comedy for Educational release under the direction of Archie Mayo. This will be the first two-reel comedy in which Hiers has been featured since years ago.

Bobby Vernon is rapidly finishing the first of his new series of Bobby Vernon Comedies, "Bright Lights." Walter Graham has been selected as director. Graham has been employed in the scenario department of Christie Comedies. This is his first directing work.

Larry Semon has selected the story for his first two-reel comedy to be made under a contract lately signed whereby Educational will distribute a series of four special comedies featuring this popular star. Semon will direct his own pictures. This unit is working at the F. B. O. Studio.

At the United Studios, Al St. John is completing the third of a series of comedies to be released through Educational. St. John is directing himself in this series.

"The Triflers" Listed

B. P. Schulberg made public his plan to make Frederick Orin Bartlett's novel, "The Triflers," the next Preferred Picture to be directed by Gasnier.

Betty Blythe Heads Cast

Betty Blythe, who recently returned from England where she played the lead in the film version of "Chu Chin Chow," heads the list of box-office stars who will be seen in the forthcoming Preferred Pictures, "The Breath of Scandal," for release by B. P. Schulberg Productions, Inc. In addition to Miss Blythe the cast includes Lou Tellegen, Patsy Ruth Miller, Forrest Stanley and Myrtle Steadman.

Pathe August 10 Array Carries Many Features

PATHE releases scheduled for the week of August 10 are wide in their scope among program subjects of short length. "The Clue," second chapter of the Patheserial written by Richard E. Enright, commissioner of police, New York City, entitled "Into the Net," is released with Edna Murphy as the star and Jack Mulhall and Constance Bennett prominent in the support.

The worries of the "Spat Family" are brought to the screen in a Hal Roach two-reel comedy "A Hard Boiled Tenderfoot," the story, is from the pen of H. M. Walker, directed by Jay A. Howe, featuring Frank Butler.

"The Puritans," the twelfth chapter of the "Chronicles of America," in three reels, was adapted from "The Fathers of New England," by Charles M. Andrews, and directed by Frank Tuttle. The cast consists of Arthur Hohl, Audrey Hart, Henry Van Bousen, Allan Brander, Osgood Perkins and Royal B. Tracy.

Mack Sennett presents the Pathecomedy, "Wall Street Blues," directed by Del Lord and supervised by F. Richard Jones. The cast consists of Sid Smith, Billy Bevan, Andy Clyde, Natalie Kingston, Barbara Pierce, Jack Richardson and Vernon Dent.

Five subjects are listed on the Pathe Review. The first is "The Phantom Canoe on an Adirondack Lake." The second is "Flying Feet," an exhibition of French horsemanship. Next comes a Max Fleischer "Fable of the Future," "The Proxy Lover," a Pathecolor classic, is fourth. Fifth and last is a trip along the river Dordogne in France, in which the beauty of the famous "Pipe Organ Rocks" is filmed. The title of this review is "All the World's Your Neighbor." It is a Pathecolor.

"Amelia Comes Back," an animated cartoon comedy, an Aesop's Film Fable, is one of the features of the Pathe program for the week, as is "Topics of the Day." "Hobbies" is the title of the Grantland Rice "Sportlight."

TWO PROMINENT DIRECTORS AND A STAR
Phil Rosen, Ernest Lubitsch, Marie Prevost in Warner Brothers' pictures.

New Branch Office

Producers Distributing Corporation Opens One in Indianapolis

Producers Distributing Corporation announces the opening of a new branch office at Indianapolis on July 14 with Charles R. Lundgren as manager. Mr. Lundgren has been connected with the motion picture industry in various capacities since 1907. The branch is in the Central Division of Producers' sales organization, under the supervision of Cecil Mayberry, central division manager.

Mrs. A. H. Sessions has succeeded Col. W. T. Yoder as manager of the Producers Distributing Corporation's Atlanta branch, with supervision over the New Orleans branch in which she has been acting as manager for the past several months.

Charles McVicker, formerly associated with First National and Paramount, has joined the field forces of Producers Distributing Corporation as a representative in the Arizona territory.

Harry Carney, one of the best known film salesmen on the West Coast, now is connected with the San Francisco branch of Producers Distributing Corporation. Mr. Carey was associated with Universal for a number of years and more recently with the Fox organization in the San Francisco territory.

To Play Title Role

Anna Q. Nilsson is returning to First National Pictures to play the title role in Sam Rork's production of "The Woman from Hollywood." Mr. Rork has engaged an all-star cast to appear with Miss Nilsson.

Scenes from the Banner production, "The Truth About Women," with Hope Hampton

Business in South America Rapidly Expanding, Says Day

"NEVER before have I seen such bright prospects for the motion picture industry south of the equator," said John L. Day, South American representative of the Famous Players-Lasky Corporation, on his return last week from a seven months' stay in Brazil. "While the revolution has interferred with business in Sao Paulo and vicinity, there is every reason to believe that the coming year will witness a remarkable improvement in business conditions affecting the industry in Brazil.

"Our business up to the time I left Rio de Janeiro was never better and had exceeded our best expectations. The demand for Paramount pictures has grown so rapidly in the last year that we have found it necessary to open five new offices to care for this demand. New branches have been installed at Recife, Juiz de Fora, Rebreirao Preto, Porto Alegre and Botucatu, while our main office at Rio de Janeiro and the principal branch office at Soa Paulo have had to work at capacity to supply exhibitors with the Paramount pictures they demanded.

"Four new theatres have been erected or are in course of construction in Rio de Janeiro, which has been badly in need of larger and better theatres. These houses will seat from 1,200 to 4,000 each and will add tremendously to the industry's prestige in the capital. The world-wide increase in the price of the more important food commodities will be of immeasurable benefit to Brazil and Argentine, and there is no reason why these two countries should not show a great increase in business during the coming year."

Many Newspapers to Print Versions of "Capt. Blood"

NEWSPAPERS throughout the country will print the condensed version of Rafael Sabatini's "Captain Blood." As soon as preparations for the production were started on the picture at the Vitagraph studios by David Smith, the home office started negotiations for the serial rights to the book, the tenth printing of which was run in February of this year.

When the contract was signed a broadside was prepared and sent to every newspaper having mat casting facilities in the United States and Canada. This was profusely illustrated with scenes from the production then available and also explained the method by which the newspaper could secure the use of this feature.

The response was instantaneous. The Sabatini name and the popularity of the book proved to be a real drawing card. Replies with acceptances and requests for additional information came in by every mail. The Chicago News was the first to accept, Pittsburgh followed, then several from Canada; New Orleans, Detroit and Los Angeles are in line, and still they come. At this writing more than 300 papers have accepted and others are answering daily.

Eva Novak, and an action scene from C. B. C.'s "Racing for Life" in which Miss Novak appears with William Fairbanks.

To Convene in London

First National Pictures, Ltd., Sales Convention Set for August 8

The annual sales convention of First National Pictures, Ltd., in Great Britain will take place on August 8 in London. Bruce Johnson, manager of the company's Foreign Department, who is in Europe, will conduct the convention.

There are ten First National branch offices in the United Kingdom under the supervision of Ralph J. Pugh, with a total of 115 employes, all Britishers. One of the exchange managers is a baronet, Sir John Owen.

The convention will devote its attention principally to the mapping out of the sales campaign for the coming year throughout Great Britain.

Plans are under way, and will probably be matured at this convention, for the showing of Frank Lloyd's production of "The Sea Hawk."

Wallace Beery to Wed

Screen Villain Will Marry Mary Arriea Gillman

Wallace Beery, one of the most noted of screen villains, is going to settle down into the quietness of married life. The secret became known when the actor obtained a marriage license in Los Angeles the other day to marry Miss Mary Arriea Gillman, who hails from Parkersburg, W. Va., and has since lived in Astoria, Ore., and Seattle, Wash. Miss Gillman has been appearing in pictures for the past year. She was recently seen in Frank Lloyd's "Black Oxen" and "The Sea Hawk" and in William DeMille's "Fast Set."

The romance between the two started two years ago when Beery met Miss Gillman on the "Robin Hood" set. They plan to be married early in August, the ceremony to take place in Hollywood. Mr. Beery was married once before, having been the first husband of Gloria Swanson.

Wanger Re-engaged

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announces the engagement of Walter Wanger, formerly general manager of the Department of Production, to resume his former position with the company. Mr. Wanger, who returned with Mr. Lasky to New York a few days ago from a three years' sojourn in Europe, will take over his duties at the Famous Players-Lasky office immediately.

Scene from the Century comedy, "Eat and Run."

Shallenberger Devises New Type of Production

ALWAYS alert to the changes in taste of film audiences, W. E. Shallenberger, president of Arrow Film Corporation, has worked out a new type of picture combining the thrilling action of the best class of western, the artistic photography of the beautiful scenics with a story and characters full of romance and pathos in settings that are a shining example of the picturesque.

Arrow has had four features of this new type put in production by Ben Wilson in a remote part of the country. Alfred Gosden's camera was the first to pick its colorful beauties for the screen.

Ashton Dearholt as "Pinto Pete," a daring "Robin Hood," taking from the rich and giving to the poor, has an unusual role of which he makes the most. A trained athlete and rider, Dearholt does the sort of work that gave "Doug" Fairbanks his reputation in the Triangle days.

The first of this series of four, "The Lash of the Whip," is finished and those who have seen it unqualifiedly endorse this production as a distinct advance in the art of entertainment in motion pictures.

"Hot Dog," Animal Film, Now Ready for Release

"HOT DOG," a novelty film comedy acted entirely by dogs, rabbits, monkeys, turkeys, chickens and a rat, is ready for release, according to an announcement by C. B. C. Film Sales Corporation.

It took two years to train the various animals before production was started. The settings are in a miniature village inhabited by the animals dressed as people. There is a real plot. The villain kidnaps the bride and escapes with her to the city. He takes her to a cabaret where a jazz band composed of rabbits play the latest numbers, and a score of chickens perform as dancers. The prospective bridegroom pursues in a miniature automobile, but is evaded when the runaway couple board a train operated entirely by monkeys. There is a train wreck, leaving disaster in its wake, and final reconciliation in which the bride returns to the wedding.

During a preview of "Hot Dog" recently the critics were unanimous in praising this novelty feature as a great addition to the screen. Until now, they pointed out, one animal occasionally was sufficient wonder for audiences.

Supporting Cast Picked

C. B. C. Film Sales Corporation announces the selection of the following screen players to support Alma Rubens and Frank Mayo in "The Price She Paid," second production in the series of eight Columbia pictures: William Welch, Eugenie Besserer, Lloyd Whitlock and Freeman Wood.

Major Thomson Returning

F. B. O. Head Pleased with Situation in Hollywood

Major H. C. S. Thomson, managing director of Film Booking Offices, left Hollywood for New York last week after a protracted and busy stay at the Coast production plant. He expressed keenest satisfaction with the recent productions filmed at F. B. O. and the utmost enthusiasm over future plans.

The recent productions which were completed during his visit to the studios and which received his hearty O. K., were Al Santell's "Fools in the Dark," starring Patsy Ruth Miller and Matt Moore; "Vanity's Price," starring Anna Q. Nilsson and produced by R. William Neil from the story by Paul Bern and under the general supervision of General Manager B. P. Fineman; the new "Go-Getters," starring George O'Hara of "Fighting Blood," and Alberta Vaughn of "The Telephone Girl."

Heralding Banner Films

Company to Co-operate With Exchanges in Big Campaign

The publicity department of Banner Productions, Inc., in New York is formulating the details of a nation-wide campaign to bring the names of the Banner productions before the theatre-going public. The trade journals will be liberally used and the daily press in certain sections. The exchanges which at the present date will participate in this campaign include the Dependable in New York, where Morris Kohn and Charles Goetz were greatly impressed with the project.

Tony Luchesse and Oscar Neufeld of the De Luxe, which is handling the Banner product in the Philadelphia and Washington territories, are expected in New York to confer on the publicity work. Si Greiver of Chicago and Harry Segal of the Pioneer in Boston have given their approval to the tentative plans, while the Celebrated of Milwaukee has entered into the scheme with enthusiasm.

MARIE PREVOST
Starring This Week at the
STRAND THEATRE
B'way—New York
COMING SOON IN HER NEXT RELEASE
DESIRES of MEN
Released by
GRAND-ASHER
1650 BROADWAY NEW YORK
DISTRIBUTED THROUGH STATE RIGHT BUYERS

Scenes from "The Side Show of Life," in which Paramount presents Ernest Torrence and Anna Q. Nilsson. Herbert Brenon production.

F. B. O. Selects Ann May to Play Opposite Thomson

ANN MAY, one of the most promising starlets glimmering in the movie firmament, has been chosen as Fred Thomson's leading woman, according to announcement by B. P. Fineman at the F. B. O. lot. Thus the speculation as to who was going to appear opposite the popular westerner in his forthcoming F. B. O. pictures is set at rest after several weeks of conjecture. Work on the first picture of the series of eight for which Thomson has signed under his new contract, is already under way.

Miss May was leading woman with Charles Ray in "Paris Green" and "Peaceful Valley." It was while working with Ray that Director Jerry Storm noted her as a girl of great promise, and from that time forward she began to be besieged with parts. She has just completed a part with Jack Pickford in "The End of the World." She also has appeared in the production of other leading picture companies, notably in Metro's "The Fog."

With a colorful background provided by Southern California plains and a Mexican bull ring, Fred Thomsons's first production got under way last week. It has been temporarily titled "Pall O' Mine." Al Rogell, who directed Thomson in his last six productions for F. B. O., will again handle the megaphone, while supervision of all the Thomson productions will be vested in B. P. Fineman, general manager of the studios.

Arrow Film Corporation's "Great Western" series of which "Ridin' Mad" is the first will feature the all-around champion cowboy, Yakima Canutt.

Burnside Starts First

Richard Dix's first starring picture for Paramount, "Manhattan," was launched this week at the Famous Players Long Island studio under the direction of R. H. Burnside, famous director of Hippodrome spectacles, who makes his debut in motion picture directing after thirty years as a stage producer.

Paul Sloane and Frank Tuttle adapted the picture from Jeffrey Farnol's "The Definite Object." The cast includes Jacqueline Logan, Gregory Kelly, George Siegmann, "Gunboat Smith," Oscar Figman, Edna May Oliver and Alice Chapin.

A By-Word

All of the Producers Distributing Corporation branches are now using the title of the Belasco Production, "Welcome Stranger," in a campaign for the promotion of closer and even more friendly relations with their exhibitors. Each office has a big banner stretched across the walls reading "Welcome Stranger" and "Welcome Stranger" is the cheery greeting extended by every employe to every visitor.

John C. Flinn, who started the by-word, says that there is something in the phrase that immediately engenders the psychologic emotion of friendliness.

"There is a whole-hearted note of hospitality in those two words," he says, "and from now on it will be used and meant by the men of our organization."

"House of Youth" Done

"The House of Youth," the first starring vehicle for Jacqueline Logan, was received this week by the Producers Distributing Corporation, which indicates that Regal Productions are away ahead of schedule on their P. D. C. releases. The release date of this subject is set for September 28.

"The House of Youth" is a story of ultra-fashionable life and the present reckless era. The picturization was made by C. Gardner Sullivan from the story by Maude Radford Warren, and produced under the direction of Ralph Ince. The cast includes Lucilla Mendez, Malcolm MacGregor, Vernon Steele, Richard Travers, Edwin Booth Tilden, Aileen Manning, Gloria Grey, Barbara Tennant and Hugh Metcalf.

Edith Roberts Signed

Hunt Stromberg has signed Edith Roberts for the leading role opposite Harry Carey in "Roaring Rails," the fourth production in the Carey series being released by the Producers Distributing Corporation.

Ben Turpin in "Romeo and Juliet," a Mack Sennett comedy for release by Pathe.

Can Be Exploited

Chadwick's "The Fire Patrol" Offers Novelty Easily Put Over

Chadwick Pictures Corporation have arranged with the Sterling Art Metal Works to produce a miniature lighthouse in metal to be used in connection with the exploiting of the first of the Chadwick Nine, "The Fire Patrol," and this is one of the most unusual and effective novelties that has ever been issued in a production.

The lighthouse is 5½ inches in height and is an exact replica of the lighthouse which plays an important part in this virile drama of those hearty heroes who make up the coast fire patrol and by their ceaceless vigilance insure the safety of the ships which carry on the business of the nation.

The lighthouse comes in four styles, gold, silver, bronze and polychrome and its uses are many and several suggestions are given in the press book as to the best way to use this in exploiting the picture.

It makes a neat and unusual souvenir of the picture and one which we predict will cause a great deal of comment on the production.

Christie Signs Three

New Leading Ladies to Appear in His Famous Brand

Christie has signed three new leading ladies who will appear in the new series of comedies for release through Educational Film Exchanges, Inc., during the coming fall and winter season.

A new lead and an old favorite returned will be in the first Neal Burns two-reeler which will go out on the Christie fall schedule. The old favorite is Molly Malone, who used to play in many of the one-reel comedies made at the Christie studio several years ago and who returns from dramatic pictures to take another fling at comedy.

Billye Beck, formerly a vaudeville favorite in her acrobatic dancing act, is the other new leading woman recently signed. She is also in the new comedy being directed by Gil Pratt. Miss Beck made her screen debut recently with the Hal Roach organization but has moved her make-up kit over to the Christies.

Another new leading lady in Christie Comedies next season will be Kathleen Myers. Miss Myers is blonde, which is quite unusual for the Christie organization, since most of the Christie leads in the past have been brunette beauties.

Warner Brothers Begin Production of "Deburau"

AT the Warner Bros.' studio Director Harry Beaumont has already started shooting on "The Lover of Camille," adapted from the Sacha Guitry play, "Deburau," successfully produced upon the stage by David Belasco. The first shot was of the Theatre des Funambules; a replica of that historic playhouse in Paris was constructed on the Warner lot. The opening scene is a pantomime, performed by Jean Gaspard Deburau, famous pantomimic of Paris, portrayed by Monte Blue. Mr. Blue makes a striking Pierrot, and it is the first time in his screen career since his portrayal of Danton in the D. W. Griffith production, "Orphans of the Storm," that he has been permitted to deviate from his customary role.

Those who remember the Sacha Guitry play recall that there were two Deburaus. Terrence ("Pat") Moore has been assigned the part of the younger Deburau. This assignment is expected to add much to the splendid acting of the picture, since Terrence is one of the juvenile prodigies of the Hollywood colony. Marie Prevost portrays the part of Marie Duplessis, the Lady of the Camelias. Willard Louis plays Robillard, friend and comrade to the famous actor. Rosa Rosanova, the Russian actress who specializes in Tolstoi's plays, will portray Madame Rabouin, the woman who predicts such a tragic future for Deburau. Madame Rosita Marstini will be seen in the role of the charwoman, who secretly loves Deburau. For the part of Madame Deburau, wife of the actor and mother to his boy, who later succeeds his father in the public favor, Rose Dione, herself an idol of the French public, has been chosen for the part.

"Deburau" will be released with the subtitle of "The Lover of Camille." It is one of the big twenty productions for release in the Autumn.

Pittsburgh Theatre Opens with Full P. D. C. Program

WHAT is reported as one of the biggest booking deals of the season is that effected by G. R. Ainsworth, manager of Pittsburgh branch of Producers Distributing Corporation, and W. F. Seymour, eastern division manager of the company, when they closed a contract with Hunt Miller of the New Schenley Theatre, Pittsburgh, for seventeen pictures of the new product of P. D. C., all calendar dated.

The New Schenley Theatre will be the highest priced admission house in Pittsburgh and will open August 30 with "Welcome Stranger," the Belasco production adapted by Willard Mack from Aaron Hoffman's Broadway play, made under the direction of James Young with Florence Vidor, Dore Davidson, Lloyd Hughes and an all star cast.

Hunt Miller, president of the New Schenley Theatre Corporation, who signed the contract, has in the Schenley one of the most sumptuous picture palaces in the country, with every modern equipment to present pictures in de luxe style. His schedule for the coming season calls for a Producrs Distributing Corporation picture the first three weeks of every month.

This deal marks the opening gun fired in the big sales drive inaugurated by producers at its annual sales convention held in Chicago on July 4 to 6.

Hirsh Closes Big Deal

Nathan Hirsh, president of Aywon Film Corporation, announces that he has closed a deal with the Enterprise Distributing Corporation of Atlanta whereby the Enterprise has secured the rights on the Aywon series of George Larkin pictures for Iowa and Nebraska territory as well as Kansas and Western Missouri. The Aywon has also closed a deal with the Enterprise whereby the Enterprise has secured the rights on the second series of Big Boy Williams pictures for Iowa and Nebraska.

Scenes from Metro-Goldwyn's "Tess of the D'Urbervilles" in which Louis B. Mayer presents Blanche Sweet, Marshall Neilan directing.

Universal Starts New Season with "The Signal Tower"

THIS week marks the beginning of the 1924-1925 season for Universal and the inauguration of the new big schedule of Jewel pictures long heralded as an epoch in the history of Carl Laemmle's organization. "The Signal Tower," the high grade melodrama of railroad life, starring Virginia Valli, with Rockcliffe Fellowes and Wallace Beery, is the first Jewel to be released for the new season. August 3 is its date of issue.

Thereafter, there will be a Jewel picture issued every other week. On the alternate weeks Universal has arranged for the releases of a series of fast-action western dramas, made by such popular western stars as Hoot Gibson, Jack Hoxie and William Desmond. The western series starts off August 10 with "The Sawdust Trail," a Hoot Gibson special production of wild west circus life and broncho busting.

The new Jewel schedule is twice as big as previous Jewel schedules. Instead of twelve or less Jewels a year, the new production plan will turn out twenty-four or more during the coming twelve months. This great increase in Universal's release schedule, this doubling of production, was brought about by wholesale changes at Universal City. Almost overnight the big studio plant was enlarged to take care of the increased production. Picture making was speeded up and new stages built. The ease with which Universal jumped from twelve to twenty-four Jewels a year presages a new increase in the near future.

First Rosemary Film

Rosemary Films, Inc., announces the completion of the first Rosemary Davies feature, "Souls Adrift," which was made at the Tec-Art Studios, New York. Rosemary, a sister of Marion Davies, has been given the best talent obtainable to aid her in her first screen vehicle. Harrison Ford, Montague Love, Jean Girard, Mary Thurman, Gaston Glass, Paul Panzer, Walter McGrail, Paul McAllister, Charlotte Walker, Maurice Costello, Florence Turner, Richard Carle, Marcia Harris and Nellie Parker Spaulding appear in the large cast of screen favorites. appear in the large cast of favorites of the screen. Release date announced later.

"Foolish Virgin" Here

"The Foolish Virgin," first in the series of eight Columbia Productions, has reached New York and after a number of minor title corrections will be ready for distribution. Elaine Hammerstein and Robert Fraser have the leading roles, while the supporting cast includes Gladys Brockwell, Irene Hunt, Lloyd Whitlock, Howard Truesdale, Roscoe Karns, Jack Henderson, Oliver Cross, Phylis Haver, Edward Borman and "Spec" O'Donnell.

Booked in Easton, Pa.

Pathe announces this week the booking of the major portion of the eastern part of Pennsylvania for "King of Wild Horses," with Stanley and Commerford.

C. B. C. Signs Many

Joe Brandt Announces Closing of New Contracts

Joe Brandt, president of C. B. C. Film Sales Corporation, announces the closing of a number of contracts for the distribution of his productions in various parts of the country as follows:

With Creole Enterprises, Inc., of New Orleans for the eight Columbia and eight Perfection Productions, in Georgia, Louisiana, Mississippi, Florida, Alabama, North and South Carolina, Tennessee, Texas, Oklahoma, Arkansas and Republic of Panama.

With Harry Asher of the American Feature Film Co., 37 Piedmont street, Boston, for the Perfection series in the New England States.

With Harold Rodner, for the 1925 series of "Screen Snapshots" in Greater New York and Northern New Jersey.

With De Luxe Film Co., for the new output of "Screen Snapshots" in Eastern Pennsylvania and Southern New Jersey.

After a pre-view of "The Battling Fool," the first release of the Perfection series, Asher expressed his satisfaction as to its being a real box office feature and immediately signed for the entire series.

Closes for Africa

W. E. Shallenberger announces the closing of a contract with Jack Sneider for the big Arrow serial, "The Santa Fe Trail," starring Neva Gerber, supported by Jack Perrin, for release in South Africa.

Sneider has distributed many Arrow releases in his country and says their trade mark means quality to South African film fans.

First National's "Flirting With Love" features Colleen Moore and Conway Tearle.

First National Directors Busy on Winter Releases

A DOZEN directors of the highest standing in their profession are making productions for First National release during the fall and winter. Several of these productions are being made by First National, the rest by independent producers.

Sidney Olcott, who has made some of the outstanding film successes of the past half dozen years, is directing the new Norma Talmadge production for Joseph M. Schenck. This is the original screen story writen by C. Gardner Sullivan, now called "The Sacrifice," instead of "Fight." Eugene O'Brien plays opposite the star.

Frank Lloyd, producer of "The Sea Hawk," is well started on his new First National picture, "The Silent Watcher," from Mary Roberts Rinehart's story, "The Altar on the Hill." Glenn Hunter is the featured player, while Bessie Love and Hobart Bosworth have important roles.

Edwin Carewe is making "Madonna of the Streets" from W. B. Maxwell's novel, "The Ragged Messenger." Nazimova returns to the screen after an absence of two years to play the leading feminine role, with Milton Sills opposite her. Al Green is putting the finishing touches to Samuel Goldwyn's "In Hollywood with Potash and Perlmutter," with a great cast headed by Alexander Carr, George Sidney, Vera Gordon and Betty Blythe. As soon as that picture is out of the way, he will start on Sam Rork's production, "The Woman from Hollywood," in which Anna Q. Nilsson will play the lead.

Chester Franklin is directing for Joseph M. Schenck "One Night," in which Constance Talmadge is starred. This is an original screen story by Hans Kraeli, author of "The Marriage Circle."

Irving Cummings is directing for M. C. Levee "In Every Woman's Life," from Olive Wadsley's novel, "Belonging." The cast includes Virginia Valli, Lloyd Hughes, George Fawcett, Vera Lewis, Marc MacDermott, Stuart Holmes and Ralph Lewis.

Harry L. Hoyt, having completed one First National special, "Sundown," is working on another special production under the supervision of Earl Hudson, "The Lost World" from Sir Arthur Conan Doyle's novel.

George Fitzmaurice, who is engaged editing and cutting "Tarnish," which he has produced in association with Samuel Goldwyn for First National, will soon begin preparations for a new joint production.

George Archainbaud is at a megaphone for Thomas H. Ince on "Christine of the Hungry Heart," in which Florence Vidor plays

Lambert Hillyer is directing the picture from Joseph C. Lincoln's novel, "Doctor Nye," for Mr. Ince.

Robert Z. Leonard is ready to start photography on the first scenes of "Wilderness," in which Corinne Griffith will be starred.

Charles Brabin is making preparations for early production activities on Edna Ferber's novel, "So Big," in which Colleen Moore will be starred.

John Francis Dillon is preparing to start work on "If I Marry Again," in which Doris Kenyon will have the featured role.

Phillips Enthusiastic

Art Phillips, owner and manager of the Cozy Theatre, Tulsa, Okla., is touring in California and for two weeks past has been the guest of Vitagraph during the filming of "Captain Blood." Mr. Phillips telegraphed to A. J. Beck, branch manager of Vitagraph in Oklahoma City, that he believes this famous love story of buccaneer days will be the biggest thing Vitagraph ever produced.

All Star Cast

Great Plans for "Reckless Romance," a P. D. C. Fall Release

That Al Christie is lining up an all-star cast of comedians for his forthcoming special feature, "Reckless Romance," is indicated by the list of players already signed for appearance in this big fall release of the Producers Distributing Corporation.

In addition to T. Roy Barnes, whose engagement for the leading role has already been announced, Al Christie has signed Harry Myers, who has distinguished himself in many farce comedies, as a team mate for T. Roy, and Wanda Hawley and Sylvia Breamer for the two leading feminine roles.

There are a number of other highly important roles that Mr. Christie states will be filled by players of star calibre within the next week or ten days.

Sign Miss Hammerstein

Due to her fine performance in "The Foolish Virgin," first in the series of eight Columbia Productions, the negative of which has just reached New York, Elaine Hammerstein has been signed by C. B. C. Film Sales Corporation for two more pictures. It is understood that Miss Hammerstein will soon begin work on one of these.

Sam Sax Has New Series of Six for Independent Market

SAMUEL SAX, president and general manager of Lumas Film Corporation, which is distributing a series of six special Gotham Productions for release on the independent market, announces that the first picture of the series, "Unmarried Wives," with Mildred Harris, Gladys Brockwell, Lloyd Whitlock, George Cooper, Bernard Randall and Mabel Coleman in the cast, has been completed and prints will be in the New York office within the next few days.

"Unmarried Wives" was directed by James P. Hogan, who directed "Where Is My Wandering Boy Tonight?" and who will direct the other five pictures of the series, the titles of which are "Black Lightning," "Woman and Gold," "The Night Ship," "You Can't Fool a Woman" and "Every Woman's Secret."

"Unmarried Wives" will be released on the independent market on August 1 and will be backed by an intensive advertising and exploitation campaign that will cover the entire country.

Mr. Sax announces that the pictures will be released one every two months following "Unmarried Wives," and every one of the series will boast a star, cast, production and story far and away above the usual.

Re-buy Ritz Rights

J. D. Williams announces that the English rights to the Valentino-Ritz Carlton pictures have been bought back from H. W. Thompson of London by the Ritz-Carlton Company. The deal clears the way for the new distribution contract, soon to be announced.

Mr. Thompson acquired the English rights in November, 1923, and while the terms of the resale will not be made public, he states that the arrangement is very satisfactory to all concerned, and that his son, Frank Thompson, still is a large stockholder in Ritz-Carlton Pictures, Inc.

BUILDING VITAGRAPH'S PIRATE FLEET FOR "CAPTAIN BLOOD"

Under the personal supervision of Albert E. Smith, president of Vitagraph, a fleet of pirate ships of the 17th century was built at Balboa, Cal. These castellated galleons were constructed from models on view in the British Museum, London. "Captain Blood" is now well under way with David Smith directing the production.

May McAvoy and Marie Prevost in a scene from the Lubitsch production, "Three Women." It is a Warner Brothers' Classic of the Screen.

Thrills, Pathos, Comedy, in F. B. O. 's "Go-Getters"

CONTRARY to the usual run of two-reelers throughout the industry, and in line with its usual policy of striving to put out something distinctive and different, F. B. O.'s new series entitled "The Go-Getters," are not "just comedies," Studio Manager B. P. Fineman announces.

"The idea of the 'Go-Getters' is to put over short, distinctive subjects with a preponderance of entertainment value which do not depend upon slap-stick effects or rough house comedy for their appeal," Mr. Fineman points out. "It has been our endeavor, and I think the public will agree that we have succeeded, to produce interesting little stories, with thrills, pathos and comedy all worked together. The 'Go-Getters' are not straight comedies. Neither are they farces, burlesque, travesties, melodramas or any other one thing. Rather we have tried to make them what I would call 'featurettes' for want of a better name."

The new "Featurettes" co-star George O'Hara and Alberta Vaughn, who gained fame respectively in "Fighting Blood" and "The Telephone Girl." Al Cooke and Kit Guard, F. B. O.'s well-known comedy team, support the stars. Del Andrews is directing the pictures, which George Marion has written for the screen from H. C. Witwer's stories.

Gets Big Bookings

Chadwick Pictures Corporation is in receipt of advice from Celebrated Players Film Corporation of Chicago that they have closed a contract with the Randolph Theatre, State and Randolph Streets, Chicago, for the premier presentation of the Hunt Stromberg production "The Fire Patrol," at that theatre starting August 3rd. The Randolph is one of the most important of the Loop Theatres and Celebrated announces that they plan to put an intensive and extensive advertising and exploitation campaign behind this showing not only in the Chicago newspapers but throughout the state as well.

H. M. K. Smith Returns

H. M. K. Smith, head of the costume department at the Paramount Long Island studio, who has been in Europe for two months in the interests of Famous Players has returned. He visited Algiers to study native life and customs and to purchase many properties for use in Gloria Swanson's new picture, "Wages of Virtue."

Harold Lloyd's Latest

"Hubby" Premiere Probably Will Be October 15

Cutting and titling of Harold Lloyd's latest independently made Pathe feature-length comedy is in progress and will be in finished shape in time to allow the star to take a trip to the East with his mother the middle of this month.

The title of the new production is "Hubby" and is a natural follow-up title to his current release "Girl Shy." The story is from the combined pens of Sam Taylor, Tommy Gray, John Grey and Tim Whelan and concerns the troubles of a newlywed with troublesome relatives constantly at hand.

Among the players are Jobyna Ralston, Josephine Crowell, Charles Stevenson and Mickey McBan. Sam Taylor and Fred Newmeyer are the directors.

Pathe does not plan to release "Hubby" until early in the fall, and in all probability its premiere showing will be set about October 15.

Chadwick Bulls-Eye

Critics Find "The Fire Patrol" Worthy of High Praise

The Los Angeles Times previewed the Chadwick Pictures Corporation production, "The Fire Patrol," and accorded it one of the most enthusiastic reviews ever given a picture and predict for it a big success.

Commonwealth Film Corporation, who have the franchise for the Chadwick Nine for Greater New York and Northern New Jersey, have booked "The Fire Patrol" in B. S. Moss' beautiful Broadway Theatre, where it opened to splendid business on Sunday, July 27.

Reports coming in from all over the country on this, the first of the Chadwick Nine, indicate that it will be one of the biggest sensations of the year.

Miss Fulton Signed

Maud Fulton, author and stage star of "The Brat" and "The Humming Bird," has been signed on contract to write a series of original stories and adaptations for Metro-Goldwyn-Mayer. Negotiations were made through Irving G. Thalberg and it is under his supervision that Miss Fulton will begin work for the screen. Announcement of her first work for Metro-Goldwyn-Mayer will shortly be made.

Scenes from Producers Distributing Corporation's Percy Marmont starring vehicle, "The Legend of Hollywood.

Scene from "The Female," a Sam Wood production released by Famous Players. It is one of Paramont's "Famous Forty."

"Bread" Acclaimed by Critics Who Praise Star and Director

"BREAD," the Metro-Goldwyn-Mayer production directed by Victor Schertzinger, from the Charles G. Norris novel, has been received with acclaim by the New York critics at the Capitol Theatre. They have nothing but enthusiasm for Robert Frazer and Mae Busch in the leading roles, and for Mr. Schertzinger's direction.

Mildred Spain says, in the New York Daily News: "There are wonderfully directed home scenes carved from life, and much humorous byplay of married life. Mae Busch gives a compelling performance. Robert Frazer makes Martin Devlin some one to remember. The cast has been chosen with an eye to type. Myrtle Stedman, Hobart Bosworth, Engenie Besserer and Ward Crane do splendid acting. 'Bread' is the best directed picture this month—or any month. The audience was whole-heartedly amused."

"Mae Busch is filled with youth and charm as the elder daughter," declares Harriette Underhill in the New York Herald-Tribune. "Robert Frazer has a gay irresponsibility which intrigues us, and we thought him entirely convincing as Martin Devlin. The story holds one's interest at all times."

"A drama of life, well told," testifies T. S. Da Ponte in the New York Telegraph. "Not a bit of padding has gone into the picture; every action, every scene, every detail being necessary to carry on the story, and the continuity carries it through in an exceptionally well connected way. Director Schertzinger has turned out a picture with which he may well be satisfied."

The New York Evening Post says: "It is full of good comedy, and it is very well acted throughout."

"A good picture with a smashing moral," is the verdict of Dorothea Herzog in the New York Daily Mirror.

The New York World: "'Bread' is a right good picture. We enjoyed it all."

Rayart in Offices

New Picture Company Has Gay Send-Off in Opening Quarters

W. Ray Johnston, president of the newly formed Rayart Pictures Corporation, moved his desk from 220 West Forty-second street, where he has so long been associated with the Arrow Film Corporation as vice-president and general manager, to 723 Seventh avenue on Thursday, July 24, which date marked the advent of Rayart in the distributing field of motion pictures.

The opening of Mr. Johnston's new company was the occasion for the gathering of a host of friends of the young executive to wish him "Good Luck" in his new venture. Among those present were Joe Brandt, Bobby North, Jos. Simmonds, J. V. Ritchey, George Blaisdell, John Spargo, Larry Moen, Dave Mountan, Gen. Charles Cole of Boston, O. W. Biarmer, Mark Dittenfass, Richard Fiedler, Gus. Barth, Harry Thomas, J. Charles Davis, 2d, Dell Henderson, P. B. Dana, Jessie Bishop, A. Lowens, Mr. and Mrs. Eddie Lyons, Mr. and Mrs. Billy West, John L. Russell, Tom Davies of London, England; M. A. Kraus, S. Goodman, R. Weil, Master Russell Griffin and mother, Jack Tannenbaum, J. W. VanZile and the entire executive and office staff of the Arrow Film Corporation, who called en masse to extend their best wishes to their former "boss."

The office of the new company was filled with floral tributes from Ray's many friends and his old associates at Arrow made him a present of a beautiful desk set. Hundreds of special delivery letters and telegrams were received from well wishers all over the country.

Two More

United Artists Corporation and Universal Film Corporation have adopted the Mintz patented "Thematic Music Cue Sheet."

Scene from "The Price of a Party," an Associated Exhibitors release.

C. C. Burr in Favor of More Two Reel Box Office Subjects

"THAT exhibitors and producers in the rush and bustle of big feature production are overlooking one of their best bets in their neglect of the two-reel picture, is becoming more evident each day," states C. C. Burr, general manager of East Coast Films, Inc., and former producer of the Torchy and All-Star comedies.

"Aside from the entertainment value of the short feature," continued Burr, "it is an axiomatic fact that many of the big stars of today received their first opportunities and real film training in these short subjects. If present day star statistics were to be culled, the number of those stars who have 'graduated' from the two-reel class would represent a large proportion of what the industry and public terms featured or star players. If the general laxity on the part of exhibitors to book these short subjects continues, the feature market in a comparatively few years will be faced by a dearth of trained star material. Unless the exhibitor is willing to pay more than a mere pittance for the better two-reelers, producers of this type of picture will be necessarily forced to discontinue what at present appears to be the most effective training school for future stars.

"In the three years that our own organization was engaged in producing the two-reel Torchy and All-Star comedies, we created what might be a record in discovering 'future greats' who received their first screen opportunities with us. Aside from Johnny Hines, who has just completed "The Speed Spook," his latest full-length feature, and who formerly appeared exclusively in the two-reel Torchys, our own two-reelers brought forth such celebrities as Dorothy Mackaill, Jacqueline Logan, Billy Dove, Norma Shearer, Clara Bow, Jobyna Ralston (now Harold Lloyd's leading lady), and Polly Archer, who has recently been engaged as leading lady to Richard Barthelmess. Another find who will be heard from in the very near future and for whom we hold forth great promise is Kathleen Martin, who played a prominent role in seven of our All-Star comedies featuring Charlie Murray.

"Exhibitors can realize that the two-reeler is not a mere 'filler.' This type of production has its just place in the industry's and public's scheme of things, and should be supported 100 per cent.

"It is because of my own experience and trials in two-reel productions of the admittedly better type, that I now raise my voice in behalf of these two-reel producers. I can readily appreciate their dilemma. The good two-reel product should not be abandoned. It remains for the exhibitor, and the exhibitor only, to encourage these producers by paying a just price for the unusually necessary two-reeler. It remains for the exhibitor, therefore, to decide whether in the next few years he wants publicized stars (stars in name only), or stars with legitimate training whom the public knows can act, and who the public will pay its precious dollars to see. It stands to reason that by getting back of the two-reelers exhibitors are making a good investment for themselves not only for the present but for the future as well."

New Universal Theatre

Acquisition Assures Company of First Run House in Bridgeport, Conn.

Universal announces the acquisition of the Dawe Theatre, Bridgeport, Conn., one of the finest houses in New England. Although controlled by Universal, the Dawe Theatre will not confine itself to programs of that company but will present worth-while product of other independent concerns. The purchase of this theatre, of 1,500 capacity, assures Universal a first-run house in that territory.

The Dawe Theatre will inaugurate its new regime with "The Signal Tower," the Universal-Jewel now playing to excellent business at the Strand Theatre, New York City. Arrangements are being rushed to complete the extensive renovations and redecorations in time for its re-opening on August 15.

Metro-Goldwyn's "The Arab" Is Sensation Despite Heat Wave

"OPENING of 'The Arab' at Warfield Theatre a tremendous sensation," stated the wire received last week from San Francisco by W. E. Atkinson, vice-president and general manager of Metro-Goldwyn.

"Throughout entire day every seat occupied, with huge crowds lining the block in vicinity of theatre waiting to obtain admission," the wire continued. "Indications are that 'The Arab' will establish a new house record. A. M. Bowles, general manager of West Coast Theatres, Inc., states Ramon Novarro is best bet on the screen today."

The sensation created by Rex Ingram's new production at the big San Francisco house duplicated that at the other two key cities the production has played.

In Denver, "The Arab" played a seven-day engagement at the Rialto Theatre to record-breaking business and was held over two additional days, as much as previous bookings of the Rialto would permit, in order to accommodate the crowds which were unable to enter the theatre during the first week.

In the face of devastating hot weather, which has dented receipts in damaging fashion of practically every New York theatre, the Capitol did the biggest business of any summer with "The Arab." The large house was filled at all performances and checked up nearly $50,000 on the week.

The result of these three engagements in key cities widely scattered over the country has convinced motion picture men that Metro-Goldwyn has in "The Arab" one of the several really big productions that will be seen this season, and an undoubted box-office success for every class of theatre.

"The Arab" was based by Ingram on Edgar Selwyn's play. Ramon Novarro and Alice Terry have leading roles.

At Strand August 3

"Being Respectable," recently completed at the Warner Bros.' West Coast studios as one of the concluding releases of 1923-24, has been booked for a New York premiere at the Strand Theatre for the week beginning August 3. The picture has already played a number of the leading theatres in other cities of the country under the pre-release arrangement and word is coming back that it is doing exceptionally well.

Scenes from "Desires of Men," the R. William Neill production to be released by Grand-Asher Distributing Corporation

Plan for New $500,000 Theatre For the West Side, Chicago

Vincent T. Lynch, well known theatre owner and operator of six houses in this city, including the New Tiffin and the Apollo, is planning to erect a 3,000-seat theatre on the southeast corner of North avenue and Parkside on the West Side that will cost in excess of $500,000 to complete. The building will be three stories in height and contain twenty stores in addition to the movie house. A loan of $400,000 has been made for ten years at 6 1/2 per cent to carry the project through. The building will cover a site 193 by 125 and the site was acquired from John Mills for $200,000. Work will commence at once and the house is expected to be ready by late fall.

Fitzpatrick & McElroy have secured forty-nine more feet on Ashland, 181 feet north of 79th, which gives them a site at the northeast corner of 79th and Ashland, 140 by 240. Architects Henry L. Newhouse and F. M. Bernham are drawing plans for a building to contain a picture theatre with approximately 2,500 seats. The new house will be called the West Highland Theatre. If bids are satisfactory work will start shortly.

The Victoria Theatre, located at the southeast corner of Belmont and Sheffield avenues, Chicago, has been conveyed from Stewart M. Seymour of New York City to Caroline L. Kohl, vice-president and one of the largest stockholders of the Orpheum Circuit, for an indicated consideration of $175,000. The 1,420-seat house is being redecorated, an entire new canopy being built and a new organ erected at a cost of $75,000 to $100,000 for opening September 1 with pictures and vaudeville. Frank Gazzola, manager of the Studebaker Theatre, and Frank S. Rivers assisted in the deal.

The New Paris Theatre building at 618 South State street has been sold by the William A. Bartlett estate to Adolf Krause for $60,000.

The Rialto at Jacksonville, Ill., under the management of R. L. Weber, will open the middle of August with an improved picture program.

Will Sohm, manager of the Belasco at Quincy, Ill., has solved the problem of keeping cool these warm days by securing a cottage on the banks of the Mississippi.

"The Thief of Bagdad" will open at the Woods Theatre on August 23, bringing the house back to pictures after another short sojourn with the legitimate shows.

Balaban & Katz houses will have a big fur and style show in connection with their regular bills the week of August 4. The show will go on at the Chicago Theatre, the next week at the big South Side house, the Tivoli, and the week of August 18 at the Riviera on the North Side. Heretofore the promoters have held the shows at the outdoor gardens.

Joe Hopp will make a tour throughout the state for the Illinois Motion Picture Theatre Owners in a drive for more members.

R. A. Healy of the Home Theatre is up in the Wisconsin wilds enjoying the breezes with his family. He says he caught forty fish the first two days of the trip.

The Avenue Theatre at 3106 Indiana avenue has been reopened by Henry Ellman and Maurice Salkin, who have fixed the house up in fine style.

Charles Durell, well known manager of the Oakland Square Theatre under the Ascher management, has resigned and gone to Minneapolis to enter the business in that city.

The Julian Theatre at 918 Belmont avenue has been sold by Henry Goldson to Jimmy Coston and his associates.

Sullivan & Gray have taken over the Liberty Airdome Theatre in Ziegler, Ill., formerly operated by F. O. McNail.

Reed & Yemm are remodeling and decorating their Plaza Theatre in Duquoin, Ill.

The Colonial at Quincy, Ill., is the oldest house in operation in that city at the present time, having been opened about twelve years ago. It has been in continuous operation, with the exception of a few months' shutdown on account of repairs.

Salary increases of 10 per cent. over the present scale for musicians in twelve Loop picture theatres were granted by the theatre managers after several weeks of controversy over the issue with the Chicago Federation of Musicians. Musicians in the larger movie houses now receiving $74.50 a week will get $84.50 under the new scale. A flat 10 per cent. increase also was granted to musicians in the outlying theatres.

D. J. Chrissis, Harry P. Muns and Sam Coston have formed the Pastime Amusement Corporation to operate picture theatres, with headquarters at 750 West 79th street, Chicago.

Will Drommer and Edward Loots have taken over the management of the Strand at Pomeroy and will make some changes in the house.

Burt Howell has sold the Strand, Chicago, to A. M. Leitch, who has taken active charge of the house and will make some improvements.

Julius Goodman, Abe Kaufman and Louis H. Harrison have organized the Waukegan Theatre Company of Waukegan, Ill., with offices at 226 North Geneseo street, to erect a picture theatre in that city. Work will begin at an early date.

Sorg and Burkhart have sold the Cozy Theatre at Waucoma to Donald Roberts.

Russell Lamb has been appointed assistant to his father, Charles Lamb, in the operation of the Midway, Palm and Strand theatres at Rockford, Ill. The new assistant manager will give his attention to the local end of the business, Mr. Lamb, Sr., devoting his time to the buying and booking departments of the Chicago office.

The Holmes Theatre, Nokomis, Ill., has closed for the summer, as has the Kearns Theatre at Ashmore, Ill.

Noah Bloomer of Belleville, Ill., is working on the plans for his new theatre, which he contemplates building next fall. He is operating the Rex Airdome in Belleville this summer.

Manager R. V. Wright of the Gaiety Theatre, Ottawa, Ill., has completed the installation of a large organ in his house and held a formal grand opening last month.

Manager J. F. Dittman of the Lindo Theatre, Freeport, Ill., has revived the country store as one of the weekly features he is offering in conjunction with his regular picture program.

HELEN LYNCH

Appearing with Richard Talmadge in the F. B. O. picture, "American Manners."

Louisville

Ground was broken a few days ago and work is beginning to progress on the new ten-story office, theatre and club building of J. G. Brown on Broadway, adjoining the Brown Hotel. The theatre will be first class in every respect, with full stage for handling large attractions, and will seat 2,000 or over.

Abe Bass of Louisville has a deal pending for purchase of the property occupied by the National Theatre, Louisville, which is under lease to the Keith interests. The building is on leased property. It reverts to the land owners at the expiration of a fifty-year lease, which has thirty-six years yet to run. The Walnut Land & Realty Company owns the site. This is a Detroit concern, which, it is said, is asking $350,000, while Bass has offered around $300,000.

The Strand Amusement Company, Lexington, Ky., capital $5,000, has been chartered by Mary E. Rowland, H. C. Congleton and M. V. Congleton.

For Release in August —Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG & CHARLES R ROGERS presents
Priscilla Dean
"The SIREN of SEVILLE"
Story by H H VAN LOAN
Directed by JEROME STORM and HUNT STROMBERG
ENTIRE PRODUCTION UNDER THE PERSONAL SUPERVISION OF
HUNT STROMBERG

Scenes from "The Wise Virgin," featuring Patsy Ruth Miller and Matt Moore. It is a Producers' Distributing Corporation release.

Great Crowd of Exhibitors Pay Visits to Omaha, Neb.

Among the out-of-town exhibitors who were in Omaha recently were Mrs. Yates of the Yates Amusement Co., Exter, Neb.; Nick Paper of the Opera House, Cedar Bluffs, Neb.; G. H. Dennis, Liberty Theatre, Weeping Water, Neb.; Howard Colon, Colonial Theatre, Hamburg, Ia.; B. R. Holege and wife, Zenith Theatre, Shenandoah, Ia.; E. H. Robertson, Crystal Theatre, Scribner, Neb.; E. C. Preston, Auditorium and Bessie theatres, Red Cloud, Neb.; Mrs. Fred Largen, Lyric Theatre, Creighton, Neb.; Frank Smith, Cozy Theatre, Carson, Ia.; Mr. Horn and Mr. Niblac both of Belvedere, Neb.; Robert Livingston, Strand Theatre, Lincoln, Neb., and Eugene Mullen, Empress Theatre, Falls City, Neb.

C. W. Elrod of the Hostettler Amusement Company is leaving Norfolk on August 1 for St. Joseph, Mo., to take over the management of the Orpheum. He has been in Norfolk a year. Prior to coming here he was at both Kearney and Fremont, Neb., with the same concern. He was formerly in the outdoor amusement game, having had charge of Capitol Beach at Lincoln, Neb., for six years before signing up with Hostettlers.

John Gilinsky has opened the Arion Theatre at Trion, Iowa.

C. G. Fitzsimmons has bought the Columbia in Omaha of Frank Hirs.

Dan Burgham has reopened the Garden at Atlantic, Iowa.

The Opera House at Mondamin, Iowa, is reported closed for the summer.

William Hawley, North Platte, Neb., has recently been on the sick list.

William Bowker, who retired from the business when he disposed of his theatre at Hartington, Neb., a year ago, after operating it seven years, has just bought the Opera House at Anawa, Iowa, and has again launched into the exhibitor business.

The Palace Theatre of Long Pine, Neb., had to close its doors some time ago on account of an epidemic of scarlet fever. At last reports the place was about to open again.

Cincinnati

The summer policy of the Cincinnati Grand Opera House, concerning which there has been much speculation, has been settled. The house will remain dark for the present, opening August 31 with a limited engagement of "The Thief of Bagdad," which also will mark the opening of the regular legitimate season at this house.

Word comes from Cleveland of the illness of Sam Bullock, field representative of the M. P. T. O. of Ohio. Bullock, who is an old-timer in the show game, suffered a nervous collapse while at work some time ago. His condition is not believed to be serious.

The Temple Theatre, Toledo, Ohio, has been closed until September 1. According to H. C. Horater, manager, extensive repairs will be made.

A new 16-piece orchestra under the direction of David Connor has been installed at the Majestic Theatre, Mansfield, Ohio. Connor had charge of the musicians at the Mansfield Opera House until recently.

Toledo, Ohio, will henceforth have one less picture house, the Alhambra being razed to make way for a modern mercantile building.

Plans for rebuilding the ill-fated State Theatre, Lorain, Ohio, which collapsed when a tornado struck that city recently, are being sponsored by a number of leading film concerns of the country. J. D. Williams, president of the Ritz-Carlton Pictures, Inc., Los Angeles, formulated the idea and has contributed $1,000 with which to start the campaign. Producers and theatre owners will be asked to contribute.

Keith's Prospect Theatre, Cleveland, in which the late B. F. Keith got his financial start in northern Ohio, has been sold to a syndicate of Cleveland business men, headed by Louis Abrams. The sale also included the adjoining Hofbrau property. Both properties will be remodeled at once. The improvements, including the purchase of leaseholds and present buildings, are said to represent an investment of $1,750,000.

St. Louis

Jean Dagle, 70-year-old proprietor of the Barth Theatre, Carbondale, Ill., died on July 24 after an illness of two weeks. He was one of the pioneer exhibitors of Southern Illinois. Prior to taking over the Barth Theatre about five years ago he operated houses in Gillespie, Ill., and Murphysboro, Ill.

Hosea Cagle, owner of the Marion, Ill., Amusement Park, was killed in an automobile accident near his home on July 24. The highway is under construction and the workmen stretched a large steel cable across the road to prevent automobiles from using it, but failed to place a light or guard at the cable, it is said, and Cagle drove his machine into it. The front of the car was torn off, the steering wheel broken into pieces and Cagle's neck broken.

Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis and owner of the Bremen, Mogler's and the Excello theatres, has been elected vice-president of the newly organized Roosevelt Savings and Loan Association. The organization, which will operate under the mutual building and loan act, is capitalized at $1,000,000.

The Missouri Theatre baseball team defeated the West End Lyric outfit at Forest Park Tuesday, July 22; score, 19 to 9. The teams are scheduled to play three more games. The Missouri outfit has won both games to date.

For Release in August—Now Booking

Boston Theatres Advertise For Open-Shop Employees

The following is an advertisement in a Boston newspaper: "Experienced motion picture operators and stage electricians (non-union) wanted for coming season; state qualifications, experience and reference. Address T 22."

While this advertisement is appearing daily in the newspaper, the musicians, stagehands, projectionists and managers are marking time over a request of the employes for an increase in salary. At a meeting a week ago of the stage employes' union a report on negotiations opened by the wage committee with the managers of Boston theatres was read. It was said that the request of the union has been met with a proposition from the managers for the re-signing of the agreement that now is in force.

At an estimated price of $100,000 the Rialto Amusement Company of Fall River has acquired the Bijou Theatre on North Main street. The former owners were William S. Greene and Mary E. Greene. Work on renovating the theatre is being speeded and a formal opening on Labor Day is planned.

Theodore B. Baylies, manager of the State Theatre in New Bedford, went to Nantucket for a week's stay.

A slight fire in the projection room of the National Theatre in Winchendon the night of July 19 interrupted the program and the show was called off.

Films in Boston the week of May 20 were: Modern and Beacon, "Another Scandal" and "The Fighting American"; Loew's State, "The White Sister"; Gordon's Olympia, "For Sale"; Fenway, "Another Scandal"; Orpheum, "The Arab"; Boston, "Pal o' Mine"; Scollay Square, "Tiger Love"; Lancaster, "The Stranger" and "Listen Lester," and "The Good Bad Boy" and "Triumph"; Exeter, "Recoil," "Daring Youth," "The Bedroom Window" and "A Girl of the Limberlost"; Bowdoin Square, "Robin Hood" and "Daring Love"; Capitol, "The Bedroom Window" and "A Girl of the Limberlost"; Gordon's Central Square, "The Bedroom Window" and "Flowing Gold"; Strand, "The White Moth" and "Racing Luck"; Codman Square, "Bluff" and "In Fast Company"; Gordon's Fields Corner, "Bluff" and "Rendezvous."

Warren Burrow has taken over the new Strand Theatre in Everett.

The auditorium of the Park Theatre in Middleboro has been redecorated in a color scheme of gray, black and gold, with a peacock in gorgeous coloring over the stage and Venetian garden scenes on the side wall panels.

Reginald V. Tribe has a picnic up his sleeve for the employes of the Empire Theatre in New Bedford. Manager Tribe is a darn good friend of ours, but he sure did give us a scare when we parked our car in front of his film emporium and in the excitement of telling friend wife how to put on the brakes came upon us unexpectedly, remarking in a disguised voice, "No parking here." Coming unexpectedly, we must confess we certainly were startled. But we'll forgive him this time.

Laurence ("Buddy") Stuart, managing director of the Fenway Theatre in Boston, is a busy man these days interviewing would-be contestants in a bathing girl revue scheduled as a feature of a coming program. A good voice also was one of the requisites. Business-getting innovations are coming thick and fast at the Fenway under the direction of Mr. Stuart.

Thomas P. Fitzgerald, well known exhibitor in the Forest Park section of Springfield, holds the title of Mayor of Forest Park. Isn't that sufficient proof that he and his cozy film house are popular? One night about a week ago, when patrons shoved the price of the admission through the window in the box office, the ticket seller invited them to join a parade. Yes, there was a band outside the theatre. The reason for the sudden celebration was the fact that Exhibitor Fitzgerld had been elected mayor of Forest Park by 1,500 out of 2,500 votes.

Now is a good time to tell who was responsible for the balloting for a mayor. It was a two weeks' contest conducted by the theatre manager to choose a "mayor" for the "park." Of course it was all in good fun and no one took it seriously.

When the procession arrived back at the theatre the announcement was made that Mr. Fitzgerald had been elected. "Mayor" Fitzgerald is mayor now, but it "doesn't mean anything." It only goes to show how well known an exhibitor can become in his own neighborhood. 'Tis said that Manager Fitzgerald is carrying the mantle of mayor with all the dignity that the "high office" requires.

Connecticut

The site where a theatre is being erected on Park street, Hartford, less than 100 feet from Main street, has been purchased by Mrs. Helen Kelly McCabe of New Britain. The property when completed will represent a value of $175,000.

ANNA Q. NILSSON
Appearing in "Vanity's Price," first Gothic release through F. B. O.

Maine

Another New England exhibitor has sprung into the limelight. F. Perley Freeman, a resident of Harrison, Maine, for 29 years and owner and operator of the Bungalow Playhouse, has assumed his duties as postmaster of Harrison. He is 37 years of age. Mr. Freeman in 1912 established himself in the drug store business, which he conducts in addition to the picture theatre. Mrs. Freeman is in charge of the drug store, while Mr. Freeman attends to his duties as postmaster. Besides this they find time to operate the Bungalow Playhouse.

Motion picture shows are being given on Wednesday and Saturday evenings in the Opera House in Canton by the Canton Lodge of Odd Fellows.

Even William P. Gray, general manager and president of the Maine and New Hampshire Theatre Company, found it necessary to lend a hand at the Empire Theatre in Lewiston in handling the crowds that came to see "The White Sister." He personally superintended the disposition of the throng of patrons and the crush in the lobbies.

The redecorating and renovating of the Rex Theatre in Norway is progressing. The woodwork has been done in mission oak stain and the ceilings in old ivory tint. New draperies for the windows and stage are to be placed.

Jackie Coogan as he appears in a scene from the Metro-Goldwyn production, "Little Robinson Crusoe."

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"WELCOME STRANGER"
From the great Broadway play by AARON HOFFMAN
ADAPTED BY JAMES YOUNG and WILLARD MACK
with FLORENCE VIDOR DORE DAVIDSON VIRGINIA BROWN FAIRE NOAH BEERY LLOYD HUGHES ROBERT EDESON WILLIAM V. MONG and OTIS HARLAN
A BELASCO PRODUCTION
Directed by JAMES YOUNG

THE NEW SERIAL WRITTEN BY NEW YORK CITY'S FAMOUS POLICE CHIEF
Scenes from "Into the Net," by Richard E. Enright, which Pathe is distributing.

Rochester, N. Y., Achievements Win Admiration, Says O'Toole

Telling Rochester theatre owners that they have achieved a record of accomplishment in their line which challenges the admiration and wins the approval of all theatre owners in the country who appreciate the dangers to the trade and its relations with the public, National President M. J. O'Toole delivered the principal address at the fifth annual outing of the Rochester branch of the organization at Point Pleasant on July 24. 200 exhibitors were in attendance or on hand. In speaking of the need for organization in the theatre owners' business, and necessity for a proper understanding of the relationship of the various branches of the industry, Mr. O'Toole paid a tribute to the ability of George Eastman and the work he has accomplished for the industry.

Arriving at Point Pleasant shortly after noon, the exhibitors immediately started a sports program arranged by M. F. Carr, George Kress, George Caffery, Jules Greenstone and Frank Koch. The community theatre exhibitors defeated the downtown managers in a baseball game. "Mike" Carr won the fat men's race. Frank Koch won the wheelbarrow race and Henry Tischoff was first in the peanut contest. Howard Shannon pulled down the honors in the backward race. Homer Howard of Buffalo was declared the handsomest man at the outing, while Jack Farren took the prize for the other extreme in appearance. Motion pictures taken on the spot were shown this week in Rochester theatres. Sydney Samson, president of the Buffalo Film Board of Trade, lead a delegation of Buffalo film men to the outing.

The Rose Garden, one of Rochester's oldest community houses, will soon be demolished and in its place will rise the new Stahley Theatre, twice the size of the Garden and which is expected to be completed by September 1. Cass Stahley is building the new house. He operated the Rose Garden for many years.

Buffalo, N. Y.

The Zicofe Corporation of Buffalo, composed of Fred M. Zimmerman, Maurice Cohen and George Ferguson, expect to open the new theatre being built for them in Westfield, N. Y., on September 1. The house replaces the one destroyed by fire last year.

James Cardina, who owns the new Varsity Theatre on Bailey avenue and the Kensington on Grider street, Buffalo, may soon build a new picture theatre in Williamsville, N. Y., where there now is a small house called the Glen. The village is growing rapidly and is on the main line of travel out of Buffalo to all points east.

William W. Babcock, president of the Babcock Manufacturing Company, has had plans completed for a new theatre which he will build in Bath, N. Y. The city has been without an adequate theatre since the Park burned two years ago. The new house will seat 800 and it is hoped to have it ready by December.

Joseph Schuchert, Jr., manager of the Colonial Theatre on Genesee street, was arrested last week and fined $25 when convicted on a charge of admitting children under 16 unaccompanied to his theatre. It seems the police are keeping up their campaign.

The Elite Theatre, Niagara Falls, has passed into history. The house will soon be razed to make way for a store and office building. It is reported that Buffalo interests are soon to open the Star Theatre in the Cataract City. Clayton Pfeiffer, formerly associated with several Buffalo exchanges, is assistant manager of the Bellevue, Niagara Falls.

The first organization meeting of the Buffalo zone of the M. P. T. O. of N. Y., Inc., will be held September 9 in the Hotel Statler. Two more directors will be named and officers elected for Western New York.

Brooklyn, N. Y.

The Pulch-Huebner Amusement Company has taken over the Shore Road Theatre, Eighty-sixth street between Fourth and Fifth avenues, Brooklyn, N. Y. The company is headed by Frederick Huebner, president, and Eugene H. Pulch, treasurer. Both are well known in the Bay Ridge section, where they have resided for a number of years, and equally well known throughout Greater New York. They plan to develop a strong theatre chain.

Following his discharge in 1919, he became affiliated with the Frank A. Keeney interests, as manager of Keeney's Newark Theatre. After three years in Newark, he was transferred to Brooklyn and became manager of the playhouse on Livingston street. He remained there until the fall of 1923, when he was sent to Bay Ridge as manager of the local branch theatre. At the close of the season he severed his connections with the Keeney people to join Mr. Pulch in their new enterprise.

Mr. Pulch first came in the eye of the Bay Ridge public in 1921, when he constructed the Coliseum Theatre, Fourth avenue between Fifty-second and Fifty-third streets. His next venture was the erection of the Shore Road Theatre in March of this year. Mr. Pulch was also interested in the Shore Road Amusement Company, which formerly operated the theatre.

He, too, has a war record, serving during the World War as a captain of cavalry, being among the first contingents to be sent to France.

Rhode Island

Congratulations are in order for Mr. and Mrs. Harry F. Storin of Pawtucket. The managing director of the Leroy Theatre there is the proud father of a son born on July 11.

O. M. Reddy has become assistant manager to Al Jones at the Victory Theatre in Providence.

For Release in September—Now Booking

"Pay As You Leave" Policy Succeeds in New York House

M. A. Aldrich, a well known exhibitor in Philadelphia, N. Y., is charging no admission to his theatre this summer, letting the patrons pay whatever they think the picture is worth, as they leave. The idea is entirely new to New York State and is being watched with much interest by other exhibitors. According to Mr. Aldrich, he is doing a better business now than when he charged the regular admission prices. The scheme was started four weeks ago and may be continued throughout the fall and winter. Mr. Aldrich advertises rather extensively in the village paper, and calls attention to the fact that no admission charge is being made to the theatre. His advertisements carry a line as follows: "Pay as you go out, and be with the crowds that pack the house, paying what they can afford for good pictures." Last week, Mr. Aldrich showed "The Common Law."

Abe Stone, who recently acquired the Arbor Theatre in Albany, is busily engaged these days in repainting the interior of the house, installing a new Gardner screen and making the lobby more attractive.

Samuel Suckno, one of the best known Albany exhibitors and an officer in the state association, is planning to send out a call to all exhibitors in the Albany zone for a meeting some time in September, to discuss the zoning proposition advocated at the recent Buffalo convention.

Michael Friedman, manager of the Albany Theatre in Schenectady and one of the live-wires of the Electric City, left on Aug. 1 for the West Coast to enter the producing end of the business. His successor has not yet been appointed.

The work of remodeling the City Opera House in Ogensburg has reached the stage when J. S. Burnham, of Binghamton, the lessee, announces an opening for the week of August 18. A new pipe organ will be installed.

There is probably no exhibitor in all New York State who times his pictures more accurately than Dave Seymour of Saranac Lake. Mr. Seymour, who is installing a new private office in his theatre, works like a horse at his business, but has the satisfaction of not only running one of the most attractive but likewise one of the best paying houses in all Northern New York.

More than six feet in height and with a swing that takes him over the ground, Isaih Perkins, proprietor of the Adiroudack Theatre in Speculator, and well known guide, was on Film Row this week buying pictures. Not only is Mr. Perkins in the theatre and guiding business, but he also operates a taxi between Speculator and Northville. He swings over the northern trails at 40 miles an hour. According to some of the film boys, half the passengers close their eyes at the turns and place their trust in the Almighty.

A new lighting system will be installed at the Albany Theatre in the Capital City, owned and run by Samuel Suckno. Mr. Suckno is preparing to go into first runs on Labor Day.

Charles Marshall of the Bridge in Ausable Forks took a short trip to the meropolis last week.

Amos E. Curry, owner of the Star in Norfolk, has taken over a house in Norwood owned by Morris Osgood of Potsdam. Mr. Curry was along Film Row during the past week and proved the biggest buyer of any exhibitor who has struck town in many a day. In fact, Mr. Curry bought something over 100 pictures for his two houses.

When it comes to being a real go-getter for business, J. D. Costello of Poultney, Vt., an old timer, has them all stopped. Mr. Costello is advertising his pictures in the Rutland papers twenty-one miles distant, and he is drawing trade from miles around.

C. J. Allen has taken a contract for a new picture theatre at Pine Grove, just outside of Massena. Thomas Shean and Frank Hess are the principal stockholders in the company directing the house, which will cost about $20,000 and seat 750.

After a week's vacation at Lake Pleasant, A. deWolf Veiller, former manager of the Strand in Schenectady, recently badly damaged by fire, is associated with the Schine boys in Gloversville looking after the publicity for the chain of twenty or more houses in this circuit. Mr. Veiller, who has been making his home in Albany, will reside in the Glove City.

Bernie Whalen, who with his father owns and runs the Strong Theatre in Burlington, Vt., was discovered the other night in the rear of the theatre busily engaged in painting a couple of boats preparatory for a fishing trip. Mr. Whalen has already moved to his summer home outside of Burlington.

George Roberts, manager of the Berinstein chain of houses, who makes his home in both Albany and Elmira, was in a bad mood one day last week. It was not because of any trouble with theatres or pictures, the source of the grouch coming from seven aching molars which Mr. Roberts finally had yanked out.

Eli Rosenbaum, proprietor of a picture theatre in Ogdensburg, has patented a device known as a carbon-saver, which promises to be a valuable factor on projection machines.

The many friends of Louis Buettner, president of the Cohoes Amusement Company, member of the executive board of the state association, and chairman of the Board of Arbitration of the Albany Film Board of Trade, will be most pleased to know that he has entirely recovered from his illness of several months ago. Mr. Buettner recently spent three weeks in Boston taking the insulin treatment, and has gained 16 pounds in weight since last April. Mr. Buettner is known throughout the state on account of his many activities with the state association.

Arthur Richardson, who has a house in Schroon Lake, is running off two-reel comedies which are being made these days in the well known summer resort. The pictures, taken practically on the ground, are attracting lots of attention.

L. L. Connor, of the "Oatmeal Circuit," has booked the Lloyds for the three houses which he is running in Cambridge, Salem and Granville.

New York Live Wires

CAPITAL FILM EXCHANGE
729 Seventh Ave. New York
Phone Bryant 9074
4 DOROTHY REVIER and WILLIAM FAIRBANKS
4 REX (SNOWY) BAKER and BOOMERANG, THE WONDER HORSE

KERMAN FILMS, Inc.
729 Seventh Ave. New York
Distributing sure-fire hits.
NOW BOOKING "AFTER SIX DAYS" featuring Moses and The Ten Commandments
Tom Mix in "Pals in Blue"

Harry Hellman, owner of the Roval in Albany, believes in taking care of his health. During the winter Mr. Hellman was a daily visitor at the Y. M. C. A. gym, and now he may be found almost any night taking a dip at Ford's Beach, just outside of Albany.

With the Harmony Mills closed and a $50,000 weekly payroll no longer available, with the textile business at 40 per cent normal and a $17,000 weekly payroll wiped out at the rolling mills, Cohoes is pretty badly hit these days. Yet the theatre there is keeping up with other years, charging a 25-cent admission and, incidentally, praying for better times.

Mona Lisa, a Great Dane owned by E. J. Wolf of Lowville, owner of a theatre in that village, died while being brought from a dog show at Long Branch, N. J., last week. The dog was valued at $3,000, had won championship ribbons at many shows and had come within seven points of winning a double championship in the East. The dog became ill at Long Branch, but Mr. Wolf decided to bring the animal home in his car.

Things are rather quiet these days in Williamstown, Mass, enabling Thornton and Harrington to go over their theatre preparatory to the opening of college in September. The house caters largely to students.

Mrs. Mary B. Richardson is not only the mother of seven children but she is in complete charge of the theatre in Chestertown, doing all the booking and actively managing the house.

William Smalley of Cooperstown has booked "Girl Shy" for his entire circuit.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"CHALK MARKS"
With MARGUERITE SNOW~JUNE ELVIDGE~
REX LEASE and RAMSAY WALLACE
A FRANK E. WOODS Production
THE MOST STRIKING IDEA AND ORIGINAL STORY IN MOTION PICTURE HISTORY~
DIRECTED BY JOHN G. ADOLFI

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. Very good comedy. The last two reels are fast and furious. This picture will please where they like comedy. Tone good. Average attendance. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

GOING UP. (5,886 feet). Star, Douglas MacLean. A dandy good comedy. Pleased all who saw it. Sunday, yes. Good audience appeal. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

SPITFIRE. Star, Betty Blythe. A good program picture. Tone okay. Sunday, yes. Family audience appeal. Family class, city of 300,000. Admission 30-45-13. Lee D. Baisly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

F. B. O.

AFTER THE BALL. (6,500 feet). Star, Gaston Glass. A rather good picture for anybody to play. Mighty good acting and was very well liked. Tone good. Sunday, yes. Audience appeal fifty-fifty. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

BREAKING INTO SOCIETY. Star, Bull Montana. Just one of this kind will do, but another would spill the beans. A rough Irish comedy that will do for some houses; better houses wouldn't use it. Used with "The Telephone Girl" series. Tone not so bad. Sunday, possibly. Audience appeal fair. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HALDANE OF THE SECRET SERVICE. Star, H. Houdini. This is a very good crook drama and one that holds the interest to the end. Ran it with round six "Fighting Blood." Made a very good program. Tone good. Sunday, yes. Good attendance. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

LULLABY. (7,179 feet). Star, Jane Novak. In our opinion, the best picture in which Jane Novak has ever appeared. It is also her best screen effort. Play this picture, for it will please them. Tone good. Fair attendance only, on account of title hard to exploit. P. A. Preddy, Elaine Theatre, Sinton, Texas.

LULLABY. (7,169 feet). Star, Jane Novak. A very unusual good program picture. A little sad at times but was liked by everybody. Very good acting. Tone good. Sunday, yes. Audience appeal good. I. M. Hirshblond, Traco Theatre Co., Toms River, New Jersey.

MARY OF THE MOVIES. (6,500 feet). Star cast. Nothing to brag about, but some liked it and said so. Attendance fair. Tone good. Sunday, yes. Fair audience appeal. Small town and farmer class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. A good Saturday picture with plenty of action. Good audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Western picture with some good action. Pleased Saturday night crowd and can be rated about eighty per cent. Photography not up to standard in some spots but film was in excellent condition and was clean. Fred Thomson good athletic star but will have to practice some before coming up to Mix. Still some of the boys are saying, "Look out, Tom Mix." I don't see where they get that stuff. Tone okay. Sunday, yes. Audience appeal fair. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. The first Thomson we have run and it sure was a good one. Pleased every one that saw it. Had more comments on it than any picture we have run in a long time. Silver King sure does play a good part. Has got Tony skinned. Town of 1,600, about fifty per cent colored. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

WHY MEN FORGET. (5 reels). Star cast. Too old to be any good. Poor audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. We were very much disappointed in this feature after what we had heard of it. Majority of patrons were dissatisfied. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. This star does not draw here. Poor attendance. Picture well made and good acting. Rental too high for this small town. No profit left house. Tone good. Sunday, yes. Poor attendance. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Very well acted feature. Good story which will appeal to majority. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

BLACK OXEN. (7,937 feet). Star cast. A good high-class picture. Paid too much for it, however; acting good. Is not a picture to draw in a small town. Tone good. Sunday, yes. Ordinary attendance. Tourists, town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. The most overdrawn and overacted picture yet. I am off "specials" and star pictures. They disappoint about nine times out of ten. Sunday, yes. Audience appeal: they walked out on it. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

BRAWN OF THE NORTH. Star, Strongheart (dog). Best summer picture we have played this year. Boys! There is so much snow in this one that the atmosphere actually becomes chilled. Play this one not only for the chilling effect but also because it is one hundred per cent entertainment. Lee Shumway and Irene Rich do some fine acting. Pleased highbrows, lowbrows and kids. General class, town of 1,000. Admission 10-25-15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

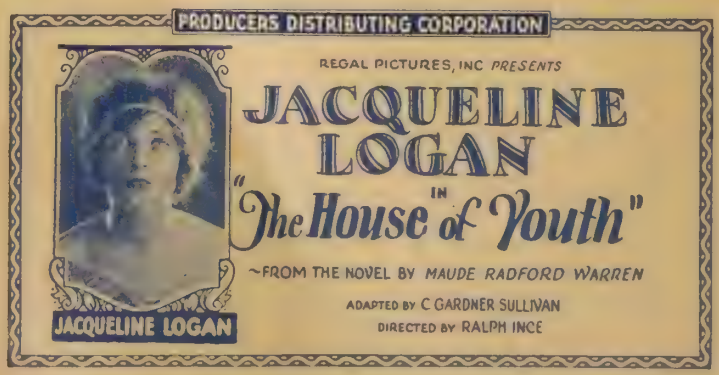
CAVE GIRL. Star cast. A fair picture rather old. Tone, okay. Sunday, yes. Fair attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

DADDY. (5,738 feet). Star, Jackie Coogan. A dandy picture for a fact but a picture that did not cast a fortune to produce. I have used $7.50 programs. Just as good only that Jackie was not in them. Tone, good. Sunday, yes. Audience appeal, one hundred percent. Small town class town of 2,000. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ETERNAL CITY. (7,800 feet). Star, Bert Lytell. This picture contains a very good cast, has many historic scenes in Rome and will please almost anywhere. Photography and acting very good. Tone, good. Sunday, yes. Good attendance. General class in town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. This might be a good picture but Greenville will never know it un-

For Release in September—Now Booking



less someone tells it. We paid more for this show than we have for any picture in a long time and received the worst print we ever did. We never did get the first three reels through the machine, took it off and sent it in. This is our condition and last time to be caught in this snap. Country town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

GALLOPING FISH. (6 reels). Star cast. A picture with a title and paper that will pull a crowd and keep them laughing. After it's over they will wonder what they were laughing at. Tone, all right. Sunday, questionable. Audience appeal, very good. Residential class town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

GALLOPING FISH. (6 reels). Star, Sidney Chaplin. A good and pleasing comedy. Worthwhile for anyone to see. Audience enjoyed picture very much. Tone, good. Sunday, yes. Fair attendance. Tourists town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. A good western picture that we believe will please where this type of picture is popular. Tone, okay. Sunday, yes. Fair attendance. General class town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

JEALOUS HUSBANDS. (6,500 feet). Star cast. Good picture, but producers should not have paper made of big drunken brutes strangling a child. That keeps the people away. The above ought to be looked into. Tone, good. Sunday, yes. Poor attendance. Tourists town of 2,240. Admission 15-25. T. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. An extra good society picture. The paper is fine and so are the advertising possibilities. Corinne Griffith and Conway Tearle do good work. Tone, okay. Fair attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A picture that will please anywhere in our opinion. The dog's acting is excellent and the scenery beautiful. Tone, okay. Sunday, yes. Good attendance. General class town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

TORMENT. (6 reels). Star, Owen Moore. A poor crook story. The set buildings that fall during the supposed earthquake is the redeeming feature. Nothing to the plot or story but a bunch of nuts who when about to starve repent of their many and varied sins. This is a good picture for a bum night. Tone, fair. Sunday, no. Poor attendance. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

TORMENT. (6 reels). Star, Owen Moore. Very good melodrama of crooks, Russian crown jewels and the late Japanese earthquake. Well cast, well directed, tempo snappy, but somewhat too long for sustained interest. Our crowd liked it. Tone, satisfactory. Sunday, yes. Average attendance. College class town of 6,000. Admission 10-35 usually. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WANDERING HUSBANDS. (6 reels). Star cast. Pretty good picture, one which our patrons enjoyed. Tone good. Sunday, yes. Audience appeal fine. City of 250,000. Admission 25-40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

WANTERS. (6,871 feet). Star cast. A good picture and pleased fairly well. Picture well made and well acted but not enough punch to it. Tone good. Sunday, yes. Fair audience appeal. All classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

WHITE MOTH. (6,571 feet). Star cast. We played "The White Moth" week of June 30th and in face of the opening of another first-run house we had one of the biggest weeks on record. We were fortunate in securing Ben Lyon, who was visiting, to make a personal appearance. Ben Lyon is a comer; we were surprised ourselves on his popularity. Conway Tearle and Barbara LaMarr have a big following. The work of the three stars and the story and settings made "The White Moth" one of the outstanding pictures of the year. We know of dozens of patrons who came twice. A big box office attraction. Boost it strong. Silverman's Strand Theatre, Altoona, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Our "Our Gang" is certainly on the job when it comes to offering help when it is wanted.

Friend Martin asked about news reels and already there are three good folks in with advice based on their actual experience.

COME ON, THE REST OF YOU. LET'S HAVE A HEAP OF LETTERS.

Mr. Hill, of Fox Film Company, asked for a discussion of news reels, and the three who advise friend Martin also come out with some mighty sensible talk about news reels. It is worth reading.

YOUR OPINION WOULD BE WORTH READING TOO! LET'S HAVE IT.

—Van.

Fox

BLIZZARD. (5,890 feet). Star cast. A well acted picture of good dramatic value and plenty of thrills. New and unusual locations. However, extra advertising brought poor attendance. Tone, good. Sunday, yes. Audience appeal eighty-percent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

BLIZZARD. (5,890 feet). Star cast. Story not much. Acting good. Patrons like this because of the unusual settings and the reindeer and storm scenes are something absolutely new to the screen. Good hot weather picture. Tone, good. Sunday, yes. Average attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Johnny Gilbert hits the bull's eye again in this production which pleased one hundred per cent of a fair sized audience. This picture was well directed, well cast, beautifully photographed and the actors actually lived their parts. Can say that this is the best picture we have played this summer, even though the plot was laid in the 'Sixties. Play this, boys, and you'll please 'em. John Gilbert, would like to shake hands with you. Tone, excellent. Sunday, yes. Audience appeal, one hundred percent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Pleased about ninety per cent. Personally I think it a very fine picture. The Mississippi River scenery is very good and the early Louisiana life depicted affords a pleasing change from the usual line of pictures. Tone good. Sunday, yes. Audience appeal very good. Rural class, town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

CIRCUS COWBOY. (6,400 feet). Star, Charles "Buck" Jones. Very good of its type. Small town and circus atmosphere. "Buck" Jones used to be one of our sure-fire stars but his recent releases have not pleased our crowd. They want him in westerns and they won't turn out to see any other kind. Tone, all right. Sunday, yes. Attendance, fair. College class town of 6,000. Admission 10-35, usually. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

CIRCUS COWBOY. (6,400 feet). Star, Charles "Buck" Jones. Good picture for my town. Charles Jones goes over pretty well for me. His pictures contain plenty of action and humor. Attendance, fair. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

DOES IT PAY? (6,652 feet). Star, Hope Hampton. I should say not. I consider it a poor bet for a small town. Anyway I got some experience. Poor attendance. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

ELEVENTH HOUR. (6,819 feet). Star, Shirley Mason. Honest to goodness melodrama that is diverting once in a while to your intelligent patrons, but the rest sure eat it up. Contains good thrillers and good pictures of a submarine. Ernest D. Gruppe, Fausto Theatre, Isle of Pines, West Indies.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. This is up to his standard which means a good picture and money for the exhibitor. Tone, okay. Sunday, yes. Country town class. Admission 15-30. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

HELL'S HOLE. (6 reels). Star, Charles "Buck" Jones. This picture made me good money and pleased generally. The picture is not a big special but will please a small town. Tone, good. Attendance, good. Town and rural class town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpeler, Idaho.

KENTUCKY DAYS. Star, Dustin Farnum. A feud story that was well received by all. Some big sets well produced. Tone, okay. Sunday, okay. Average attendance. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

For Release in October—Now Booking

MAN'S MATE. (6 reels). Star, John Gilbert. Just another Fox picture and that's all. Tone, fair. Sunday, no. Audience appeal, not so good. I. M. Hirshblond, Traco Theatre Co., Toms River, New Jersey.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. Fairly good western. Mining picture but, as per title, you know who is going to win all the time and that ruins it in a sense. Tone fair. Sunday, yes. Audience appeal pretty good. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevieve Tobin. Personally can't say I like this offering from Fox. However, it brought extra good business for two nights. Especially pleasing to women. Tone excellent. Sunday, yes. Audience appeal ninety-per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevieve Tobin. A good picture that pleased all that saw it. Weather was bad. Had poor attendance. Also had trouble with light. Tone, good. Town of 1,600, about fifty percent colored. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. This picture pleased and we were satisfied with it. Tone, good. Good attendance. Town and rural class town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

PLUNDERER. (5,812 feet). Star cast. A good remake but not as good as the original picture. A hit too slow. Played three days to fair business. Tone, good. Sunday, yes. Audience appeal, satisfactory. Mixed class in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Sure-fire entertainment. Every Mix picture makes a ready made audience for the next Mix. Attendance, good considering the times. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

ROMANCE RANCH. (4,471 feet). Star, John Gilbert. Fairly good program attraction. Pleased ladies especially as Gilbert is very popular with fair sex. Tone, okay. Sunday yes. Poor attendance. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

ST. ELMO. (6 reels). Star, John Gilbert. A fine picture but not as good as the book. Picture is short. Ought to have been two more reels. John Gilbert did some wonderful acting. Poor crowd but pleased all who saw it. Tone, good. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

ST. ELMO. (6 reels). Star, John Gilbert. Fine story. Wonderful acting on the part of John Gilbert and Bessie Love. Barbara La Marr not up to standard in my opinion. Tone okay. Sunday, yes. Rotten attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SOFT BOILED. (7,054 feet). Star, Tom Mix. A good picture. Pleased everyone that saw it. A good draw. Good audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

THREE WHO PAID. (4,850 feet). Star, Dustin Farnum. A good western that pleased our western patrons about eighty per cent. Print was fair. Ran a two-reel comedy, "Smithy," with it from Pathe which was good. Tone good. Sunday, in some places. Fair attendance. Farmers, town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

TROUBLE SHOOTER. Star, Tom Mix. A good Mix picture. Tom does plenty of stunts with Tony, the horse. Tone okay. Sunday, okay. Great audience appeal. Mixed classes, city of 35,000. Admission twenty-five cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WESTERN LUCK. Star, Charles "Buck" Jones. A real good picture. Will please. Fair audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WESTERN LUCK. (5,020 feet). Star, Charles "Buck" Jones. Very good picture. Jones always pretty good. Play it and advertise "Buck" Jones in a real western picture. Tone good. Good audience appeal. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

WHEN ODDS ARE EVEN. (4,284 feet). feet. Star cast. This is a good outdoor picture with plenty of action and an interesting plot. Not a big picture but a good one. Tone, good. Perhaps it may be suitable for Sunday. Audience appeal, outdoor action. Draw all classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierce, South Dakota.

WOLF MAN. (5,145 feet). Star, John Gilbert. First two reels awfully draggy but from No. three to finish the acting was all there. Fans want Gilbert in romantic action stories and many complained because John was cast in a part which called for drunkenness and viciousness. Another complaint was made because picture did not end with clinch between star and heroine. Fine photography. Tone, fair. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Good Old Dave Seymour Talks On News Reels

"Your query as to the benefits of a news reel to the smaller town? .....day in and day out the news reel is one of the greatest values I have.

"I show two reels a week, Wednesday and Saturday; have patrons who come those days on account of the news reel exhibit.

"I use the Pathe News, and think it could not be improved upon; now mind there is nothing but what could be better, but when I think of what they go through to get the stuff, I accord them the above praise.

"As far as adding to or cutting out ..... that's solely up to the local exhibitor.

"It's a flexible reel, every subject separate and if there is anything that would 'disturb' patrons ..... that portion can be eliminated.

"I have local stuff taken now and then and add it to the reel; that proves very satisfactory and proves quite a box office asset. Yours in extreme haste,

"DAVE SEYMOUR, Pontiac Theatre Beautiful,
Saranac Lake, New York."

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Personally I believe this is Jackie's best. Contains comedy, pathos, and sentiment. Showed this Saturday and Sunday and had unusual large attendance of children with adults attendance about normal. Tone, excellent. Sunday, yes. Fair attendance. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Good picture. Should go over big if boosted enough. Audience very well pleased. Jackie's acting was excellent. Sunday, yes. Fair attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DAY OF FAITH. (6,577 feet). Star cast. This class of picture is positively old. Not too good for me. Too much faith in it. Not suitable for Sunday. Audience appeal, none. Best class, town of 2,500. Admission 5-10-15-20. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

DON'T DOUBT YOUR HUSBAND. Star, Viola Dana. A fine fast moving, peppy comedy with some funny situations. I guess she will never grow up and is no harder to look at than she was. Tone, good. Sunday, yes. Audience appeal, one hundred percent. A F. Jenkins, Community Theatre, David City, Nebraska.

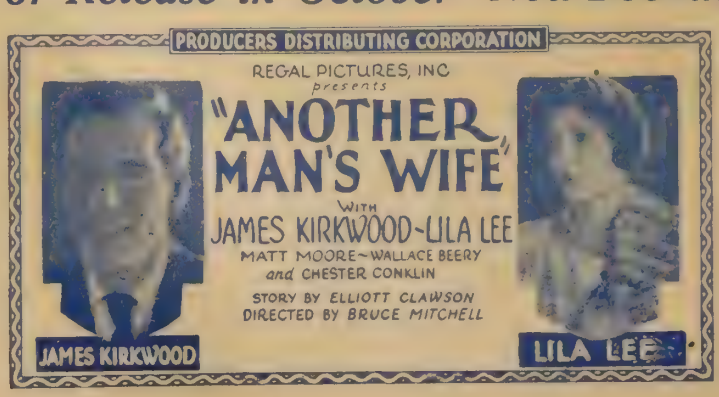
EAGLE'S FEATHER. (6,500 feet). Star, Mary Alden. A western above the average. Tone, okay. Sunday, yes. Good attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

ETERNAL THREE. (6,845 feet). Star, Claire Windsor. Can't say this is a knockout but only a fair program picture with too much footage. Story and direction none too good. While cast is good you can't pay special price for this one or raise prices as it is just a picture. Tone, good. Sunday, yes. Audience appeal, fair. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

ETERNAL THREE. (6,845 feet). Star cast. A fair offering of its kind but did not appeal here and failed to do any business on a Sunday date. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FORGOTTEN LAW. (7 reels). Star, Milton Sills. The kind of picture that will put your show on the map. I had a score of people to meet me on the streets next day and say that it was one of the finest pictures that they had ever seen. You can't boost this one too high. I bought it right, the print was good and it made me feel good to know that I was showing a picture that would linger

For Release in October—Now Booking



Good Scout Barnett Tells News Reel Tips

"In regard to News Reels, I wish to state that in this small town, the news reel forms a very important part of the program. We show both the International and Pathe News. I personally think that the Pathe News is far superior to the International and for that matter so does my audience. I do not use it simply as a filler as some theatres do but I run it because everyone here enjoys it. I use as early an issue as I can get because in that way very often, people can see on the screen some event which they may just have read about in the papers. This also serves to create the impression that our theatre is up to date. I have run the Pathe News every Saturday for a good many years and when it failed to arrive on time, the people have always asked me what the trouble was. I think that this is a part of the program as any other part and I would not ever think of cutting it out.

"As far as what part pleases them the most, I would say that it is the events which are taking place in our own country which are of interest to everyone, such as the political conventions and world series ball games and the like.

"I think that the scenes of events in foreign countries, such as General So and So reviewing troops and scenes of some of the kings and queens going here and there could be easily omitted without any loss to anyone. The American people are not interested in such stuff. Use that space for doings in our own country and everyone will be more satisfied.

"I guess that this will be enough on this subject. As ever, T. L. Barnett, Finn's Theatre, Jewett City, Connecticut."

in the minds of the people for days. If the hot weather is hurting your business, run this one in for at least two days and you will take the people's minds off the hot weather. The best a person can say is not too good for this picture. Tone excellent. Suitable for any day in the week. Give us more like it. Drew well, all classes. Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

GREAT WHITE WAY. (10,000 feet). Star cast. One of the best ever, and if it fails to please, just as well quit trying. It has everything. A big picture should please. Simply knocked them a twister, here. Suitable for any day anywhere. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

GREAT WHITE WAY. Star cast. First all round picture of the year. Has everything and pleased big. Don't pass it up. It has the stuff. Tone, good. Sunday, yes. Great audience appeal. City of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

GREEN GODDESS. (9,100 feet). Star, George Arliss. George Arliss was the star but I advertised Alice Joyce or the people wouldn't come if I would have put his name on the newspaper as he draws about ten high class people in my town which don't mean nothing to me in the sticks. The picture would have been at least one hundred percent better if three reels of padding was cut out. Mixed class town of 3,000. Admission 19-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. Very good picture. Sunday, yes. Rotten attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Best picture yet released. Very good cast. Fine acting. Audience very pleased. Sunday, yes. Fair attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. I have to say the same story but what can I do when it is so, too long otherwise good. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. A corking good picture. Better than the so-called specials. This one should please in any theatre. It is really good. Tone, good. Sunday, yes. Extra good audience appeal. City of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. We consider this picture better than the last two that this star has made. A little different from others. Tone, good. Sunday, no. Good audience appeal. I. M. Hirshblond, Traco Theatre Co., Toms River, New Jersey.

PRIDE OF PALOMAR. (7,494 feet). Star cast. A good western type of picture that drew us exceptional business against tent show opposition. Tone, fair. Sunday, yes. Good attendance. Town and rural class town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RED LIGHTS. (6,841 feet). Star cast. Good picture. Rental too high for this small town. Title not good. Spoils box office drawing. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RED LIGHTS. (6,841 feet). Star, Marie Prevost. Good picture, full of mystery. Good title that will stand boosting. Tone okay. Sunday, yes. Audience appeal, ninety-five per cent. All classes, town of 2,250. Admission 10-20. L. H. Greife, Opera House (400 seats), Windsor, Missouri.

RENDEZVOUS. (7 reels). Star cast. A fair picture that will please the most of them. It is well acted and is a fairly good story. Plenty of thrills to keep the audience guessing what is going to happen next. Patrons seemed well pleased, and I can recommend it to suit any audience. Tone good. Sunday, yes. Audience appeal good. Mixed class, town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

RENO. (7 reels). Star cast. Not so good. Paid twice as much as it was worth. Watch your step in buying specials nowadays as the programs nine out of ten are much better pictures. Tone, fair. Not quite suitable for Sunday. Audience appeal fair, but too long. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

SHERLOCK, JR. (4,065 feet). Star, Buster Keaton. One of the best comedy dramas of the year. Lots of new stunts and an original theme. Tone, okay. Sunday, yes. Good attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. Drew all classes and pleased them. Few pictures ever did. We consider it a great drawing card and an excellent picture. Just get them to see it. They are sure to be pleased. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SOCIAL CODE. (5 reels). Star, Viola Dana. Good program picture. Can't make this star do even a fair business. Tone okay. Sunday, okay. Good audience appeal. Mixed classes, ciyt of 35,000. Admission twenty-five cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SOCIAL CODE. (5 reels). Star, Viola Dana. Nothing to it outside of some stolen letter and it takes more than love letters to stir my audience. Tone, okay. Sunday, yes. Audience appeal not much. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

SPOILERS. (8,028 feet). Star cast. This picture is good where they like rough stuff, but did not appeal to my class at all. No good for me. Lost money on this one. Tone not good. Sunday, no. Appeals to rough class. Best class, town of 2,500. Admission 5-10, 15-20. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

SPOILERS. (8,028 feet). Star, Milton Sills. Oh, boy! This is a good one. A dandy fight. A picture of the Alaskan gold rush sure is rough. Most of them pleased. Tone fair. Not suitable for Sunday. Audience appeal good. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

STEADFAST HEART. (7 reels). Star, Marguerite Courtot. A fine picture, full of heart interest and appeal. A southern romance. Played with one act of vaudeville and everybody the best show we ever had. Tone good. Sunday, yes. Audience appeal one hundred per cent. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

STEADFAST HEART. (7 reels). Star cast. People do not want low life pictures. Wasn't bad of its kind. Not suitable for Sunday. Very poor attendance. Tourists town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SUCCESS. Star cast. Only a fair program picture which will just about pass. Tone, okay. Sunday, yes. Audience appeal, not much. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THREE AGES. (5,500 feet). Star, Buster Keaton. Pictures of this nature cannot go good in my town. Personally think that if he'd go back in two reelers he would mean more to all concerned. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. Fair, and too much sameness. Not even that. Stretched into eight reels. It is impossible to hold your attention throughout its length. Directors must be forgetting themselves when making them. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre, Mt Morris, N. Y.

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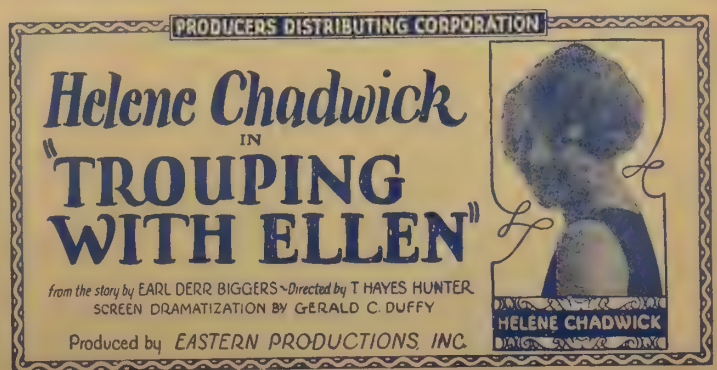
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IN
"TROUPING WITH ELLEN"
from the story by EARL DERR BIGGERS Directed by T HAYES HUNTER
SCREEN DRAMATIZATION BY GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC.
HELENE CHADWICK

THY NAME IS WOMAN. (9,087 feet). Star, Ramon Novarro. I think the only reason this picture didn't make a big hit was probably its length as a production it was great. Tone, okay. Not quite suitable for Sunday. Audience appeal, good outside of its being too long. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

TRIFLING WOMEN. (9 reels). Star cast. Just a fair picture. This kind of stuff don't go with our people; too foreign. Rental worth one-third of what I paid for it. Not suitable for Sunday. Audience appeal, fair. All classes town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

UNINVITED GUEST. (6,061 feet). Star cast. A picture that is different. Has a little of everything. We thought it good. Tone, good. Sunday, yes. Audience appeal, very good. City of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

UNINVITED GUEST. (6,145 feet). Star cast. Undoubtedly the best undersea picture in technicolor produced to date. This production can be guaranteed to satisfy one hundred percent in any city or town. A realistic shipwreck and explosion a heart-rending struggle between man and octopus. Gee! but its great stuff. It will make friends so book it and advertise. Tone. good. Sunday, yes. Attendance. fair. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. A fine snow scene picture but too long and rather rough for the ladies. Don't think big pictures should be too thrilling. We put the show over very well, however, as you can exploit it nicely. Tone, okay. Sunday, yes. Audience appeal fair. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

WOMEN WHO GIVE. Star, Barbara Bedford. A very nice picture if it was about one or two reels shorter as it was a little too long. These long pictures seem to feed the public so they don't come often. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WOMEN WHO GIVE. Star cast. A fair sea story. Nothing big. Not a special. Many faults and "boners" pulled in directing. It should have been better. Tone, fair. Sunday, yes. Not much audience appeal. City of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Paramount

AROUND THE WORLD IN THE SPEEJACKS. (Paramount). Very good. After showing the first part people asked when the second part was coming. Did not make much on this but no fault of the picture as this picture abounds in educational interest. Tone, okay. Sunday, yes. Fair attendance. General class town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

One of Our Standbys—Prescott—Noses In On the News Reel Question

"Girls an' fellers which belong in 'Our Gang' we've been asked by the directing genius of these columns (take that back! he's just the feller who gathers the tips, Van) to stick our noses into yours and the other feller's biz to discover if possible what's right or wrong in the News Reels.

"Well, (said nose has a peculiar formation which my few intimate friends tell me is caused by my inquisitive disposition)—be that as it may or may not be, I am willing to lend a hand to any good cause for the help and promotion of this department and all the 'good scouts' therein.

"Not being in a position to tell you what's wrong or right with the News in your towns, I am putting the cards on the table face up and telling you what my patrons and I think of them.

"In my three towns they are liked by at least ninety per cent. of all patrons.

"What's wrong? Nothing, as I see it, as long as they are good, live, consistent news, snappy sport and the leading events of the day are to be brought to the front. After all the News Reel is for NEWS, for those who read the leading dailies of the world and want to see what they read brought to life on the screen.

"Your only and greatest trouble in the small town may be to secure them while the news is news; not old and forgotten which gives to your patrons an idea that you are handing them programs that have been laid on the shelf by some brother in the bigger town.

"To those, like Friend Martin, who are wondering if the News will fill a little gulf which we sometimes feel is present in the rounding out of our programs, I make the following suggestion: Try out a few news subjects, then open your ears and listen for the comments of your patrons. Ask them to tell you frankly their ideas, check up the kicks and boosts and be governed by the winning vote. E. N. Prescott, Prescott Circuit, Union, Maine."

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. Very good feature. Wonderful scenery and interesting story. Tone, good. Sunday, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Here's one that will please any audience. Buy it right. Push it and make some coin. Tone, good. Sunday, yes. Great attendance. Town and rural class town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

BLUFF. (6 reels). Star, Agnes Ayres. Here is a picture that's not good and not bad. Not a special by any means. Tone, good. Sunday, no. I. M. Hirshbiond, Traco Theatre, Toms River, New Jersey.

BREAKING POINT. (6,664 feet). Star cast. The same old story with an operation. No good for average audience. Payed too much for it. Poor audience appeal. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

CHEAT. (6,325 feet). Star, Pola Negri. Our best from this star so far. The only one of her pictures that our crowd has liked. This has everything and Pola cuts loose with some sure enough acting. Great court room scene furnishes a punch at the end. Tone, doubtful. Sunday, no. Average attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. A picture that will please most all audiences as the picture has everything to make a good show. Some real fighting in this one. Tone fair. Sunday, no. Fair attendance. Farm and town class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

LIGHT THAT FAILED. (7,013 feet). Star cast. This picture went over great for me as far as pleasing my patrons. It has a punch, it has the heart appeal as great as "Humoresque" and it has comedy woven into it to break it up, so that it will not be tiresome. Consider it a good picture worth playing in any theatre. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

LITTLE MINISTER. (6,031 feet). Star, Betty Compson. We had the right crowd to see this one and they enjoyed it to the last one. The educated class will appreciate this show. It is old, but we received a new print from Paramount. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. A dandy picture that is really entertaining from start to finish. Play it as it is sure to please, as Meighan is a good star. Tone fair. Sunday, yes. Good attendance. Farm and town class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. A real knockout. Eight reels and you wish there was more. I love to boost a picture like this. Fritzie Ridgway, George Fawcett, Harrison Ford or Ethel Walsh could have been starred, but of course Uncle Jack is there. Tone good. Sunday, yes. Audience appeal one hundred per cent plus. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

RUGGLES OF RED GAP. (7,500 feet). Star cast. A comedy that either delights or disgusts, according to the sense of humor possessed by the patron. It is high-class humor for high-class patrons and the others do not like it at all. Tone okay. Sunday, yes. Audience appeal average. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Lots of nice cold looking snow that might have helped if I could have got them in. Tone okay. Audience appeal fifty per

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cent. Small town class, town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Good picture that pleased everybody who saw it. Tone good. Average attendance. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WOMAN WITH FOUR FACES. (6,700 feet). Star, Betty Compson. A very good crook story of the better class. Fine acting done by Miss Compson. J. Douglas, Strand Theatre, Pierce, Nebraska.

WOMAN WITH FOUR FACES. (6,700 feet). Star, Betty Compson. A good crook drama, with Betty Compson doing some exceptional acting. Did fair business in unsettled weather. Tone fair. Sunday, yes. Fair attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

YOU CAN'T FOOL YOUR WIFE. (5,700 feet). Star cast. Just another eternal triangle with the old familiar Paramount lines. If Paramount with their stars and directors would find a new plot they could make this a picture. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Very good program picture. The title got some of them guessing, so it drew a little extra business. This one should please where they like a society type of story. Tone okay. Sunday, yes. Fair attendance. Farmers and miners, town of 650. Admission 10-25. John Russell, Russell Théatre (250 seats), Matherville, Illinois.

Pathe

CALL OF THE WILD. (7,000 feet). Star cast. Ran as a special with "Our Gang" comedy and got by nicely. I would say a good show. Had a fair crowd. Tone good. Sunday, yes. Good audience appeal. Small town and farmer class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A good offering but not a big special by any means. There is something lacking that would make it of compelling interest. Ending very abrupt. Tone okay. Sunday, yes. Good attendance. Rural class, town of 850. Admission 10-25-35. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

CALL OF THE WILD. (7,000 feet). Star, "Buck" (dog). Good picture. Pleased all. Sunday, yes. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

DANIEL BOONE. (3 reels). Wonderful what college professors and club women think "high class" pictures should be. No entertainment. Have two more. Glad I didn't buy all. Tone good. Sunday, yes. Hasn't any audience appeal. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. A good picture. Not up to Lloyd's standard, but pleased all that saw it. Fine audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Play this by all means. Lloyd always good. More so in this one. There are more thrills in this than all of his others put together. Everybody liked it. Tone good. Sunday, yes. Excellent audience appeal. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

NANOOK OF THE NORTH. (6 reels). Star cast. Might be called a good educational picture but our audience was disappointed with it and did not care for it at all; but it drew extra business. Tone good. Sunday, yes. Good attendance. Farmers and miners, town of 650. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. A good comedy but did not make me

Scene from "The Painted Lady," a Fox production.

any money, although I bought it right. There is no surplus of cash floating around in this part of the country. Fair attendance. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

WHY WORRY? (6 reels). Star, Harold Lloyd. Believe this is the best Lloyd we have played. It has more comedy than any two others together. Print in good condition. Tone okay. Sunday, yes. Country town class, town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

WHY WORRY? (6 reels). Star, Harold Lloyd. Each new Lloyd is better and better. This one a riot of fast, clean fun. All new gags. Keeps the whole house in an uproar. Carnival all last week is still hurting our business, but the picture is "there" and the patron-to-patron advertising will help a lot. Satisfied at slightly advanced prices for two days. Tone good. Sunday, yes. Average attendance. College class, town of 6,000. Admission 10-35, usually. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

Preferred

BROKEN WING. (6,216 feet). Star cast. A pretty good little program picture of the Mexican border. The bandit is right good. Tent show wrecked business, so I can't tell how it would have drawn. Bad attendance. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

LION'S MOUSE. (5 reels) Star cast. A nice little crook story, well acted, and used with a good comedy makes an average program. Name indicates nothing and has no drawing power. Therefore would call it just a picture. Tone okay. Sunday, yes. Audience appeal, none. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

POISONED PARADISE. (6,800 feet). Star cast. A fairly good program picture that went over nicely here. Attendance fair. All classes in small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Producers' Dist. Corp.

MAN OF THE FOREST. (6,800 feet). Star cast. This picture does not compare with the recent Zane Gray's, but will go over nicely where outdoor stories and the author are popular. The animals help to carry this one to a nice entertainment at a regular price. This drew well, and I believe all were satisfied. The direction is inferior to that of the present-day releases, but if your audience is not too critical they will like it. I used slide, boards and mailing list and drew better than average business. Good print. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

MICHAEL O'HALLORAN. (7,600 feet). Star, Ben Alexander. Picture pleased audience. Acting very good. Sunday, yes. Fair attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MYSTERIOUS RIDER. (6 reels). Star cast. A good box office picture that pleased the majority. Cast is not well known but the author balances that fact. Did a nice Saturday business with this one. Used slide and boards. Good print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RAPIDS. (4,900 feet). Star cast. Fair picture; nothing to brag about. Tone good. Sunday, yes. Fair audience appeal. Farmer and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. Very good, with the necessary action which makes a hit with the male patronage. Many said it was the best picture of its type they had ever seen, and I quite agreed with them. Used slide and boards to draw a fair attendance. Good print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Mary Pickford means money at my box office and seems to always please the crowd, so it isn't very consistent for me to criticize her pictures, but personally I think she overdoes some of the hoyden stuff. I advertised this big and got nice houses as a result. People came to see her who do not come very often, so all I have to do is tell them she is coming. Used slide, boards, window cards and mailing list to draw very good attendance in face of cele-

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brations, dances, pageants and local talent shows. Good print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. Our last Universal Jewel and it is a good one. Out of the six Jewels only two brought extra money for us, and we paid special prices for all of them. Two of the Jewels pleased everybody. Good moral tone. Attendance good. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. Very good. Better than the average Hoxie for Saturday night crowd. Tone good. Sunday, no. Audience appeal good. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. This is one of Hoxie's best. He is considered the best western star for this territory and pleased one hundred per cent. I want more like it. R. W. Bohls, Queen Theatre, Taylor, Texas.

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. Jack draws fairly well with us but he can't act, yet rides well. This one is no better than the rest of his pictures. The ranch riders are not any better than in other western subjects and the Universal Company is not setting any mark for other companies to follow in this. Tone okay. Sunday, yes. Audience appeal fair. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

BLINKY. (5,740 feet). Star, Hoot Gibson. A good entertainment that starts off rather mildly for Gibson but gains momentum and finishes with real action. Tone good. Sunday, yes. Attendance good. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. While this is not the kind that gets us anything, it is the best of the Gibson's of his comedy-drama stuff. Hoot does pretty well in this picture and his help is very good. Tone good. Sunday, yes. Fair audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FLIRT. (8 reels). Star cast. A very fine picture. The title is misleading as it is a good, clean picture from beginning to end. Book it. You can't go wrong on it. Tone fine. Sunday, yes. Farmers, town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. The best Rawlinson has done for some time. Some very good comedy and subtitles are original and catchy. Seemed to please almost everyone. Very satisfactory. Tone fair. Sunday, no. Fair audience appeal. Rural class, town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

When the Heat is Intense He Puts His People In Tents

It may not be strictly a picture tip, but it's a summer tip on one man's experience with the battle against hot weather attendance slumps. As such the following note and picture are gladly given space here.

"Van, I have been in the show business for the last twelve years and will say here that the only way to get by in the summer and make money is this scheme which I have used.

"I have a tent 120 feet long, forty feet wide, with a ninefoot wall. I let the side walls down and have a nice cool show. Last night showed to 973 with Girl of the Limberlost. G. W. Peterson, Cozy Tent Theatre, Hollis, Oklahoma. (Mr. Peterson reports in winter from Sayre, Oklahoma, where his other theatre is located.)

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. A fireman picture that starts off western. A lot of hokum injected that our Sunday night audience simply did eat up. Entire audience alternately thrilled and laughed. Great picture for men and children. Tone good. Sunday, yes. Audience appeal good. All classes, city of 10,000. Admission 10-20-30. Al. Anders, Coleman Theatre (750 seats), Southington, Connecticut.

HUNCHBACK OF NOTRE DAME. 11,000 feet). Star, Lon Chaney. The best picture that has ever been put on the screen. Everyone well pleased. Tone fine. Audience appeal good. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Saw this in Rapid City. It is the bunk. Wonderful spectacle and punk story. Lon Chaney is wonderful but I didn't like the picture and don't think those around me did from their restlessness and comment in the lobby. Universal spent the money on this picture but it won't please the average movie crowd in my house at a big price. All classes, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HUNTING BIG GAME IN AFRICA. (8 reels). If you book this picture, brother, give it to them free. When I started I had a full house; when I finished I had twenty patrons left. Nothing to it. Too many animals. Some may like it, but be careful; don't promise them too much. PRINTS GETTING SOME BETTER. Town of 150. Admission 10-25. Jack Schneider, Casino Theatre, 310 seats), Richmond, Iowa.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. This is a fair little program picture. Will do to fill in the weak night. Nothing objectionable to it. Tone good. Sunday, yes. All classes, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierce, South Dakota.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. Herb as an Irish cop pleased two good audiences with this one. Just the sort of a picture for our people. An extra well staged ring battle. Tone good, Sunday, weak. Audience appeal eighty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

JACK O' CLUBS. Star, Herbert Rawlinson. This is a cheap picture. Saw it in a five and ten cent show in Rapid City and it was just about worth the price as it had a good comedy, Vitagraph, I think it was, run with it. Tone fair. Sunday, no. Fair audience appeal. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. A very good picture; pleased about eighty per cent. Film in bad condition as usual. It should have been junked long ago. Tone good. Sunday, yes. Fair attendance. Farmers, town of 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

LEGALLY DEAD. (6,076 feet). Star, Milton Sills. Rather gruesome in spots, though interesting. Tone okay. Sunday, no. Small town class, town of 1,367. Admission 10-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

LOOT. (6,000 feet). Star, Joseph Gerard. Don't suppose this is offered in the U. S., and we got it instead of the "Rambling Kid." Good picture to encourage gunmen and hold-ups, who of course would not consider the last reel where the hero wins against all odds. Possibly just "Packed for Export." Tone bad. Ernest D. Gruppe, Fausto Theatre, Isle of Pines, West Indies.

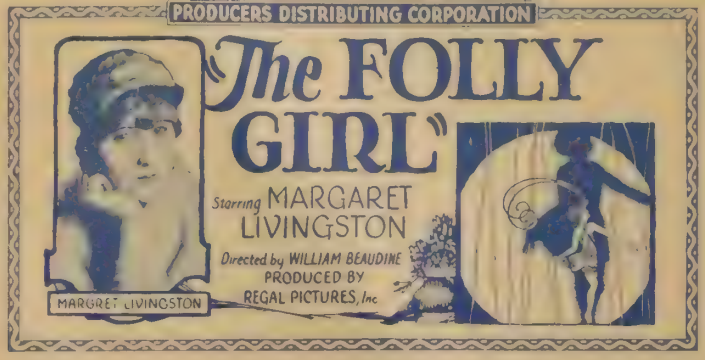
MERRY-GO-ROUND. (9,178 feet). Star cast. This is a bit old but we received a good print and was one of the best we have had this year. Tone okay. Sunday, yes. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

PHANTOM HORSEMAN. (4,399 feet). Star, Jack Hoxie. Fairly good shoot 'em up western that pleased the rough element. Not a ladies' picture. Tone fair. Sunday, no. Average attendance. Rural class, town of 850. Admission. 10-25-35. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

PURE GRIT. (4,571 feet). Star, Roy Stewart. A good program picture that will please most any audience. Tone okay. Sunday, yes. Fair attendance. Farm and town class, town of 700. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

RED WARNING. (4,795 feet). Star, Jack Hoxie. A good western picture. Will go in any house where westerns are liked. Plenty of action. Hoxie's pictures draw good for me. Good attendance. Draw miners. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

For Release in November—Now Booking



RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Same old formula. The boob who "gets wise" and gets the villain. Just an ordinary western feature. Kids like it. Tone, can't complain. Not suitable for Sunday. Audience appeal sixty-five per cent. Neighborhood class, city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Mo.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Another good Gibson offering that pleased one hundred per cent. This is strictly western and will stand boosting. Tone okay. Sunday, yes. Attendance good. Rural class, town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

SELF MADE WIFE. (4,960 feet). Star, Ethel Grey Terry. Nothing but an ordinary program picture which pleased about seventy-five per cent. Play with a good, lively comedy and the crowd won't kick. Tone good. Sunday, yes. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHADOWS OF THE NORTH. (4,943 feet). Star, William Desmond. A drama of the north that fills the bill. Very thrilling and realistic. Desmond plays a great part. Tone okay. Sunday, okay. Attendance poor. Rural class, town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

SHOCK. (8,758 feet). Star, Lon Chaney. Exhibitors can make no mistake in booking this one. The earthquake scene in the last reel is great. Book it and step on it. Pleased one hundred per cent. Good attendance. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Our patrons reported this the best show of the year, and it must be as it held our house record by almost one hundred admissions. Tone okay. Sunday, yes. Country class, town of 3,200. Admission 15-30. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson. A fair crook drama. Nothing to write home about but if your audience likes this type of picture it will get by. Tone okay. Sunday, yes. Audience appeal to lovers of "crook" dramas. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TRIFLING WITH HONOR. (7,785 feet). Star, Reginald Denny. This is a good Jewel production. A real baseball picture that pleases nearly one hundred per cent. Tone good. Sunday, yes. Good attendance. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

YOUNG IDEAS. (4,095 feet). Star, Laura LaPlante. Another good one of this star. Keep her going like this and she is made. She already has quite a following here. Tone good. Sunday, yes. Audience appeal one hundred per cent. A. F. Jenkins, Community Theatre, David City, Nebraska.

Vitagraph

FRONT PAGE STORY. (6,000 feet). Star cast. A good, peppy present-day comedy-drama. Nice entertainment. Tone good. Sunday, yes. Attendance good. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

LEAVENWORTH CASE. (5,400 feet). Star cast. Good mystery story, but my patrons don't want this. Did not gross film rental. Tone good. Sunday, yes. Attendance rotten. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

LOYAL LIVES. (5,950 feet). Star cast. Good entertainment. Did fair business in rainy weather. Tone good. Sunday, yes. Attendance fair. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. A very good picture, rather long but holds audience interest throughout. Tone all right. Sunday, yes. Audience appeal excellent. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Scene from "Flirting With Love," a First National Release.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. A fine picture that will please ninety per cent. For some reason did not come up to expectations at box office. Used threes, ones, photos, slide and newspaper. Tone good. Sunday, yes. Attendance fair. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. A very good picture and an exceptionally good cast. Certain to please any audience which likes a picture full of action and thrills. Tone okay. Sunday, yes. Good attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. Excellent cast, well played. Pleased seventy-five per cent. Personally I liked it, but not as good as "On the Banks of the Wabash." Town of 1,600, about fifty per cent colored. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

MAN NEXT DOOR. Star cast. A good semi-western entertainment. Did not do very big business on this on account of 92 degree weather. Tone good. Sunday, yes. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MAN NEXT DOOR. Star, Alice Calhoun. Splendid picture that pleased one hundred per cent of a fair-sized audience. Alice is surely some actress and always carries off her part to perfection. The old man who played "Curly" was wonderful and the fans are still talking about the picture. Would have mopped up on this one in cool weather but these summer days are surely keeping the bunch away. Autos in warm weather are more popular than movies. Tone excellent. Sunday, yes indeed. Audience appeal very strong. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAN OF MIGHT. Star, William Duncan. A serial cut down to six reels. Plenty of action and thrills, but story is weak. Tone fair. Sunday, no. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MASTERS OF MEN. (6,800 feet). Star cast. A real he-man story of the sea. Go after it strong and make some money to cover the losses on pictures. Tone good. Sunday, yes. Attendance, S. R. O. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MIDNIGHT ALARM. (6,000 feet). Star cast. A good melodramatic production that should go over fine in any town. Tone fair. Sunday, yes. Good attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ON THE BANKS OF THE WABASH. (7,156 feet). Star, Mary Carr. A picture that seemed to suit our patronage. Plenty of hokum and a well-filmed flood scene. Average attendance. Tone good. Sunday, yes. Audience appeal ninety per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Boys, here's one that will get the money and give satisfaction if you will get behind it. Tell your patrons that if they liked "Way Down East" they will surely enjoy this picture. Tone good. Sunday, yes. Great attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Excellent. Will please any type of audience. My patrons stayed around for twenty minutes after the show to tell me it was the best picture they had ever seen. Tone excellent. Sunday, yes. Audience appeal excellent. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. This picture might be a knockout in Indiana but it was only fair for us. Good flood scenes, all right, but the interest is never what it should be. Won't please high-brow audiences. Tone okay. P. A. Preddy, Elaine Theatre, Sinton, Texas.

Warner Bros.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. A fair picture. Nothing to rave about. "George Washington Jr." better as he is fit for comedies better than a serious role. Tone okay. Sunday, yes. Audience

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"A CAFE IN CAIRO"
Starring
PRISCILLA DEAN
Produced & Directed by HUNT STROMBERG
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
PRISCILLA DEAN

appeal: will pass as a program. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

HOW TO EDUCATE A WIFE. (6 reels). Star cast. Another from Warner Brothers that offers delightful entertainment. A picture that every man and woman who sees it will remember and chuekle for a long time after. We are still chuckling as we write this. True to life in every detail. Elinor Glyn affords plenty of exploitation opportunity. Good audience appeal. Al Anders, Coleman Theatre (750 seats), Southington, Connecticut.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A dandy picture, but lost money for me. Poor attendance. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. Good production; failed to draw. Think public is not familiar with the title. Tone good. Sunday, yes. Attendance only fair. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Comedies

BLACKSMITH AND FROZEN NORTH. (First National). Star, Buster Keaton. "The Blacksmith" is the better of the two, but both are classed as good on my list. I find the Keatons go over nicely with my patrons. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BOYS TO BOARD. (Pathe). Stars, "Our Gang." Not as good as some of the newer ones, but well liked nevertheless. Tone fine. Sunday, yes. Audience appeal one hundred per cent. Small town class, town of 1,367. Admission 10-25-30-35. S. G. Harsh, Princess Theatre (240 seats), Mapleton, Iowa.

FROZEN NORTH. (Metro-Goldwyn). Star, Buster Keaton. The kind of comedy that we need for the dull days. I know that Buster would laugh himself if he saw this one screened. Boys, this is a good one and you will make a mistake if you don't give your patrons this one. Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

GIANTS VS. YANKEES. (Pathe). "Our Gang" comedies get more laughs than any we ever used. This one especially good. Tone okay. Sunday, yes. Good audience appeal. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

HIS JONAH DAY. (Vitagraph). Star, Jimmy Aubrey. The best Aubrey we have ever played. It was really funny. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GLAD RAGS. (Metro). Star, Bull Montana. A medium good comedy. Splendid for Bull Montana admirers. Full of pep. Do not hesitate to book it. Tone good. Sunday, yes. Attendance very small. Town of 3,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

If an exhibitor pays $20 for five reels the exchange won't stand for it if he sends them $17, will it? But it might send him a print with three-quarters of a reel hashed up and worthless—still he PAYS FOR A SQUARE DEAL ON PRINTS!

NERVE TONIC. (Educational). Another of Mr. Hammond's new kind of comedy. No laughs, therefore not considered by audience to be what it was represented to be, a comedy. Tone all right, if any. Sunday, yes. Very little audience appeal. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

OH, GIRLS. (Educational). This is about as funny as a funeral. The poorest Cameo we have had so far. It did not have one funny situation in the whole reel. Here's hoping that the rest we are getting will be better. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

PAT'S PATENT. (Murray-Hodkinson). Very good, with enough funny situations to keep them all laughing. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PICKING PEACHES. (Pathe). One of the best I ever played. The patrons roared and even the seats smiled. Very good print. Two reels. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RACING KID, CRADLE ROBBERS. (Universal). Star, Buddy Messinger. Both fine. Had all comedy program and it sure will make them laugh. Business and farmer class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

RIDE 'EM COWBOY. (Christie). A humdinger of a Christie comedy. The burlesque of western stuff sure made 'em laugh. I would say that it is a very good Christie two-reeler. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SMILE, PLEASE. (Pathe). Star, Harry Langdon. Very good comedy. The kid in this picture is a native of this town and fans all turned out. Business and farmer class, town of 2,200. Admission, 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Serials

HAUNTED VALLEY. (Pathe). Star, Ruth Roland. This is a good serial and would classify it as about average in drawing power. Has a sameness that hurts it, but it is clean and some good scenes and stunts in it. Charles Lee, Grand Theatre, Pierre, South Dakota.

IRON MAN. (Universal). Not going over at all. Big advertising but star unknown. Not a serial that I wanted, but had to buy it to get program. Tone good. Audience appeal fair. Draw mill class, town of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

Short Subjects

COUNTY FAIR. (Urban-Vitagraph). A visit to the county fair, live stock and everything. A pleasing one-reeler. Tone okay. Sunday, yes. Audience appeal good. Family class, city of 300,000. Admission 13-30-45. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

TELEPHONE GIRL. (F. B. O.). Star, Alberta Vaughn. Fine two-reeler. This series and both "Fighting Blood" series are good; far ahead of any of the "Leather Pushers" that I have seen. Tone good. Sunday, yes. Good audience appeal. Small town and farmer class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WILLIAM TELL. (F. B. O.-Telephone Girl Series). We consider these subjects as good as any two-reel comedies made. I. M. Hirshblond, Traco Theatre Co., Toms River, New Jersey.

Miscellaneous

BELOW THE RIO GRANDE. (William Steiner). Star, Neal Hart. (5 reels). I showed this to a full house and I am still wondering "how I escaped." Really this is a prize winner (booby prize, I mean). Here is a picture that will put any exhibitor to thinking. He will think and think "what was it all about?" I sat in the balcony and looked at four reels of it and my heart got so weak I had to go into the alley and look through the fire exit. To give you some idea of the directing, in one place Neal Hart had a fist fight with the Heavy. The first thing he did was to throw his gun away to show how brave he was and after fighting for half a reel the next close-up showed the gun still in his pocket. This picture was supposed to have been made down below the Rio Grande. Well, it would pay the exchange to send the prints down there and let them stay. Is it suitable for Sunday? Use your own judgment. Moral tone, I didn't see any. I don't believe it would draw any class if anybody knew anything about it. The following remarks overheard from balcony while show was in progress: "Ah, come on, Frank, I can't stand this any longer; let's go." "Ah, let's stay and see just how rotten it will get before it ends." Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

MIND OVER MOTOR. (Principal). Star cast. 5 reels). Not much of a story. Seemed to be minus something all the way. Did poor Saturday business. Tone fair. Sunday, no. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

PRAIRIE MYSTERY. (Renown). Star cast. Can't say much for this. Only that it lost money for us in fair weather and did not give satisfaction. Tone fair. Sunday, no. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RIDERS OF THE RANGE. (Renown). Star cast. Another Renown picture that has no drawing power and is only a western film. Tone fair. Sunday, no. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SPEED KING. (Goldst.) Star, Richard Talmadge. A star that we bought high and whom our patrons will not come to see. Some walked out, saying too much skipping and hopping and unnecessary jumping. Tone fair. Attendance fair. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

THROUGH THE FLAMES. (Goldst.) Star, Richard Talmadge. Did not gross feature rental and used a Keaton comedy to help Talmadge out. My patrons can't see him. Tone fair. Sunday, no. Very poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

For Release in December—Now Booking

Fox Film Corporation This Year Reaches Twenty-First Milestone

The Most Significant Event in Its Striking Career, for It Can Claim "The Strength of Youth, The Wisdom of Maturity"

THE year 1924 is the most significant in the history of Fox Film Corporation. It means, for one thing, that this concern has reached its twenty-first annual milestone and is entitled to boast, if it cares to do so, that by that fact not only Fox Film Corporation, but the motion picture industry as well, has arrived at maturity. It can claim with truth "the strength of youth, the wisdom of maturity."

In order to give this anniversary the importance it deserves, Fox Film Corporation has concentrated all its effort, all its huge resources, all its capital, in producing a single group of pictures—those which are to be released in the season of 1924-25. With something akin to a sense of moral obligation to the rest of the motion picture industry upon reaching the banner year in the career of the concern he heads, William Fox has declared that, as an evidence of faith, he has invested in those pictures for his anniversary year schedule every dollar of profit and every dollar of capital on his books.

Another event will signalize this important anniversary of Fox Film Corporation—the beginning of construction on the new studios and film plant at Hollywood. With the unceasing spread of the film industry in and around Los Angeles and Hollywood, it was seen that the present Fox property at Hollywood was in an expensive location for picture making. Moreover, expansion on a greater scale than ever before was becoming imperative, so the situation was placed in the hands of Winfield R. Sheehan, vice-president and general manager, who went to Hollywood accompanied by John C. Eisele, treasurer of the Fox Corporation and himself an astute real estate expert. Their visit resulted in the purchase of a tract of 450 acres in the Westwood-Beverly district, where the building of the new studios will be begun next fall.

It is the plan of Mr. Fox and Mr. Sheehan to make the new western home of Fox pictures one of the most attractive places on the California coast. The new producing centre, without equipment, has cost approximately $3,500,000. Buildings will be the last word in modern steel and concrete construction and enough stage room will be provided to accommodate fifty companies. Several miles of railway track will be laid on the studio grounds, which, with a complete equipment of engines, cars and stations, will enable companies producing railroad scenes to do so without leaving Fox property.

The counting of years in Fox history begins with the advent of William Fox into the realm of motion pictures in 1904, when he created the Greater New York Film Rental Company. In 1913 he organized and assumed the leadership, as president, of the Box Office Attractions Company which absorbed the Film Rental concern. In 1915 Fox Film Corporation, the existing company, came into being with Mr. Fox as its president and dominant force. The following year the corporation opened headquarters in London, England; also, the Fox studios and laboratories on the West Coast were completed and began to operate; in 1917, production activities both east and west were doubled.

In the spring of 1919 Mr. Fox went abroad, accompanied by his general manager, Mr. Sheehan, and extended his service in Great Britain from headquarters established at London. Since that time the Fox banner has been carried into almost every land under the sun, and with this inauguration during every hour of the twenty-four, during every minute of the hour, a Fox picture is being screened before an audience.

On the return of Mr. Fox and Mr. Sheehan from Europe, construction was well under way on the big Fox picture plant in New York, occupying the entire block front on Tenth avenue between 55th and 56th streets. The cornerstone was laid on June 6, 1919, Frank C. Dowling, president of the Borough of Manhattan, officiating. Many other city officials and leaders in the theatrical world attended. Traffic on Tenth ave. was halted, and finally the American flag was raised over the partially completed structure.

In 1920 came the fulfilment of Mr. Fox's greatest dream—moving into the new plant. The formal opening took place on May 24, on which day was effected a remarkable concentration of effort with regard to convenience and efficiency in both production and administration. A long standing embarrassment which had attended a scattering of forces at last was obviated.

The building meant an immense saving of time and labor, and, therefore, cost in production. It represented an investment of $2,500,000; it housed every department involved in the production of a picture; on its vast studio floor twenty companies could

Scenes from "Gold Heels," a Race Track Story Based on "Checkers," a William Fox Release.

Fox News Shown to Forty Millions Weekly

GREAT strides toward the goal of one hundred per cent efficiency in the news reel field were made this year by Fox News and the officials of Fox Film Corporation believe the present service to be the most timely in the news subjects presented and the best in entertainment value.

Fox News claims leadership in the News Reel field on the score of pictorial superiority, quality of printing and coloring and the speed with which the news is rushed to exhibitors.

One important improvement in the service this year was the elimination of all subjects of purely sectional interest. Conventional subjects, such as local parades, funerals, launchings and unveilings will no longer be presented in Fox News. The Fox Reel is primarily a news service and is edited by trained newspapermen of long experience in selecting and presenting subjects of popular interest.

Fox News in its national issue and the twelve or more foreign editions is seen every week by thirty to forty million people in all parts of the world, say the officials of this department.

The foreign news service was reorganized and greatly expanded this year so that the whole of Europe is covered by staff and field cameramen. There are 1352 cameramen throughout the world constantly watching for news pictures of international importance.

In order to stimulate interest in obtaining human interest subjects Fox News last week announced a special prize of $1,000, in addition to the usual annual prizes, for the most interesting and novel subjects filmed by staff and field cameramen during the next season.

work simultaneously. Its output capacity totalled 3,000,000 feet of film weekly, and its floor area aggregated 150,000 feet. It contained accommodations for a huge, completely modern film laboratory and a restaurant for Fox employes. The largest motion picture plant in the world under one roof, it stood as a monument to the most progressive spirit of the time in the film industry—and all within three minutes of Broadway and the very heart of New York's amusement world.

But despite the belief that this building would permit all necessary expansion for years to come, so rapidly did Fox activities increase that in one year from the formal opening of the main building it was necessary to acquire in addition a new four-story building one block south, which today houses not only the offices of several departments of the organization, but a complete reserve studio.

In October, 1919, an important member of the Fox screen family was born—Fox News. After three months of organization work in the United States and abroad, and facing competition already strong in the field, Fox News quickly became a part of the programs of theatres throughout the country. It was formally welcomed by Woodrow Wilson, then President of the United States, in a letter of hearty appreciation and encouragement. The growth of the News has been both steady and rapid, and its scope has extended farther and farther.

The career of William Fox is inextricable from that of the corporation of which he is the active head. Each year in the business life of both has meant a forward step—something accomplished to further the cause of the motion picture industry, of which Mr. Fox is so proud to be a factor. As a producer of pictures he always has stood steadfastly for free competition. He has been unalterably opposed to group bookings with any booking agencies. He has fought a stubborn fight against governmental censorship of pictures, his conviction being that "the freedom of the film" should parallel the freedom of the press and freedom of speech. He believes that the American people may safely be left to pass judgment upon the fit and unfit without the aid of paid censors.

There is one period in the life of Mr. Fox upon which he remains ever silent. Yet that silence is characteristic of the man. It pertains to his exertion of gigantic effort and its resultant success in behalf of America during the great war. Throughout the four years of conflict he gave himself heart and soul to the cause of patriotism. He gave unstintedly of his time and his means, and his personal efforts won for him repeatedly governmental appreciation. When the final Liberty Loan drive came in 1918, Mr. Fox was in charge of the entire section representing the great motion picture interests of New York, and with Mr. Sheehan as his lieutenant he led his teams "over the top" in a manner that was notable even for that very stirring period of intense patriotic endeavor.

In the eyes of the world William Fox is a tremendous success, whose life story is fully as romantic as any ever pictured in one of his own screen productions. To his friends he is a real, red-blooded, kindly man—a desirable citizen—and still under fifty years of age.

Great Exploitation In Special Romance of Telephone Service

"AT last! The ultimate in exploitation pictures!"

That is the way officials of Fox Film Corporation feel about "Daughters of the Night," one of the big specials for 1924-25 in the schedule of productions listed.

The picture is a smashing drama of the romance of the telephone service and the fact, backed by statistics, that one person in every five families in America—a total of 500,000—is employed by the telephone companies is the basis of the big exploitation angle of this picture. Compared with those employed in other utilities, the number of telephone employes in this country leads by more than a hundred per cent.

Sidney Meyer, General Sales Manager of Fox Film Corporation

With the idea of producing a picture that will be accurate in every detail, as well as depicting the life of the telephone girl in its most interesting phases, Fox Film Corporation obtained the co-operation of officials of the Bell Telephone Company. Scenes were shot in the biggest telephone exchanges in New York City and dramatic incidents were incorporated in the story that had their exact counterparts in the lives of telephone workers.

This is a picture that the Fox officials believe will be backed to the limit by telephone officials and the great organizations of telephone employes throughout the country. With one out of every twenty persons in the country interested directly in the telephone, to say nothing of their relatives, it is considered that there is a ready made audience for "Daughters of the Night," half a million of persons—and that is only the starting point.

Elmer Clifton directed the picture from a story by R. T. Barrett and Willard Robertson. Alyce Mills is the telephone girl and Orville Caldwell, who has been appearing with notable success in "The Miracle," is the male lead.

Prominent Directors' Names on Fox Roster

THE directors responsible for the coming season's pictures of Fox Film Corporation are all skilled craftsmen with numerous screen successes to their credit.

Harry Millarde is expected to duplicate his record with "Over the Hill" in the screen version of Channing Pollock's stage success "The Fool." Every resource of the Fox New York studios was placed at the command of Mr. Millarde for this picture which was almost a full year in the making. Last season's biggest success "If Winter Comes" was also directed by Harry Millarde.

Emmett Flynn is scheduled to make for productions for William Fox this season, including "The Man Who Came Back," "Gerald Cranston's Lady," "The Dancers," and "Everyman's Wife." "Monte Cristo" and "Connecticut Yankee in King Arthur's Court" were two of the big Fox specials of other seasons directed by Emmett Flynn.

Henry Otto, an expert in creating big, spectacular productions, will direct three spectacles for Fox this season. Dante's "Inferno" and "Neptune's Romance" are the first two. Mr. Otto's first pictures last season after coming with Fox was "The Temple of Venus."

Lynn Reynolds, who has directed seventeen star series attraction and special productions in which Tom Mix was starred, will be the three Zane Grey stories which will be filmed as special productions starring Tom Mix. J. G. Blystone is responsible for the direction of Tom Mix in "Oh, You Tony!" and "Teeth." This director will also produce "The Last Man on Earth" and "In Love With Love" both new Fox specials.

Thomas Buckingham, one of the old line Fox directors is now finishing the "Cyclone Rider" and will later direct the Giant special "Hunting Wild Animals in Hollywood" and the super-special "The Troubles of a Bride." Dennison Clift, one of the early Fox directors and scenario writers, produced "Flames of Desire" from Ouida's famous novel "Strathmore."

John Ford, who directed two of last season's biggest productions, has been assigned three pictures on the new Fox schedule. He will direct "Hearts of Oak," "The Hunted Woman" and "Damaged Souls." The J. Gordon Edwards production "It Is The Law" is the fiftieth picture that this veteran director has made for William Fox.

Chester Bennett will make "The Painted Lady" from the story Larry Evans and also "Thorns of Passion" an adaptation of the novel "The Roughneck," by Robert W. Service. John Conway, another well known Fox director, will direct Tom Mix in the famous old romance "Dick Turpin" and also "The Deadwood Coach," another Mix special.

Included in the list of Fox directors is Elmer Clifton who directed "The Warrens of Virginia," Lamber Hillyer who is making "Gold Heels" from the race track melodrama "Checkers." Maurice Elvey a well known English director who has just been signed to a long term contract, will direct "She Wolves" a story of Paris life. One of the novelties on the new Fox program is the special monkey comedy production "Darwin Was Right" which Lewis Seiler will direct.

Variety Is Keynote of Plan for Comedies on New Fox Schedule

"THEY please the majority!" This was the consensus of opinion expressed in the exhibitors' reports on William Fox comedies during the past season. The new comedies being prepared for the 1924-25 season will even exceed in variety and entertainment value the high standard established during the past year by Fox comedies—according to the annual announcement of Fox Film Corporation.

The comedy division of Fox Film Corporation has been greatly enlarged to meet the new production demands. As many as five comedy units were working at the same time this summer at the Fox West Coast Studios. The best comedy directors and "gag" experts on the Coast have been secured to make the new Fox comedies.

A new series of seven monkey comedies will be released next season because of the demands of the exhibitors playing this season's monkey comedies for more short subjects of this type. The animals are well trained and seemingly work without direction. Max, Moritz and Pep, the three monkey stars in these comedies, have such unusual ability before the camera that their pictures are very popular and in great demand.

Sunshine Comedies have been the most consistent laugh provokers offered to exhibitors and there will be twenty new fun reels of this brand on the new schedule. "Comedies like the Sunshine never fail to please; you can hear them whooping for blocks," wrote one exhibitor who has played every comedy of this type released last year.

The new brand of Imperial Comedies which was introduced last season will be retained and seventeen new two-reel comedies of this type will be released during 1924-25. These comedies have the same effect on an audience as a barrage of laughing gas and supply the demand for comedies containing better entertainment and more laughs.

Novelty—it's in William Fox's pictures, such as "Darwin Was Right" and "The Last Man on Earth."

The real western flavor that has stood the test for audience appeal—that's in the work of Tom Mix and Charles "Buck" Jones.

Spectacle, beauty, massiveness—you'll see them in "Dante's Inferno" and Neptune's Romance."

Elvey Starts First Film

Maurice Elvey, England's foremost director, who has just been put under contract by Fox Film Corporation, has started work on his first production for that company at the Hollywood studios. It is "My Husband's Wives," an original story by Barbara LaMarr, whose assent to stardom had its beginning at a scenario writer. Shirley Mason is the star of the picture. Bryant Washburn has been cast as leading man and Evelyn Brent will essay the role of an adventuress, the female heavy.

MEGAPHONE MASTERS WHO MAKE FOX PICTURES "EXHIBITOR PICTURES"

Above, left to right: Emmett J. Flynn, Thomas Buckingham, John Ford, Lynn Reynolds. Below: Maurice Elvey, J. G. Blystone, Harry Millard, Henry Otto.

THREE OF WILLIAM FOX'S COMING TOM MIX FEATURES

Scene at left is from "The Last of the Duanes," center picture is from "Oh, You Tony," and at right is scene from "Teeth."

"Man Who Came Back" Introduces New Screen Star

COMING to the screen with the mark of success stamped upon it as a book and later as a stage play, the William Fox super-special production "The Man Who Came Back," ranks immediately with the year's finest pictures. The production introduces George O'Brien, the smiling young actor whose first big work before the camera is apromise of greater things to come. O'Brien is said to play his difficult characterization with a sympathetic understanding of remarkable intensity. Dorothy Mackaill, known for her work opposite Richard Barthelmess, has the principal feminine role in this romantic picture of human emotions at their best and their worst.

The story, as the title indicates, tells of a man who slipped along the downward path and fought his way back. But more than the romantic tale of a ne'er-do-well is the display of emotional acting by George O'Brien and Dorothy Mackaill and the mingled splendor and squalid misery of their trail along the down grade. From the magnificence of his father's home in New York to the morbid gloom of a dive in San Francisco's Barbary Coast—across the Pacific on an evil smelling freighter as a shanghaied "deckaroo"—then into the opium laden air of Shanghai's underworld and oblivion—O'Brien takes his audience step by step every foot of the way.

Then commences the journey to Honolulu, and a new start. The sunshine and the blue Pacific, coupled with the sweet companionship of the girl, awakens the man within him. And then back to New York, where "The Man Who Came Back" finds the reward of decency awaiting him.

Unusually Successful Play

Conrad Nagel and Mary Nash played the leading roles in the William A. Brady stage success, which opened on Broadway in 1917 and ran 467 performances. Then the play ran in Chicago for twenty-one weeks. In a later production Henry Hull had the title role. Stock companies are still playing it here and there around the world and the original novel by John Fleming Wilson still finds a sale on the stands of the book shops. At the very beginning, "The Man Who Came Back" reached thousands of readers of the American Magazine. How many thousands more enjoyed it in book form and as a play, is obviously an impossible conjecture, but it goes without saying that few stories found a larger audience.

The picture was directed by Emmett Flynn, known as a director of successful productions, with such screen sensations to his credit as "The Lincoln Highwayman," "Connecticut Yankee," "The Last Trail," "The Untamed" and "Monte Cristo."

Fine Supporting Cast

Director Flynn selected his cast with characteristic care. Each member is peculiarly adapted to the role assigned, even to the juveniles who portray the hero as a child. These youngsters, Walter Wilkinson and Brother Miller, bear a striking resemblance to O'Brien, which adds materially to the effectiveness of the picture.

Cyril Chadwick, as Captain Trevelan, who as a globe-trotting Englishman constantly threatens the happiness of the young wastrel, has the monchalant ease which goes with the part and is such an all around likeable fellow that one is glad that he turns out to be the kind-hearted detective employed by the millionaire father.

In the role of Thomas Potter, the rich man who spoiled his only son, Ralph Lewis wins the sympathy of his audience instantly and retains it to the touching climax when he is reunited to his wandering blacksheep. As Aunt Isabel, the conventional dowager of New York society, Emily Fitzroy is in her element. Edward Piel makes one of the most villainous Chinese opium peddlers ever seen on the screen or off. Others in the cast whose work will win public commendation are David Kirby, as the hard-boiled sea captain and Harvey Clark, as a character in the plot.

Few pictures have covered such a vast range of territory as this one. The scenes are accurate, from the cabarets of Broadway to the pineapple groves of Honolulu. Director Flynn has caught the mystery of the underworld and the romance of the ne'er-do-well and he has been particularly fortunate in acquiring two performers with such exceptional ability as George O'Brien and Dorothy Mackaill.

The Star Series

The Star Series productions to be issued by Fox Film Corporation during 1924-25 include twenty-one pictures, divided equally between Shirley Mason, Buck Jones and Edmund Lowe, the new Fox star.

Shirley Mason's first picture, "That French Lady," is from the stage play, "The Strange Woman," by W. J. Hurlburt. It will be released on August 24. "The Great Diamond Mystery" is the second on the list of the petite star. It is scheduled for release on October 5.

Buck Jones' first will be "The Desert Outlaw." It will be released on August 17. "Winner Take All," the second Jones release, is set down for September 28.

Edmund Lowe will begin his career as a star with "The King's Jackal." It will be released September 14.

Monkey Actors In Fox Laugh Special

The unusual popularity of Max, Moritz and Pep, the three chimpanzee actors in Imperial Comedies, has led Fox Film Corporation to present these clever animal comedians in a six-reel special, "Darwin Was Right," which is offered with apologies to P. T. Barnum, will be one of the novelty productions on the Fox list for 1924-25. It is directed by Lewis Seiler, who has handled the chimpanzees in all their Fox productions. Edwin Moran wrote the original story and scenario.

"Darwin Was Right" deals humorously with the famous theory of the origin of humans. A chemist believes he has discovered the elixir of youth, tries it on his friends and through a series of funny circumstances, neighbors believe the three men go back to youth, and farther—until they reach the age of our hairy ancestors. The production is said to be one long series of hearty laughs and justifies the presentation of the monkeys in a production of feature length.

In the cast, besides the Fox monkeys, are George O'Hara, in the juvenile lead; Nell Brantley, feminine lead; Stanley Blystone, Dan Mason, Lon Poff, Bud Jamison, Myrtle Sterling, Nora Cecil and David Kirby.

CONTRIBUTED BY THESE MASTER CRAFTSMEN—STORY OR SCENARIO OR CONTINUITY FOR FOX PRODUCTIONS IS OF ASSURED QUALITY

Top row, left to right: James A. Herne, Channing Pollock, John Russell, scenarist; Edmund Goulding, scenarist. Bottom row, left to right: Lincoln J. Carter, Richard Harding Davis, Henry M. Blossom, Jr., and Jules Eckert Goodman.

Noted Creative Talent Builds Fox Specials

THE foremost authors, playwrights and scenarists have contributed the stories and scenarios for the special productions of next season. The names of the authors and dramatists reads like a literary "Who's Who" in America.

Zane Grey, who sells millions of copies of his western novels every year, has written three stories which will be made into Fox specials this season. His name has great box office value and should be fully exploited with each of these pictures.

Gilbert Frankau wrote the season's best seller in England "Gerald Cranston's Lady" and his popularity is very high in America where his latest novel is having a wide sale. Robert W. Service is internationally known for his stories of adventure in the far north. His novel "The Roughneck" will be made into a Fox special. One of the most famous authors who has contributed adventure stories to the screen is James Oliver Curwood whose novel "The Hunted Woman" will be released by Fox next season.

Other famous novelists whose works will be translated to the screen are John Fleming Wilson, author of "The Man Who Came Back," Larry Evans, author of "The Painted Lady," James A. Herne who wrote "Hearts of Oak," Ouida who is famous for her novel "Strathmore" and John D. Swain whose story "The Last Man on Earth" is being produced by William Fox. The list of playwrights whose successes were bought by Fox Film Corporation includes Channing Pollock, Jules Eckert Goodman, William C. DeMille, Elmer L. Rice, Lincoln J. Carter, Henry M. Blossom, Jr., Vincent Lawrence, Gerald DuMaurier and Viola Tree. These dramatists wrote many of the most successful stage plays ever produced in America.

Edmund Goulding, playwright and scenarist, who has been signed to a long term contract, wrote the scenarios for Dante's "Inferno," "The Fool," "The Man Who Came Back," "Gerald Cranston's Lady" and "The Dancers." Donald Lee will adapt the "The Last Man On Earth" and "In Love With Love." Charles Kenyon who has a number of screen adaptations to his credit, will prepare the scenarios for the two big Mix specials "Dick Turpin" and "The Deadwood Coach."

John Russell, short story writer and scenarist, wrote the screen story for one of the biggest productions made at the Fox West Coast studios and as yet untitled. This production will be announced later.

Dante's "Inferno" Popularity Proved by Test

DANTE'S "INFERNO," based on the famous allegorical poem and directed by Henry Otto, wins its place among the Fox Giant Specials for the 1924-1925 season by reason of numerous qualities by which it is expected to gain great popularity with both exhibitors and patrons of motion pictures. Primarily, the exhibitor will be attracted by its money-making power, and the patron by its highly developed entertaining attributes.

From the exhibitor's point of view, the following qualifications are believed to be the most attractive; the value of its title, which is familiar to everyone; the illimitable scope it offers for advertising and publicity purposes; the fact that its appeal to the public mind was actually proved by a try-out showing last May, when an engagement intended for a week's duration was prolonged to two weeks because of its success in breaking box-office records at the theatre where the tryout was made.

To the spectator, its points of appeal undoubtedly will be in the facts that it is based on the most widely-discussed allegory in all literature and one that affords unsurpassed possibilities for spectacular filming; that under the direction of Mr. Otto, who has gained fame by his genius for conceiving and executing eye-filling scenes nothing short of amazing; that the picture adheres with remarkable fidelity to the text and texture of the poem itself, and into it has been woven an ultra-modern story which has the effect of lightening, with adroit touches of humor, or of heightening, where necessity demands, the awe-striking sequence of the "Inferno" proper.

The adaptation of the entire picture was made by Edmund Goulding. To Cyrus Wood goes the credit for the present day narrative, which concerns a cruel, money-mad business man, who tyrannizes family and business associates until finally a victim, facing ruin and suicide, in desperation sends his oppressor a copy of the "Inferno" poem, across the fly-leaf of which he was written, "If there is a Hell, this, my curse, will send you there." As the tyrant begins to read the stately, awe-inspiring passages of the poem, and to look at the weird illustrations by the artist Dore, from which the most famous edition of the book takes its name, he is transported into the depths of Hell, there to follow the poets Dante and Virgil through the various circles of eternal punishment described.

The cast selected for making this picture was chosen with a view toward audience appeal. The names of many well-known and well-liked screen players appear in the extensive list. Pauline Starke, who has been starred in her own right and has a large following by virtue of her work in many picture successes, has the feminine lead in the modern version. Ralph Lewis, long a favorite in pictures, plays the millionaire tyrant. The roles of Dante and Virgil are taken by Lawson Butte and Howard Gaye. Other principal parts are taken by William Scott, Josef Swickard, Gloria Grey and Lorimer Johnston.

William Fox has been a showman for a whole lot of years. He has put his showman experience into the planning of his 1924-25 schedule; the proof is in the productions listed—showman pictures.

Scenes from the William Fox Picture, "Hearts of Oak," with Hobart Bosworth and Pauline Starke.

"Best-Seller" Books and Success-Plays Bought for Adaptation As Fox Specials

THE majority of the special productions announced by Fox Film Corporation for next season are adaptations of famous novels that have achieved best-seller records and stage successes that have made theatrical history. Most of the titles of these books and plays are household words throughout America.

"The Fool," one of the giant specials, is adapted from Channing Pollock's play which is the outstanding dramatic success of the last five years. The play ran two years in New York, one year in Chicago and during the past season there were twelve companies on the road touring the United States. The author lectured on his play before hundreds of schools, colleges and literary clubs throughout the country. It has been used as a theme for sermons by clergymen all over America and Canada.

Jules Eckert Goodman's play "The Man Who Came Back," ran for three years in New York and has played to more audiences than any other modern play in the history of the drama. It is estimated that nine million people have seen the stage production. The story has been greatly enhanced in value by presentation on the screen by William Fox.

"Gerald Cranston's Lady," by Gilbert Frankau, had the biggest sale of any novel in England in fifty years.

It now ranks as one of the ten best-sellers in America. The story will be at the height of its American popularity when the William Fox photoplay is released in the Fall.

Dante's "Inferno" is one of the classics of literature and needs no introduction. "The Warrens of Virginia," the David Belasco stage success by William C DeMille, is one of the most famous of the native dramas and still is a great stock favorite.

"Flames of Desire" is adapted from Ouida's "Strathmore," which has been a literary favorite for six decades. It was known in nearly every home in America a generation ago and the screen story will revive interest in the novel. One of the most famous stories of the north woods is James Curwood's "The Hunted Woman."

Robert W. Service has written "The Roughneck," now at the height of its popularity and which will be screened under the title of "Thorns of Passion." "Hearts of Oak," by James A. Herne, is a famous melodrama of New England and the frozen north. "The Last Man on Earth" is a fantastic novelty story by John D. Swain that has had a wide sale.

"In Love with Love," the comedy drama by Vincent Lawrence and "The Dancers" the stage success by Gerald Du Maurier and Viola Tree, both have had successful runs in New York and London.

Zane Grey's books have probably the widest sale in America of any stories dealing with Western life and three of his stories are in the Fox schedule. Photoplay editions of his books will be issued.

William Fox's, "The Man Who Came Back."

Three Scenes from William Fox Comedies: At Left, "Stretching The Truth," a Sunshine; Center, "Sweet Papa," an Imperial; Right, "In-Bad, the Sailor," a Novelty.

"Made In America By Americans" Is Fox 1924-25 Plan for Giving Exhibitors' Hits

THIS is all-American year for Fox Film Corporation. In the enormous list of productions announced for 1924-25 by William Fox not one was made by a foreign company. To make the list, however, entailed plenty of travel, covering nearly every civilized portion of the globe. But the traveling and the shooting and the acting were done by people with a Yankee drawl and a great fondness for apple pie.

The Fox production list includes five giant specials for which no release dates have been fixed; twenty-six specials, twenty-one star series of seven each for Buck Jones, Edmund Lowe and Shirley Mason, seventeen Imperial Comedies, twenty Sunshine Comedies, seven Monkey Comedies, twenty-six educational Subjects, eight Van Bibber Series by Richard Harding Davis, and Fox News twice weekly.

The five giant specials are Dante's "Inferno," filmed at the Fox West Coast Studios; "The Man Who Came Back," "The Dancers," "Hunting Wild Animals in Hollywood," all west coast pictures; and "The Fool," "shot" in the New York studios.

The specials, most of them made from notable books and plays, are almost all typically American in their plot, as well as Yankee made. The titles are self explanatory: "The Last of the Duanes," "The Painted Lady," "The Warrens of Virginia," "It Is The Law," "Oh, You Tony," "Flames of Desire," "Daughters of the Night," "Hearts of Oak," "Teeth," "The Last Man on Earth," "The Cyclone Rider," "Gold Heels," "The Masked Bandit," "In Love With Love," "Gerald Cranston's Lady," "Darwin Was Right," "Riders of the Purple Sage," "Troubles of a Bride," "Thorns of Passion," "Neptune's Romance," "The Rainbow Trail," "Damaged Souls," "The Deadwood Coach," "The Hunted Woman," "Every Man's Wife" and "She Wolves."

It is noticeable beyond a doubt in the film industry in general and in the Fox industry in particular, that American made pictures are coming more and more into demand, not only in the United States, but in the advanced foreign countries. Fox Film Corporation has exchanges in every civilized nation in the world and through them the home office feels the pulse of the universe. This pulse, figuratively beating a rhythmic accompaniment to the tune of "Yankee Doodle," resulted in the All American output at Fox studios.

Dorothy Mackaill and George O'Brien Featured by Wm. Fox

THE specials for 1924-25 on the Fox Film Corporation schedule will contribute much to the fame of Dorothy Mackaill and George O'Brien, just as these two excellent players will, in their turn, add immeasurably to the success of the films in which they are featured.

George O'Brien, the husky Californian with the big Irish smile, has been pronounced the "find" of the season, and Dorothy Mackaill, the dainty, golden haired girl who plays opposite him, has astonished everyone with her fine emotional acting.

O'Brien picked up his first knowledge of motion picture technique while carrying a camera around the Fox lot in Hollywood. When his chance came, he used that knowledge to the utmost advantage with the result that he was given the lead in two big Fox specials, "The Man Who Came Back" and "The Painted Lady."

Directors who work with O'Brien are unanimous in their praise of his work. They declare that he has the imagination necessary to grasp the big idea and the atmosphere of a picture to a greater extent than they have found before in any beginner.

Dorothy Mackaill has been starred several times and was recently featured opposite Richard Barthelmess. In "The Painted Lady" she plays the title role with rare understanding and sympathy, but it is probably in "The Man Who Came Back" that she does the finest work of her career.

"The Warrens of Virginia" is to be a Big Feature of the William Fox Schedule.

"Flames of Desire," a Fox Picture With a Strong Love Theme.

Great Drama in "The Warrens of Virginia"

MEN in love and men in battle, life pulsing with sweetness one moment, snuffed out in a burst of shell fire the next, a young soldier of the north whose soul belongs to his country, but whose heart is with a lovely girl among the creeper vines of old Virginia.

There you have a setting for the William Fox special, "The Warrens of Virginia," from David Belasco's great stage play by William de Mille. The story is based on the book by George Cary Eggleston, eminent historian, and the battle scenes have been produced with remarkable realism.

Elmer Clifton, who directed "Down to the Sea in Ships," "Six Cylinder Love" and other notable pictures, directed this powerful production of the greatest epoch in American history. He used a division of soldiers and had the active co-operation of the War Department, filming many scenes on the actual sites where history was made in the fighting sixties.

The story centers about Lieutenant Burton of the northern forces, a favorite on the staff of General Griffin, who before the war was a friend of the Warrens of Virginia. Naturally, he had been especially friendly to Agatha Warren, the lovely daughter of old General Warren, now lined up with Lee.

When the federal troops enter Virginia, through one of those circumstances peculiar only to the Civil War, the spirit of friendship between the two young people is not interrupted. Agatha Warren invites young Burton to call and he applies to his general for permission.

The soldiers of the south are desperately in need of supplies. Two roads are possible, but one is patrolled by the Yankees. Old General Griffin sees an opportunity here and permits Burton to make his call, but with a proviso. The lieutenant is to carry false orders into enemy territory and be captured. The information found on him will bring the supply train directly into the hands of the northern troops.

Drawn between love and duty, Lieutenant Burton makes the choice of a soldier. He is captured and the proud followers of Lee fall into the trap. The supply train is captured and Burton's part in it is discovered. But when they ride out to a convenient cypress with him, Agatha Warren is unable to let him die such an ignoble death. She saves him and he is sent back north in exchange.

Then comes the surrender at Appomattox and Burton's return to Virginia. The bitterness of war gives way to the happiness of peace and the enemies become lovers.

Lieutenant W. J. Fox, U. S. A., played the role of General Grant with remarkable fidelity and the whole city of San Antonio paid tribute to J. Barney Sherry as General Lee. Harlan Knight, as "Pap," a backwoodsman with sympathy for the northern cause, offers one of the best characterizations ever screened.

In the role of Lieutenant Burton, Wilfred Lytell does one of the most effective roles of his career. This is true in the case of every member of the cast, for they were selected with an eye to their respective fitness for the characters they were assigned to portray.

Director Clifton outfitted the entire Second Division, stationed at Fort Sam Houston, in order to present the battle scenes. The result was a series of realistic conflicts by trained soldiers.

ROMANCE OF TELEPHONE SERVICE FEATURED

In "Daughters of the Night," William Fox Presents a Story With Strong Exploitation Opportunities.

"Dante's Inferno," a Henry Otto Production for Fox.

One Giant Special Filmed From English Novel

"GERALD CRANSTON'S LADY," the Gilbert Frankau novel that has had the biggest sale of any book in England in fifty years and which, in spite of the fact that it was published in America only two months ago, is ranked among the ten best sellers of this country, will be one of the twenty-six Specials produced by Fox Corporation for 1924-25.

In purchasing the screen rights for this literary sensation, officials of Fox Film Corporation have displayed the same foresight that impelled them to acquire the rights to "If Winter Comes" last year. The popularity of "Gerald Cranston's Lady" has been phenomenal. In the first month of publication its sale reached 40,000 copies. That was in February. The demand since then has compelled the English publishers to put out six editions. The Century Company, which is publishing the book in America, already has it in its second printing. The publishers predict it will be in the height of its popularity in this country in September.

Emmett Flynn has been assigned to direct the Fox screen version. Edmund Goulding made the scenario.

"Gerald Cranston's Lady" is the story of a millionaire who fears to accept the love of the woman of his heart because of his belief that it will jeopardize his business career. The battle of love and a theory that is waged by Gerald Cranston is graphically pictured, lending an interesting background of psychology to a plot abundant in color and action.

Fox is so certain of the screen value of this novel that the company will give it as elaborate a presentation as has been seen on the silver sheet in many days.

Wild Animal Burlesque On Fox Schedule

"HUNTING WILD ANIMALS IN HOLLYWOOD," which is announced one of the five Giant Specials to be released during the season of 1924-25 by Fox Film Corporation, will be one of the most thrilling and novel features ever offered to exhibitors. It is the confident belief of the Fox officials who have read the script that this thrilling burlesque novelty will be one of the greatest box-office attrictions of the new season.

This Giant Special will be put into production shortly at the Fox West Coast studios under the direction of Thomas Buckingham, who will work from the story being prepared by Edward Moran. No detailed synopsis of this picture was forthcoming from the Fox offices, where it was said that the picture would contain a number of surprises which could not be announced until production was started.

When the story was first outlined to the Fox production officials, it was proposed to send out a unit to film a tremendous animal picture which would burlesque wild animal hunting. Then it was decided not to send the company to a foreign territory but to use the large menagerie of wild animals which William Fox has access to in Hollywood, and to develop the comedy angle of the picture with this studio background.

Lions, tigers, giraffes, monkeys, leopards, hippopotamus, gorillas, in fact every species of wild animals in captivity in America, will be used in this production with the background of the motion picture studio life of California.

The title of this production offers great opportunities to the alert showman to capitalize the exploitation possibilities of this picture. "Hunting Wild Animals in Hollywood" will be given the same intensive advertising and exploitation campaign as planned for the other Fox Giant Specials.

William Fox has given you winners in the past. He is a showman, with the instinct for audience appeal—whether in spectacle, comedy or news, program picture or super-program picture. There are more winners for you in the 1924-25 schedule.

Scenes from "The Fool," a William Fox Production from Channing Pollock's Great Play.

Lincoln J. Carter's Melodrama, "The Cyclone Rider," a Fox Picture.

Elaborate Screen Version of "Hearts of Oak"

WITH the screen version of Hearts of Oak," presented by William Fox, picture theatre owners are given the opportunity to outdo the phenomenal records this renowned classic established during many seasons it played on the legitimate stage.

The story is adapted from James A. Herne's famous melodrama of New England and the Frozen North, with Hobart Bosworth and Pauline Starke featured under the direction of John Ford. Other members of the cast include Theodore Von Eltz, James Gordon, Francis Powers, Jennie Lee, Frances Teague and Francis Ford.

As a stage production, known throughout the amusement world to be James A. Herne's first real success and in which he acted the leading role, "Hearts of Oak" played in practically every part of the globe where the English language is spoken. The leading role of Terry Dunnivan will be essayed by Hobart Bosworth, peculiarly fitted to tales of the sea and its adventurous life.

With the plot centered around Terry Dunnivan's love for his ward Crystal Herne, played most effectively by that capable little actress, Pauline Starke, Director John Ford is given ample opportunity to show the romance of New England's rock-ribbed sea coast. Terry soon realizes the utter futility of happiness of a lasting sort in the wedding of "May" and December." His financial doom announced, he plans to seek the recovery of his fortune in a trip to see the Frozen North.

From the quietude of a life in New England and the adventure and uncertainty of the Artic regions Director John Ford is said to have perfected a production worthy of this grand old stage classic.

Fox "Educational" Popular Everywhere

THE advancement made by Fox Educational Entertainments is marked by the increasing approval with which exhibitors and the public are greeting them. The first examples that come to mind are "Sunshine and Ice" and "Mysteries of Yucatan," short subjects so well received that they gained favorable newspaper attention throughout the country. Theatre owners everywhere have found these films, among other Fox Educational Entertainments, to be unusually fine bits to offer their patrons.

In Europe, Asia and Africa, in both the Americas, in Australia and the islands of the sea, Fox cameramen are eagerly seeking out new subjects for the Fox Educational Division. But they always keep in mind that the picture must have the quality of entertainment. That thought has been implanted before they leave on their assignment.

If Fox pictures have made you money in the past they will make you money in the future; if you haven't booked the productions that exhibitors report as crowd-pullers—Shirley Mason, Charles Jones, Tom Mix and the other stars—you have something good coming for the 1924-25 season.

In remote corners of the world, where no camera ever went before, Fox men will crank film for a widely and distinctly varied type of subjects. Things of human interest, oddities from all parts of the globe, the rare and the unusual will be the quarry of these cameramen.

Plans have been laid far in advance, permitting unhurried effort in perfecting the new Fox Educational product; assuring good editing and titling.

William Fox Presents "It Is the Law," Adapted from the Stage Play.

Fox Plans Colossal New Studio; Buys Western Tract of 450 Acres

WHILE everybody in the industry is talking about the new studios which William Fox has started in Los Angeles, the fact that the employes of Fox Film Corporation are still working at top speed in the old studios prevents making this the swan song of these history making structures.

Winfield R. Sheehan, vice-president and general manager of the corporation, recently announced that $2,000,000 has been set aside as a building fund and that construction work will be rushed as fast as practicable.

Spanish architecture will prevail in the new building, which will be of ornamental beauty, as well as superbly adapted to the purpose of producing perfect motion pictures under the most modern methods.

This announcement speaks for itself of the progress Fox Film Corporation has made in five years.

In 1919 the picture industry and the public hailed the completion of the monster Fox studios in New York and Hollywood as a wonderful tribute to the growth of motion pictures and of Fox Film Corporation in particular. Yet today, only five years later, plans have been drawn up for the building of another new studio, to far surpass its predecessor, to house the ever growing business of this mammoth concern.

Buildings which five short years ago were considered marvellous now are inadequate. In the new studio nearly fifty companies will be able to work simultaneously.

The present Hollywood and New York studios are veritable cities in themselves. But the new studio will be so much greater that there will be no comparison.

The grounds of the present Hollywood studios cover thirty acres, while the one in New York has a displacement of ten acres. The site chosen for the new studio consists of 450 acres.

The ground properties, improvements and equipment at Hollywood represent an outlay of $1,500,000; the exact amount of money that will be spent on the new studios is not yet known, but it is expected to exceed the total cost of the two present locations.

Thirty companies and 20,000 people can be accommodated on the "lots" at Hollywood, while in New York, 1000 actors, men and women, can be accommodated in the dressing rooms.

The new plant, which will have the benefit of all present improvements in studio construction, will embody as well many features not existing in any studios now built. Prominent among these will be a wonderful system by which fire hazard will be reduced to a minimum. The building will be equipped throughout with a sprinkler system of the latest approved type; every fire prevention and safety device known to modern construction will be included.

The establishment will include a complete laboratory, equipped with up-to-date machinery for the development and handling of negative and for the production of positive prints in great quantity. It will include an experimental department in which research work will be conducted for the improvement of photography, printing, toning and perfection of machines used in the various processes.

Under the care of dress and style experts, there will be an elaborate costume department, plentifully supplied with costumes and production accessories, which will be gathered from domestic and European markets. A millinery department is one of the novelties planned. A complete suite of baths, dressing rooms, ladies' hair dressing parlors and an emergency hospital are included.

There will be a research department, embracing a large reference library. A spacious restaurant, which will be served by a sanitary kitchen, equipped with modern utensils and appliances similar to those in use in the best hotels, will be installed for the convenience and comfort of workers at the studio.

Every provision will be made which will look to the players' comfort. The building which will house the headquarters of the actors, as well as the scenario staff, will present many innovations. Here, too, will be spacious dressing rooms furnished for every comfort. The old green room idea will be adapted to the conditions of the modern motion picture studio, with lounge, reading, writing and rest rooms, in which the artist may find comfort, recreation and rest.

Fox's "Gold Heels" Great Racing Play

Considered one of the greatest racing plays ever written, Henry M. Blossom, Jr.'s "Checkers" will be brought to the screen this season by Fox Film Corporation under the title, "Gold Heels." Lambert Hillyer has directed the picture from a scenario by Frederic Chapin and the report of those who have seen a pre-view is to the effect that the big dramatic elements of this famous stage success, including the famous race scene, have been enhanced to such a point that the screen version will be a great box-office attraction.

George Hackathorne, the shining light of many motion picture triumphs, is cast in the role of "Checkers" Campbell, the racetrack tout. The part of Pert Barlow, the demure heroine, is assigned to Lucille Ricksen, a 1924 baby star. The cast includes Jack Perrin, James Marcus, Hal Tracy, Mary Warren and Gertrude Claire.

"The Painted Lady," a Fox Picture from Thomas Dixon, Jr.'s Scenario.

Scenes from "The Fight" (top) and "The Hunt" (bottom) based on Van Bibber stories by Richard Harding Davis. Each release of this series of Fox Comedies will be two reels in length.

Stage Success, "It Is the Law," to Be Fox Special

"IT IS THE LAW" is another of recent Broadway stage successes which has been adapted for screen by William Fox and which will be found on the list of special productions being announced by the Fox company for the new season of 1924-25. In its film version, "It Is the Law" has much more to recommend it than the fact that it had a successful run as a play on Broadway, according to claims made by its producers. According to them it is first of all perfect entertainment and the story is of a type which on the screen allows for greater scope and interest in the telling. It is a tale of the under and upper world, woven together with all the threads of sheer melodrama, mystery, romance, danger and intrigue and was first made into a play by no lesser famous craftsman of play writing than Elmer Rice, the man who wrote "On Trial," another of this type of story which made great success on the stage and screen. He adapted it from the novel by Haden Talbot, which was received with wide interest and favor upon its publication.

With the same foresight and showmanship that guided him when he purchased the screen rights for "The Fool," William Fox had purchased the right to adapt it for the screen.

As in the case of "The Fool," he selected one of his veteran and best known directors to film it. The selection was J. Gordon Edwards and it marked the fiftieth picture he had directed for Mr. Fox. The selection of a cast, especially the picking of a player to handle the difficult dual, really triple, role was just as carefully considered. Arthur Hohl, who had created the part for the stage play and incidentally earned his first great fame in it, was signed. Herbert Heyes, a well known screen player was picked for the other male lead and Mimi Palmari, a beautiful, brunette young leading woman, was chosen as the feminine lead. Other well known players in the supporting roles are: George Lessey, Byron Douglas, Florence Dixon, De Sacia Mooers, Helena D'Algy and Robert Young.

"It Is the Law" is a story not only perfectly contrived for screen production, but one that also lends itself to great and varied exploitation. The entire theme is based on the oft-pondered legal query: "Can a man be tried for the same crime twice?" It has every element of suspense and thrill necessary for a great drama, whether on the stage or screen. It has plot and counter-plot and one of the most ingenious and dramatic climaxes ever written.

The story ranges from New York to Cairo in its action and contains many large and beautiful scenic sets and ensembles. One of these is an elaborate gambling casino, another is the courtroom scene and trial; there are scenes inside and outside of Sing Sing prison, actually photographed there, and as many others which lend color and interest to the action.

As is the policy for all the others on the large list of forthcoming Fox specials an elaborate and practical publicity and exploitation campaign has been prepared for the picture.

Fox Special "Flames of Desire" Is From Ouida's Famous Story

"FLAMES OF DESIRE" is another picture adaptation of a noted novel to be added to the imposing list of Wiliam Fox special attractions for the 1924-25 season. This story of international adventure and romance is adapted from Ouida's notel novel "Strathmore," which has been a leading fiction favorite for several decades and offers unusual motion picture possibilities.

Denison Clift, who directed the motion picture version of A. S. M. Hutchinson's "This Freedom," made "Flames of Desire" at the Wiliam Fox West Coast Studios. The scenario is the joint work of Mr. Clift and Reginald Fogwell. Denison Clift was one of the early scenario writers and directors for William Fox, but left the coast to direct pictures for English companies.

Wyndham Standing has the leading male role, Ruth Miller plays the principal feminine part as Marion Vavasour, the courtesan heart wrecker of the book. The other principals in the cast include Richard Thorpe, Frank Leigh, George K. Arthur, Jackie Saunders, Claire Dubrey, Frances Beaumont, Ben Hendricks, Jr., Hayford Hobbs and Charles Clary.

Ouida's novels have enjoyed wide popularity here and abroad. A new poll designed to reveal the popularity of contemporary novels available for screen adaptation, placed "Strathmore" well to the top of the list. A photoplay edition of the novel with scenes from the William Fox production will be issued at the time that the picture is released.

Charles "Buck" Jones—Tom Mix—you know they've been good: they're coming across with something still better—William Fox is determined to give you the best.

"The Fool" One of Giant Fox Features Now on Way

Scene from "Flames of Desire," adapted from Ouida's "Strathmore," William Fox production.

"THE FOOL," a William Fox film version of Channing Pollock's greatest stage play, which during the past two years has made new history and broken all records in American drama, is ready for its premiere on the screen to a world public. As one of the Five Giant Specials on the 1924-25 Fox schedule it will be presented with a special and elaborate campaign behind it.

The coming of "The Fool" to the screen has been awaited with interest for nearly two years by exhibitors and theatre-going public both. Early in 1923, just several months after its opening as a stage production at the Times Square Theatre, New York, William Fox startled the industry, and the public too, by announcing that he had purchased the screen rights of the play from Channing Pollock, the author, and the Selwyns, the producers, for one of the largest sums ever recorded. That it was money wisely spent and that William Fox once again gave the film world a sample of his showmanship, vision and enterprise, soon became apparent as the stage production rose by leaps and bounds into public favor, becoming within a few months one of the most talked of plays in America as well as the greatest and most spectacular success in the annals of American drama within a decade.

Channing Pollock, the author, had tried vainly for ten months to have the play produced. Finally it was given a stock tryout in Los Angeles during July, 1922. Then the Selwyns took it over and it was first produced at the Times Square in New York October, 1922. Between that time and June of 1923 it broke all records and during that period nearly 400,000 people paid admission to see it. Although William Fox was by then in possession of the screen rights and the entire film industry was a-buzz with envy and praise of his foresight and showmanship by a mutual agreement with the producers of the play he did not begin production on the film version until December 27, 1923. For months before, however, the making of the picture was being planned.

Harry Millarde, the veteran Fox director and the man who had made "Over the Hill," "If Winter Comes" and others of the biggest Fox successes in the past, was chosen as director. The best technical staff and other assistants obtainable in the East were engaged to aid him. William Fox and other officials of the company were determined to make the film version of "The Fool" even greater than the play. During these weeks the stage play was continuing its wildfire progress to and beyond all heretofore recorded heights of fame and success. A second company had opened in Boston and another at Chicago and four other companies had started on tour.

Choice of Star

The last big important step before starting the film production in the New York Fox studio was the selection of a star screen player to fill the title role of the play, that of the minister, Daniel Gilchrist. For weeks William Fox and Harry Millarde looked over the field, trying to make a selection. A score of the best known and popular leading men were considered, and seeking the opportunity as well. James Kirkwood and Harry Browne had added greatly to their stage reputations by appearing in the role during the New York run, which then had completed a year.

Scene from "It Is the Law," a William Fox production.

Finally William Fox announced his choice. It was Edmund Lowe, a rising and brilliant young screen player who had made a great hit in a Fox special production of the previous season, "The Silent Command." Mr. Fox was anxious to test Lowe's talents further and the latter was more than willing. At the time he was chosen, Lowe was at the West Coast studios of Fox making ready to begin work in another picture there. He hurried across the continent immediately to New York. Within a few days after his arrival, Mr. Millarde commenced "shooting" on "The Fool." The rest of the main supporting cast consisted of about twenty hand picked and tried players. Among them were such well known names as Paul Panzer, Riley Hatch, Harry Thurman, Brenda Bond, George Lessey, Henry Sedley, Downing Clark, Raymond Bloomer and others. Edmund Goulding, a well known scenarist and playwright, had prepared the scenario for the screen adaptation.

For four months thereafter, until late in April of this year, work continued steadily on making "The Fool" greater as a screen play than it has been on stage. Five cameramen were employed almost continually. Twenty big interior sets, perfect in detail and lavish to the last demand, were built for the scenes. The greatest of these was the church scene. This was built at an estimated cost of $20,000 and was a reproduction of one of New York's most fashionable and beautiful churches. It occupied most of the area of the huge main stage of the Fox studio. It was complete in every detail, altar, chancel, pipe organ, choir stalls, pillars, mural decorations and contained pews enough to seat 700 persons. During the making of the church scenes, which action occurs off-stage in the play, but in the screen version is one of the biggest of the main dramatic episodes, a thousand extras were employed to people the set. Later again, in the stirring scenes enacted in "Overcoat Hall," another large mob of extras were used.

Big Exteriors

All the work of filming this great play was not confined to the studio, however. A number of big exterior scenes were also made. One of these took most of the company clear to Scranton, Pa., where Director Millarde, as insistent as ever on realism, filmed the strike scenes inside and outside the coal mines there. After the final scenes had been "shot" and the cameras had turned their cranks for the last time on this much anticipated motion picture production, important work still remained to be done—the cutting and editing. Mr. Millarde and a corps of expert film cutters spent several more weeks on this difficult task alone.

And now at last comes the announcement that "The Fool" is ready for its screen premiere. That it will at least duplicate its phenomenal success on the stage seems warranted, if not surpass it, for William Fox and the rest of his officials, together with those who have already been privileged to see it, are confidently unanimous in declaring it to be greater on the screen than on the stage.

"The Painted Lady," a Fox Film.

William Fox presents "The Last Man on Earth."

Fox Has Van Bibber Tales by Richard Harding Davis

PRODUCTION has been started at the Fox West Coast Studios on a series of two-reel comedies based on the Van Bibber stories by Richard Harding Davis. The first episode is called "The Fight" and three others called "The Hunt," "The Race" and "Paul Jones, Jr.," will follow.

Van Bibber was created by Richard Harding Davis. He took his hero through a series of exciting and highly amusing adventures in New York society. At the time the stories appeared, the name Van Bibber was upon every tongue. He became a living personality.

Van Bibber had a lot of luck and all of it was good. He couldn't escape getting credit for things he never did, and was always being dropped, as from a celestial airplane, and landing on his feet in the midst of a situation by which he profited. He never knew himself just how it happened. Fate would push him ruthlessly into what looked like a serious predicament and then, by a strange "fluke," turn the tables and he would emerge triumphant. He couldn't lose at anything—from cards to love—especially love. Most of his experiences center around his success in winning the esteem of the fair Sylvia Craddock in the face of much competition.

Earle Fox, who has recently finished work on the title role in "The Last Man on Earth," plays the lead, George Marshall directing. Others in the cast are Florence Gilbert, Frank Beal and Hallam Cooley. S. B. Kerr, who wrote the scenarios, has followed the stories closely.

Fox Has Most Original Picture Idea In "The Last Man On Earth"

THERE may be better pictures than "The Last Man on Earth" among the fine list of this year's Fox specials, but it is certain that there is no other with so original an idea behind it. It is based on a short story by John D. Swain, which appeared in Munsey's Magazine, and is produced under the direction of J. G. Blystone, who has directed a number of Fox comedies this season.

The scene is laid in 1950 and portrays a unique situation. The world has been completely denuded of men by a strange germ called Masculitis to which women are immune. It shows a world ruled by women, with a feminine President in the White House and feminine judges occupying the bench. A world without battleships or bigamy, without newspapers, bar-rooms, wars, elopements, market reports, fighting, sex jealousy, bootlegging or labor strikes. Yet, in spite of these advantages, a world most desirous of finding at least one man who has escaped the ravages of the plague.

For ten years women explorers have searched in vain, and then, just as they abandon hope, a woman thug chances upon a masculine hermit living in a cave in the hills of New Hampshire. She drags him back to civilization, much against his will, for he had renounced the world completely when his sweetheart, Hattie, had jilted him for another man. He becomes the most coveted object in the world, carefully guarded and waited upon hand and foot, but he is most unhappy. His captor decides to auction him off to the highest bidder, but he takes no interest in the proceedings, until among the women gathered for the auctioning, he sees his old sweetheart. They rush into each other's arms. He discovers that she is free again, his rival having succumbed, with the other men to Masculitis. So they are married, and in the subsequent birth of their twin sons, the world is saved.

In the portrayal of the "woman's world," and in the events which follow the capture of the "last man" there is much opportunity for high grade comedy. Director Blystone, characteristically, has made the most of it.

Earle Fox plays the title role, and others cast in the principal parts are Grace Cunard, Gladys Tennyson, Maryon Aye, Clarissa Selwynn, Pauline French, William Steele, Jean Dumas, Harry Dunkinson, Fay Holderness, Jean Johnson, Buck Black and Maurice Murphy.

Donald Lee prepared the scenario.

Two Featured In "Painted Lady"

In presenting Larry Evans' Saturday Evening Post story, "The Painted Lady," Fox Film Corporation again brings together as co-stars two players whose work during the 1924-1925 season will long be remembered. They are George O'Brien, of the sunny smile, and Dorothy Mackaill, that sweet little lass who can take the hardest of parts and still be lovable.

This picture which is a Chester Bennett production from the scenario by Thomas Dixon, Jr., will be one of the bigest money getters of the season. Showing the life of "a painted lady" bared of all subterfuges and stripped of all its so-called glamor it makes plain the "wages of sin." A happy ending, however, is brought about by the sincereness of a follower of the sea, a role played by George O'Brien.

Assisting Mr. O'Brian and Miss Mackaill in this production are Harry T. Morey, Lucille Hutton, Lucille Ricksen, Margaret McWade,, Frank Elliott, John Miljan and Lucien Littlefield.

SHIRLEY MASON

To have seven starring vehicles on William Fox program; "That French Lady" will be the first.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Joe Hewitt's "Doodlebug" Is Warm Pram; It May be Both Seen and Heard from Afar

FOLKS, meet Joe C. Hewitt's "Doodlebug"! Not since the last camouflaged ship was repainted after the war has anything existed to equal it. It has never been beaten. Joe christened it the Fourth of July, and people thought all the fireworks in town had exploded in a body.

He writes that he has had the idea on his mind for years. Joe was one of the last to have the old Autogobile, which toured the country years ago under the guidance of this department, and he has been thinking ever since of some scheme for a perambulator that would satisfy his desire for something gaudy. It took a lot of thinking, but Joe finally got the inspiration, and the cut shows the result as well as black and white can get over the suggestion of the solar spectrum doing a jazz dance. It's the loudest idea ever used for an advertisement, and yet the bulk of it is plain black and white.

Worked Alone

Joe had to do it himself, for no sober carriage painter would tackle the job and an intoxicated one would have acquired the D. T.'s before he completed one side.

Joe runs the Strand Theatre, out in Robinson, Ill., for the Roscoe Cochran Amusement Enterprises, and he was one of the earliest contributors to this department, nearly thirteen years ago. He realizes the value of something different, and this is about as different as he can get and keep out of the nut department of the State Hospital.

The top is black and white, striped, while the bonnet is done in the same colors, but more of a backgammon board effect, the stripes coming to a point. The box body is checkered, with black squares alternating with a stipple effect in six or eight colors.

Paints With a Sponge

The stippling is done with a sponge, or rather with a set of sponges, one for each color. You dab the space with red, powder that with green and then spot the result with red. The next square is done perhaps in purple, brown and pink. Use your own judgment, but lay on the color squares first and then put on the black, and it will not matter if you go slightly outside the squares.

The fenders and runnig board have the same kalidescopic stipple—only more so. The wheels are black and white, but we bet that by this time Joe has invested in a set of disc wheels, that will carry more paint.

The general effect is that of an explosion in a paint factory, and it's just about as noisy. No horn is required. You can hear the blamed thing coming.

Kept for Specials

The idea is to hold this car for the really big pictures. When you see the Doodlebug ambling downthe street, you know that's the night to go to the Strand. Joe says he will use it only three or four times a month, and that he won't cheat by using it to put over a poor picture. It's his personal guarantee of a good show.

The car, up to the time he wrote, had been used three times. The first two times the car paid one fifth of its cost on each trip in increased business. The third time his kids hooked it to run out to the swimming hole. That didn't count.

It has a truck body and can be used for bill posting and similar jaunts, but it is used only when there is a special to advertise that will not send his customers away sore.

And Joe says he has another idea coming. If he can beat this, he's a wonder.

Try one yourself, and use water color if you lack the nerve to employ oil paints at first.

Handy

Navy Recruiting staffs are working with Paramounteers on "The Code of the Sea," and if desired, a Chief Petty Officer will be assigned to lobby work with a short film, "A Midshipman's Cruise." This has been worked in several cities with decidedly good effect, and any house playing the picture can arrange with the Paramount man in their section if they make early application.

In Chicago Russell B. Moon has evolved a card advertising the two features with the line, "In the Lighthouse Service, the Navy, or Wherever Men Go to Sea, the Code of the Sea remains the same."

Cheap and Effective

Generally you have to hire a trolley car when you want to perambulate it, but Charles Cresline breaks the record by bannering five cars for two days in return for a single pass to each motorman in the employ of the traction company.

As only about 25 were required and each had to be accompanied by a paid admission, this is about the cheapest yet. The banners were about two-thirds the length of the car and were run down the sides to advertise Johnny Hines in Conductor 1492; the title explaining how Cresline was able to put it over.

Tickets for All

Cash prizes were used in the Coogan drawing contest for "A Boy of Flanders" at the Palace Theatre, Dallas, with $15 as the top prize, $5 to the second and ten prizes of a dollar each. The stunt was sponsored by the Dispatch, and all of the drawings were displayed in the foyer of the theatre.

All of the contestants who were not in the money received a nice little note from the manager enclosing a matinee single good for that attraction only. Most of the passes brought in more than one paid admission.

An Associated Exhibitors Release

JOE C. HEWITT'S DOODLEBUG; THE CAR WITH A SHRIEK

Launched on the Fourth of July to advertise The Yankee Consul at the Strand Theatre, Robinson, Ill. It is painted in black and white and eight other colors and makes a circus band wagon look like a hearse. It took Joe ten years to figure this out.

Proved That Peggy Wore Same Dresses

When he got the stills on The Law Forbids, Jack Turner, of the Gala Theatre, Birmingham, Ala., took them around to Caheen's store, which handles the Baby Peggy dresses.

With these as a guide, they picked out a dress that was the same as that worn by the star and made that the basis of a window display which carried one card for the store and one for the theatre.

A Universal Release

PROVED BY THE STILLS

In addition to the value of the window, the store took a ten-inch space in the Sunday papers to hook the dresses to the play, and got such good results that they told Turner to come again—and soon.

Laundry Passes

Guy Kenimer, of the Arcade Theatre, Jacksonville, has a new wrinkle on the laundry enclosures. The biggest laundry did not want to take the trouble to enclose his heralds with the clean clothes. Kenimer wanted the advertising. He gave them enough passes to slip one in every so often, and four or five passes per hundred pays the cost of the distribution.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

MUCH interest having been aroused by the recent presentation of the short film subject, the Life of Franz Schubert, in which eight members of the Brooklyn Mark Strand Ballet appeared, and the musical score of which was arranged by Mme. Serova, ballet mistress of this theatre, a ready-made audience awaited the showing of the second of the series, the Life of Felix Mendelssohn. This was shown on the program with the First National feature, "For Sale," the Topical Review and four musical presentations. Altogether these incidentals made up a show of two hours and seven minutes, the feature requiring one hour and twenty-four minutes of the time, the Topical Review eight minutes, the Mendelssohn film eight minutes and twenty-seven minutes for the four musical numbers.

Of the latter, the most pretentious was Love's Garden of Roses, in which three vocal numbers and a ballet waltz were given. Taking up eleven minutes, the number was broken up in the middle by the dance. The set consisted of an elaborate foilage leg drop and garden back drop with transparent sky. The dominating colors of the drop wereg reen, blue and pink. Marble benches were at either side. Behind a set hedgerow weer open box lamps of blue hitting the lower part of the back drop, while bridge lamps of light green were blending with pink on the sky. Amber and orange spots from the sides and overhead covered the artits. First was "Sunrise and You," sung by tenor center stage as soprano sat on a bench. Then she sang "Were My Song with Wings Provided," and then came the waltz by the ballet, "Whispering Flowers. "The Miracle of Love," by tenor and soprano, with pantomime by dancers, closed the incident. The front lighting was one deep blue Mestrum flood from the dome on the musicians; blue borders and foots; light green transparent windows, red coves. Tenor wore white trousers and blue coat; soprano in evening gown, and dancers vari-colored chiffon with wide brimmed hats. They formed a colorful group.

The overture by the Mark Strand Orchestra was the Thomas light classic, "Raymond," than which there is no more appreciated work for summer patrons. Eight minutes in length, this was lighted as follows: Two color blends Mestrum floods of 150 amperes from the booth on the gold draw curtains which were closed over the presentation stage; two medium amber Mestrum floods from the dome on the musicians; four arch spots hitting the pleats of the draw curtains with amber and light blue; transparent windows at either side of steel blue lighted by open box lamps from behind; entrance spot hitting the ceiling and side drapes with color blend; blue borders large stage.

Four members of the ballet were presented in the Raggedy Ann dance from Fred Stone's 'S'tepping Stones." They were dressed as rag dolls with red wigs, and went through this eccentric dance in four minutes. The background was a toy-town large set row taking up the entire opening. For the orchestra prelude thel ights were the same as for the overture, then the music went into the dance and curtains opened to show dancers alread yon. White spots and straw lighted the set from sides an doverhead. Front lighting was light blue Mestrum flood on musicians from dome; transparent windows of steel blue, blue foots and borders large stage.

"The Horn" (Flegies), a bass solo, was given with the singer center stage on a platform behind large set rocks. He was in hunting costume. The background was a deep blue plush cyclorama without any lights on it. The only lifghting on stage or front was two light blue spots from the sides on the singer. Four minutes.

The Mendelssohn film was scored specially with the composer's works, embracing the "Spring Song," "Consolation," "On the Wings of Love" and his farmed Wedding March.

He started the idea with Little Old New York, and for the same picture he used four large double-faced banners on the road to the beaches. One road leads to all the beaches, Pablo, Manhattan and Atlantic, and he got everyone with the one quartet.

A Universal Release

HERE'S A HINT TO SPACE GRABBERS WHO ARE HANDLING THE FIGHT AND WIN SERIES

These are two of a set of pictures made of the girls of the Vanities of 1924, Earl Carroll's annual revue, trying for the part of Jack Dempsey in that show. These made the grade on the sporting pages of the New York papers. You can land them on your own editors if you can get hold of some, and we think that you can get them by writing direct to the home office. Damon Runyon refereed.

A Pathe Release

A WEEKLY CHANGE OF LOBBY DISPLAY KEPT LLOYD GOING

Frank Lacy, of the Majestic Theatre, Portland, Oregon, thought the seventh would be the last week of Girl Shy, but they fooled him by keeping on coming, and it ran ten weeks, chiefly because he changes his lobby and other exploits each week.

Weekly Change to Prolong Lloyd Run

Long runs of the Lloyd comedies are expected in New York and Los Angeles, but they commence to drag on the second week in most cities. Up in Portland, Oregon, Frank Lacy, of the Majestic, thought he could find more customers, and he did.

The second week he used the usual prolongation idea, then for the third week he redressed the lobby, changed his exploitation stunts, and did so well that he held on the reels for a fourth week. When he came down to the seventh week he thought he was due to finish, so his paper was printed "Positively Friday is the last day." It wasn't. The picture ran three weeks longer and closed strong on the tenth.

Four Extra Weeks

Probably three weeks would have been about the limit with a single advertising campaign, but with a weekly change in the attack the same people came back again and sometimes more than once.

It abundantly proves that even a good article can be more fully sold if well advertised. If you feel that two or three weeks will be the limit, you're likely to ride light and find your estimate correct, but if you keep on advertising, you'll probably find that you can prolong a run on any good picture, and clean up on the verbal advertising.

Used Police Cards on Big Local Event

When John Graham, of the Princess Theatre, Eagle Grove, Ia., called on Paramounteer Jack Hellman, of Omaha, to help offset a big Fourth of July celebration, Jack studied the situation and decided upon "police" cards.

When the million—more or less—Ford owners came back from listening to the speeches, a bright red police tag fluttered from every steering wheel, but the text read to the effect that so many would park their cars to see "Heritage of the Desert," that they were requested to huddle the cars as closely together as possible, to let them all in.

It's old stuff, and it is not always a good stunt, for it may boomerang, but here the mass effect put it over to a big laugh, and the better than usual Paramount got the patronage it deserved, in spite of the opposition of the orators and the rest of the fireworks.

Played Local Interest

Most of the big city theatres used a dance episode as prologue to The White Moth or cut it into the film as Eddie Hyman did at the Mark-Strand Theatre, but there was a stronger angle to this idea for the smaller places.

Arthur G. Stolte, of Capitol Theatre, Des Moines, staged the dance with the aid of a local dancing teacher, using a man and woman for dancers. He had photographs made in advance, and most of the reviews of the show carried a picture of the girl in the stage setting as a matter of local news, greatly enhancing the draw of the film itself. The local angle, well played up, can beat the best of the screen stars for a draw.

The Seal of Success

Not many of the managers who play The Galloping Fish can use a seal for a ballyhoo, but N. K. Miller, of Pantages Theatre, Toronto, knew where he could hire a trained seal at a cost small enough to make him valuable, and he put him out on the street with the trainer and a sandwich man, the latter telling "On the sidewalk is The Galloping Fish. He will be at Pantages Saturday." This beat even the "no bull" stunt for pull, because seals are not exactly plentiful on the streets.

Wove a Web

Charles Cresline made so good a display for The Spider and the Rose that the local paper handed him a write-up without being asked. He made a frame of 1x2 stuff and ran tapes from this to the centre like the spokes of a wheel. Where the tapes were bunched in the centre, he placed a spider body with the head of McKim, taken from the paper. He wove other tapes for the circles, and finished it off with cutouts of the hero and heroine, one either side of the web.

CO-OPERATION

This is one of these instances when it is either cooperation or no-operation.

Vivaudou cooperating with Metro Pictures has planned a complete national advertising and window display campaign on his famous Mai d'Or products.

Think of a tie-up with these famous stars! Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree, and Jean Tolley.

Don't delay! Act now, and enjoy the full benefit of this unusual cooperation.

Book Metro pictures with the above stars and write Vivaudou now.

MR. R. F. LINDQUEST, 469 FIFTH AVENUE, NEW YORK CITY
c/o V. Vivaudou, Inc.

Mai d'Or: more than merely a fragrance.

Gets Near Record in Hottest Week

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., played "The Hunchback of Notre Dame" the hottest week of the summer and he got a big business in spite of the fact that a free swimming pool had just been opened and open air band concerts were scheduled. He got the business, but he worked for every penny of it.

Letters were sent to the members of every civic, social and musical club in the city and the press book open letter to the mayor was played up strongly. Banners were placed in the guy wires of the trolley system and 25 one sheets were posted in the residential sections of the town.

One of the best sales agencies was the reduction of the shows to two a day, which had been done only once before—on "The Covered Wagon." This conveyed the idea of a really big show as nothing else could.

Tunstill rented some chimes which were hooked to the organ, and before each show the bells were struck ten times, the picture starting on the tenth stroke. This was repeated after the intermission.

A New Frame Idea

For the lobby display he made the first use of a new style display board for stills. This slopes toward the back, which permits the stills to be lighted from above by means of concealed bulbs. In its present form it is white with black trim, but of course the color scheme will be changed now and then. Turnstill plans to switch this to the lobby of the largest hotel now and then, which will not only give him publicity there, but permit a change in the style of lobby decoration, for the best frame gets stale if used too often or too long.

A Universal Release

HOW CLAYTON TUNSTILL HELPED OVER THE HUNCHBACK

Playing this against the opening of a new free swimming pool and open air concerts, he did a splendid business the hottest week of the year thus far. Note the new style frame, which as slanted to permit night illumination from above.

A Flasher Flag

H. C. Farley starred the American flag as his lobby display on the Fourth of July, building a huge flag in a wreath of laurel, the whole being cut from compo board. The flag carried lights on a triple flasher, which gave the effect of waving in the breeze.

A card was lettered "Commemorating that eventful July 4th when the Declaration of Independence became a reality."

Most of the Southern Enterprises managers followed Lem Stewart's suggestion that they make a special observance of the day, and all who did bettered their receipts, which is practical patriotism, though Lem was thinking of good will rather than profits.

To Prevent Tracing in Drawing Contests

Eddie Collins worked the drawing contest idea to get "A Boy of Flanders" over. Fifteen ticket prizes were offered ranging from one to five tickets. It was worked on the usual lines except that Eddie used a one column cut for the model and required that the drawings be at least double the size. This prevents direct tracing, though it does not eliminate the pantagraph.

But it is not like Eddie to start something without running it as far as its legs will carry it. He was not content to tie the newspaper up to a gift of space in return for twenty admissions. He got after the clothing store handling the Coogan caps. The merchant used a two sevens for several days to sell caps and tickets indiscriminately, and then gave his best window to a display of cards and stills. The prize winning drawings were later displayed in the same space. This, of course, brought hundreds of children to the store. They saw the caps as well as the drawings. You can guess the rest.

The three-way stunt worked to a big summer business in spite of the fact that there were thirteen prizes. Eddie is not superstitious.

A Paramount Release

THIS BEAT THE LAST SWANSON PICTURE BY $150

And that was on the opening day alone at the Isis Theatre, Topeka, Kans. A Society Scandal did the second best business of the year, right in mid-summer. We don't know what the barber cost the Isis, but it was nothing like the money he won.

A Confidence Game

Leslie F. Whelan, now Paramounteering in Philadelphia, has evolved a set of one sheet teasers on "The Confidence Man," which worked exceedingly well for the Queen Theatre, Wilmington, Del. With the substitution of local names, they should work as well for you. The set includes:

"Chief Black says his police will protect your property, but it's up to you to look out for 'The Confidence Man.' "

"Sure to get you if you're not careful—'The Confidence Man'—so be on the lookout."

"John Rossell, the banker, says: 'Investigate before you invest.'—'The Confidence Man is coming.' "

"John Saylor says: 'Don't put your money in wildcat schemes.' Watch for 'The Confidence Man!' "

A Metro-Goldwyn Release

ANOTHER GOOD EXAMPLE OF THE USE OF A CUTOUT

C. D. Haug, a Metro-Goldwyn exploiteer, planned this display for the run of Lillian Gish in The White Sister at the Academy Theatre, Selma, Ala. This cutout works to unusual advantage in displays for white sales or white goods in general.

Made a Production for an Anniversary

When the Palace Theatre, Dallas, Texas, came to its third anniversary, the manager and the musical conductor collaborated upon a production which was very well received.

It opened with a creeper film telling what the Palace had done in its three years of life, and what it hoped to accomplish in the coming year. It concluded with "The Evolution of Entertainment," which is more or less of a misnomer, since it went only fifty years back, the announcement reading: "Let us turn back the hand of time fifty years and peep through the windows of an old Southern mansion."

Back Fifty Years

The lights went up to show an appropriate interior with twenty persons doing the waltz, the quadrille and the minuet. The costuming was not exact, for the men were in knee breeches and silk stockings, but it was the best Freidl could get from the local costumer. Then the orchestra went into a sequence of songs, more or less chronologically arranged to cover the interval to 1924, when the stage again came into play with: "And while Don Albert interprets its strains with his jazz band supreme, let us peep into a modern den of syncopation." This led to the routine of the dances of today, done by the same people who had worked in the earlier scene, the intervening music being used to permit a costume change.

Flashed on Screen

The leaders were flashed on the scrim to do away with flying the screen and to permit the setting of the new scene.

There is the germ of a fine idea here which can be developed along the lines of Eddie Hyman's recent "Flappers of all ages" to run entertainment from the stone age down to modern times.

It made a big business for the Palace and marked the occasion with emphasis.

Mayor Directed

When he had Lopez's Boys Band for an added attraction, Barry Burke of the Palace Theatre, Ft. Worth, Texas, got the Mayor to pose for newspaper stills as directing the band, and the Mayor fell so strongly for the stunt that he invited the boys to pose on the steps of the City Hall. This was a traveling organization, but it will work as well on a house orchestra any week it is desired to give them especial prominence. With a good natured Mayor you can even work up a dog story to the effect that he is doing it on a bet.

Code of the Sea was the film attraction and a small boat in a tank was taken around and around by means of a strong magnet below the tank. It was supposed to attract the children, but they could not get up to the tank because of the crowds of men and women.

Another Organ

The Fayette County Movie Fan, published in the interest of the State and Penn theatres, Uniontown, Pa., is the latest house organ to show up on our desk, though it carries a Volume II. on its heading. It is a good combination of press and original matter, but the headings are a little too black to give the suggestion of a real magazine. A lighter face for the heads would improve the issue fully fifty per cent and make it more readable because it will carry the suggestion of text rather than advertisement. The issue carries a better than usual editorial department of two columns. K. V. Woodward is the managing editor.

Look over your heating plant now and avoid the rush.

One Way

Of course the seat covers at Loew's Palace Theatre, Memphis, have to be laundered now and then. Of course Howard Waugh sends them to a laundry. But the laundry bills do not worry Waugh, since the laundry wraps 5,000 heralds for Paramount Week in each week's batch. The service is free in return for the laundry work, and an occasional pass to the bundle girls ensures careful distribution.

The theatre prints in its program for the coming week in the blank space.

Bandaged Hubby

Using a street man, J. P. Harrison sent him around town with a pair of suit cases. One side carried the theatre and date and the other was lettered "My Wife Caught Me Wandering." Two other suit cases were planted at prominent corners for Wandering Husbands.

To be a little more emphatic, Harrison bandaged the head of his perambulator.

A Metro-Goldwyn Release

WONDER WHERE BROWNLEE GOT THOSE KEGS!

For The Shooting of Dan McGrew, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., used the front of the Malamute Saloon, with a repeater phonograph reeling off the Service poem over and over.

Mr. Roediger Slips Way Down the Coast

C. R. Roediger, who was for five years with Jensen and Von Herberg, in charge of their Tacoma houses, has slid all the way down to Pasadena, where he has charge of the theatres of the Turner, Dahnken and Langley houses in that suburb of Los Angeles. Apparently a lot of the Northwestern men have migrated for he writes that H. A. Albright, who used to be in Butte, Seattle and Bremerton, is now in Glendale, another sleeping place for Los Angelians, and doing his own advertising. T. C. Pratt, formerly of the Rialto, in Tacoma, is in Riverside and "Rasty" Wright is manager of Loew's State, in Los Angeles. The latter is a West Coast theatre. Eddie Vaughn,

We
Apologize
We did our best to accommodate the thousands who tried to get in last week, but it wasn't in the cards, so we're holding over the Prince of Merry-makers for a few days more!
HAROLD
LLOYD
Jobyna Ralston in "GIRL SHY."
Thrills and thrills by the score! And love? See the world's play-boy step! Such pep! No limit of Una-Lloyd Joy!
P. S.—Doubtless your neighbor has told you the Strand is a veritable garden of dreams. Well folks, we expended $50,000 to make it so.
STRAND
THEATRE
Phone Fair Oaks 833.

A Pathe Release

A TWO TENS TOO FULL

who had the Victory in Tacoma, now has the Florence, in Pasadena with Charles McManus, formerly of the Colonial in charge of the Egyptian. Probably an explanation of the exodus from Washington is to be found in the fact that H. Wellington Woodin, formerly of the Moore interests in Tacoma, is now General Manager of the T. D. & L. chain. He came down about two years ago to handle a suburban house, and worked into the general management, pulling the others down. Mr. Roediger writes that Pasadena is a tough place to get good composition work. He says: The printers don't seem to know what it's all about. You give them a jazzy design for an ad, they gather up a shovel full of type, dump it in and call it square. If I got a decent set-up I guess they'd have to call the undertaker as I'd pass to Cloud 8 from heart failure. We don't have the money to spend for advertising that we did in the Northwest. A four full here would result in a signal being hoisted for the pulmotor. We think that is partly the trouble. We used few of Mr.

Sunday You'll See
"A SON OF THE SAHARA"
"I'll teach you who is master here," said the sheik.
Actual Harem Scenes!
Palaces of the Sheiks!!
Arabian Dancing Girls!!!
Gay Scenes in Paris and Algiers!!!!
CONTINUOUS
Sat., Sun., 1 to 11 P. M.
Bert Lytell
Claire Windsor
Head the Large Cast in This Edwin Carewe Production.
NOTE—We are expending $50,000 making the Strand still more attractive, and there will be no matinee performances during the week.
Moving Out Tonite.
"THE MARRIAGE CHEAT"
Starring Leatrice Joy, Percy Marmont and Adolphe Menjou.
Strand
THEATRE
PHONE FAIR OAKS 833

A First National Release

LETTERED TOO SMALL

Roediger's designs in Tacoma because they were all four fulls, and they took up too much space. They were nicely done, but they came so far down a column that we should have had to run them diagonally across the page. Apparently he is working with the same technique in Pasadena and trying to get the old effect with smaller spaces. For example he takes a two tens for Harold Lloyd in Girl Shry, using most of the space for a cut. It's a good cut, but in a two tens it takes the space that should be going to the star and title. This might be all right in a four fulls, but it cramps the name in a double tens and simply assassinates the title. That little panel at the top is the "apology" for not being able to take care of the crowds the first week, and announcing the retention of the picture. It's an old idea, but generally a good one, but with a two tens we think we would shoot that cut in favor of a smaller head cut, one column width, with a type spread on the fact that the picture was held over. That would mean more than the cut, and should get better than an eight point. Mr. Roediger is sticking too closely to the old style layouts for the new style measurements. The better way would be to kick the old ideas overboard and work out a new scheme that will permit the use of larger type faces and less cut. This is even more apparent in the two twelves used on A Son of the Sahara. It is all too small to suggest big attractions. Eight and twelve point lines in the mortise of the cut are too small to look important. One strong line in an eighteen point would have been better. Personally we think that changing the size to a three column width, and a shorter drop would give both Mr. Roediger and the compositor a better break. He sends in about a dozen examples; all good work, but spoiled through being cramped into the space. Mr. Roediger has to give some of the space to his current attraction, and he rings the changes on the last times with "Departing tonite," "Moving out tonite," and similar lines. The end of the Lloyd engagement gives "Positively moving out tonight" and another space tells that it is "last call tonight" for Constance Talmadge in The Goldfish. For the Strand he stresses the fact that the house has been improved and beautified at a cost of $50,000, ringing the changes in the form of expression, but selling in each advertisement this idea of a finer theatre. He knows that it is as important to sell the house as the current attraction, and he does it very convincingly in a series of two to five line paragraphs. His stuff runs from eight to twelve inches, according to the house and the attraction, but the width is always two columns, and we think this is where he is having his difficulty. At that his samples are not as bad as he seems to think they are, but we would like to see him experiment with a three sixes for a change. Up near the Canadian border the compositors are trained to work the narrow and deep displays. They are used in Seattle and that vicinity and to some extent in Portland. In Southern California they seem to be more familiar with the wider displays, and handle these better, though the only good type displays we get from Los Angeles come from Roy Miller, who employs an expert typesetter to do his work at the California. Probably this additional cost would be prohibitive to a smaller house, but Mr. Roediger can at least get room for larger faces, and we fancy that he will be doing something of that sort.

Space with Design

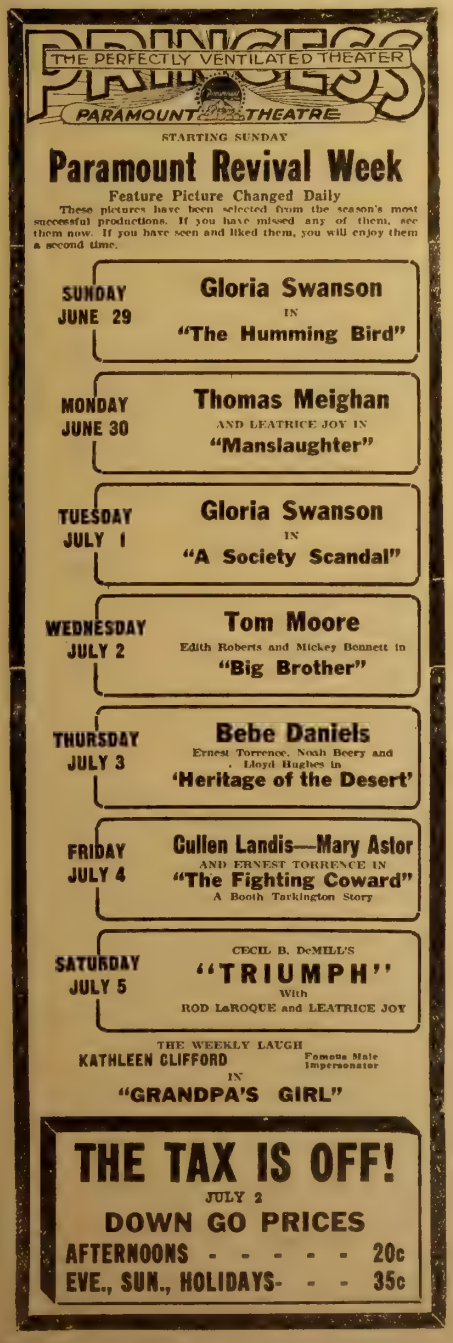
Margaret Kimball, of the Criterion Theatre, Los Angeles, where Lloyd in Girl Shy was put in for a run, sends in the advertisements written by Harold Horne. The campaign is interesting in that Mr. Horne gets his effects in small space through the use

of rule work and benday, designed to isolate the name of Lloyd from the adjacent advertising. Most of the copy is limited to the name and title and the fact that the house is open from eleven to eleven. Mr. Horne argues that "in his latest comedy" is unnecessary in the case of Lloyd. You know it is a comedy, or he would not be in it. You can tell it is the latest from the title, so he saves a lot of space and gets a better display at the same time. And saving space makes the run just that much more profitable.

Toledo Has Special Revival Week List

The official Paramount Week comes in September, but the Princess Theatre, Toledo, figured that a special revival week would not take the edge off the new releases and would give a big week, with a new kick each day, so it made the first week in July its revival week, and it served as well as ever, selling the same patron two or three tickets instead of the one he would get on a no-change program.

The list offers a good selection and roughly represents the strongest attractions of the past season. Every one of these pictures has been sold through having made good before. All that is required is the announcement of the playing date. Presumably the rentals are reasonable, to match the summer expectation of business, and the pleasure the patrons take in renewing acquaintance with old favorites will make them more disposed to go see the new ones. The revival week idea, as we have repeatedly declared, is one of the best little money-makers in the list, when intelligently handled, and the Princess has handled the idea particularly well in its introduction, the essence of which is: "This pictures have been selected from the season's most successful productions. If you have missed any of them, see them now. If you have seen and liked them, you will enjoy them a second time." Both slants are good and together they comprehend the entire idea of the revival week. The panel in the bottom is the first handling we have seen of the reduction due to the abolition of the war tax.


PRINCESS
THE PERFECTLY VENTILATED THEATER
PARAMOUNT THEATRE
STARTING SUNDAY
Paramount Revival Week
Feature Picture Changed Daily
These pictures have been selected from the season's most successful productions. If you have missed any of them, see them now. If you have seen and liked them, you will enjoy them a second time.
SUNDAY JUNE 29 Gloria Swanson IN "The Humming Bird"
MONDAY JUNE 30 Thomas Meighan AND LEATRICE JOY IN "Manslaughter"
TUESDAY JULY 1 Gloria Swanson IN "A Society Scandal"
WEDNESDAY JULY 2 Tom Moore Edith Roberts and Mickey Bennett in "Big Brother"
THURSDAY JULY 3 Bebe Daniels Ernest Torrence, Noah Beery and Lloyd Hughes in 'Heritage of the Desert'
FRIDAY JULY 4 Cullen Landis—Mary Astor AND ERNEST TORRENCE IN "The Fighting Coward" A Booth Tarkington Story
SATURDAY JULY 5 CECIL B. DeMILLE'S "TRIUMPH" With ROD LaROQUE and LEATRICE JOY
THE WEEKLY LAUGH
KATHLEEN CLIFFORD Famous Male Impersonator
IN "GRANDPA'S GIRL"
THE TAX IS OFF!
JULY 2
DOWN GO PRICES
AFTERNOONS - - - - - 20c
EVE., SUN., HOLIDAYS- - - 35c

A Paramount Release

A REVIVAL WEEK

Broken Lettering Hits Mark Strand

Even Eddie Hyman falls for the broken lettering for the title, it would seem. This display from the Mark Strand Theatre, Brooklyn, has the broken lettering for the title and loses much of its strength. The display is such that you have to get the title, but it is not as good as it would have been with perfect letters. Even Hyman's artist seems to go wrong now and then, in spite of his generally good average.

BEGINNING at MARK STRAND BROOKLYN NOON TODAY
FULTON ST. AT ROCKWELL PL.
Direction EDWARD L. HYMAN
COLLEEN MOORE
"The Flaming Youth" Girl
with
SYDNEY CHAPLIN, FRANK MAYO and PHYLLIS HAVER
in
"The PERFECT FLAPPER"
"DECLARATION of INDEPENDENCE"
An appropriate pictorial outline of how the event was brought about which we all celebrate JULY 4
ATMOSPHERIC PROLOGUE to feature "The FLAPPER of the AGES"
the evolution of girls from the stone age forward
METROPOLITAN OPERATIC ENSEMBLE in Choruses of "AIDA"
with Louis Dornau and Edna Burhans, soloists
FAMED MARK STRAND ORCHESTRA Emil Bierman, Conductor

A First National Release

BUSTING IT UP

Watch for Lem Stewart's samples of small ads in next week's issue.

Manager Artist Is Doing Very Nicely

In sending in a five inch single, Frank Vesley, of the National Theatre, Stockton, Calif., writes that he does his own work and feels that it should not be judged by strictly professional standards. He is a manager and not a professional artist, but he can draw well enough to get up an attractor and he does well enough with hand letteriing to warrant him in doing all of the lettering, since he would not get as good results with type in this narrow space. The lettering is almost as good as that in the Hyman advertisements, and to be preferred to the usual straight six point face in which most of this would have to run if set in type. For a larger space type might be preferable, but in a single column good clean lettering is to be preferred. Mr. Vesley seems to be well equipped to handle his work for his drawing is not bad, if it not brilliant, and he selects good copy and then puts it in nicely. We doubt if Mr. Wesley could do better than this in a double fives. He gets over all he needs in half that space, and more would be wasteful.

NATIONAL THEATRE
North Sutter street bet. Weber and Channel
NOW!
Her Set Was Fast But She was Faster
SOCIETY GONE MAD AT AMERICA'S MOST FASHIONABLE RESORT!
NOTHING LIKE IT EVER BEFORE
BETTY COMPSON in "MIAMI"
"LONG LIVE THE RING"
A WITNER "FIGHTING BLOOD" STORY
Walter Beaton
Scottish Baritone at 7:20-9:35
Feature at 2-3:45-7:30 and 9:45

A Producers Distributing Release

A MANAGERIAL DRAWING

When Thomas G. Coleman, of the Rialto Theatre, Macon, Ga., used a real window for The Bedroom Window, he was careful to paint cream colored bricks on the mask, to match the theatre front. He used the usual silhouette effect. How would it do to use a scrim and put flasher lamps in front of the cutouts, to permit them to show through?

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Manhandled"

Gloria Swanson Shines As a Comedienne in Paramount Production That Should Be a Big Success

Reviewed by C. S. Sewell

Several of her recent pictures have shown that Gloria Swanson is an actress of ability in roles where she does not appear in the gorgeous gowns usually associated with her portrayals, as for instance her performance as the little Paris gamin in "The Humming Bird." Now comes "Manhandled," a Paramount production, which should add further to her laurels for it reveals her as an excellent mimic and as a comedienne of exceptional ability.

Many of her fans will probably be surprised to see Gorgeous Gloria in the role of a gum-chewing department store clerk, but we wager they will be agreeably surprised for her work in comedy situations that approach slapstick in the scenes in the store, in a subway crush, and at a swell party where she is always doing the wrong thing, and the manner in which she impersonates a Russian countess and Charles Chaplin are a delight. This is real genuine comedy, well handled, and it brought forth genuine laughs, several of them, and spontaneous applause from an audience at the Rivoli Theatre, New York.

While her comedy work is the outstanding note of this production and it should win for Gloria a host of new admirers, this is but one of the points of appeal, for there is a good human interest story which furnishes the basis for the title. Her ability as a mimic wins opportunities for the heroine to get better jobs as model for a sculptor and to pose as a titled Russian woman. This throws her in contact with men of wealth, always, however, with the same result, each one shows himself a beast. Even her old sweetheart, a mechanic, misjudges her when he sees her pretty clothes, for Gloria does have opportunities for some goregous gowns in this picture and incidentally her style of bobbed hair will interest the feminine patrons—however it comes out all right in the end.

Tom Moore as the star's sweetheart is excellent and thoroughly natural and the remainder of the roles are well handled, but really Gloria is the whole picture.

"Manhandled" from every standpoint is excellent entertainment that should please any type of audience and prove a great big box-office success.

Cast

Tessie McGuire ..... **Gloria Swanson**
Johnny Hogan ..... **Tom Moore**
Riccardi ..... **Frank Morgan**
Pinkie ..... **Lilyan Tashman**
Paul Garretson ..... **Paul McAlister**
Brandt ..... **Inn Keith**
Salesman ..... **Frank Allworth**
Chip ..... **Arthur Housman**

Based on magazine story by Arthur Stringer.
Scenario by Frank W. Tuttle.
Photographed by Hal Rosson.
Directed by Allan Dwan.
Length, 6,998 feet.

Story

Tessie, working in a department store, is in love with Johnny, a mechanic with a wonderful invention. Johnny goes to Detroit to sell his idea and Tessie, persuaded by her pal, Pinkie, a gold-digger, goes to a party given by a sculptor, who persuades her to become his model. He seeks to take advantage of her and she leaves and gets a job in a fashionable shop posing as a Russian countess because of her ability as a mimic. Matters are just reaching a climax and the son of the department store head is being offensive when Johnny returns, having sold his invention for big money. Seeing Tessie's fine clothes, he suspects the worst and turns her down. Tess is broken-hearted, but everything turns out all right, for during his absence Tess has gone to his place and written words of love on the calendar and other places and left many tokens that her affection continues.

FEATURES REVIEWED IN THIS ISSUE

Against All Odds (Fox)
Big Timber (Universal)
Man Who Fights Alone (Paramount)
Manhandled (Paramount)
Neglected Women (F. B. O.)
Single Wives (First National)
Tess of the D'Urbervilles (Metro-Goldwyn)

"Single Wives"

First National Picture Based On Theme of Neglected Wives Should Be Good Box-Office Bet

Reviewed by C. S. Sewell

With the teasing and apparently contradictory title of "Single Wives" First National is offering a picture that is based on the theme of husbands who after the honeymoon is over more and more, as they allow their interests to absorb their time along other lines, leave their wives to their own resources. While this is not in any sense a new theme, in its presentation of a problem which in this restless age we are led to believe is becoming more and more a vital one, it offers a fertile field for the dramatist.

In this instance, the story is handled from two angles, first in the person of the heroine whose husband of a year pays too much attention to business, and also in the affair of her mother whose husband devotes himself to having a good time in which other women figure. The plot is interestingly developed, although it would seem that it could be tightened a bit by cutting some of the less important incidents in the earlier portion. The manner in which the husband is shown as failing to respond to the wife's longing for affection and romance is handled by fine little touches which make the spectator sympathize strongly with her.

There are several points in this picture that will probably bring strongly to mind "Flaming Youth." Kathlyn Williams and Phillips Smalley as the parents of the heroine are not only cast in similar roles but the incident of the mother eloping with her admirer and being suddenly taken ill which is referred to in "Flaming Youth," is also the basis of one of the big situations and in fact the turning point of the career of the heroine in "Single Wives."

This is a picture that it would seem would appeal particularly to women for it develops the psychology of the neglected wife in a fascinating manner, but it should prove interesting to men as well, although the particular members of this sex are not shown in an enviable light.

The picture is excellently cast with Corinne Griffith and Milton Sills in the leading roles and Kathlyn Williams, Lou Tellegen, Henry B. Walthall, Phillis Haver, Phillips Smalley, Jere Austin and John Patrick in the support. Miss Griffith is charming and measure up to the requirements and Sills gives a fine performance as the husband.

"Single Wives" is a picture that should please the majority of spectators with its excellent portrayal of a modern and vital social problem and should prove of absorbing interest to many. The title offers fine opportuni-

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They Last Longer

Scene from Paramount's "The Side Show of Life."

ties for effective exploitation and coupled with the prominent cast and forceful story, it should prove a good box-office attraction for the average theatre.

Cast

Betty Jordon.....Corinne Griffith
Perry Jordon.....Milton Sills
Dorothy Van Clark.....Kathlyn Williams
Marion Eldridge.....Phyllis Haver
Tom Van Clark.....Phillips Smalley
Dr. Lane.....Jere Austin
Martin Prayle.....Lou Tellegen
Franklin Dexter.....Henry B. Walthall
Billy Eldridge.....John Patrick

Story by E. J. Hudson.
Directed by George Archainbaud.
Length, 7,526 feet.

Story

As the first anniversary of her wedding approaches, Betty Jordon realizes keenly her husband's indifference and when all her attempts to revive his affection fail she begins to accept the companionship of a former suitor, Prayle. Her mother, Mrs. Van Clark also has a husband who is indifferent and runs around with other women. She finally goes away with an old admirer, Dexter, and is suddenly taken ill in a hotel. Betty goes to her and realizing this ending to the story of neglect and indifference resolves to ask her husband for a divorce before it is too late. Just then, her husband, Perry, is brought home badly injured. Believing he will not recover he offers Betty her freedom but refuses to see her. Betty declines to take advantage of it, and adopts the ruse of informing Perry by having Prayle tell him goodbye. Perry's love blossoms anew and he realizes the error of his ways and he and Betty declare their love for each other.

"The Man Who Fights Alone"

William Farnum Makes Debut As Paramount Star in Interesting Story of Repressed Emotion

Reviewed by C. S. Sewell

William Farnum makes his debut as a Paramount star in the Wallace Worsley production, "The Man Who Fights Alone." It is the story of a strong and vigorous man who becomes suddenly paralyzed so that he cannot walk and in this helpless state sees what he believes to be the growth of love between his wife and his best friend. The tremendous shock of seeing his wife and baby daughter in danger causes him to forget his condition and take a few steps. This results in his final complete story and in the discovery that his suspicions were groundless.

The story holds the interest and there are several good dramatic situations while the climax is particularly effective and develops a big punch. This serves to offset the somewhat depressing nature of the theme, the idea of a big strong man being helpless to do anything in the face of what he believes to be the loss of his wife's love and the fact that when the climax comes he has decided to make way with his own life in order to free his wife.

William Farnum's role does not require any of the strenuous scenes of action for which he is noted, his battles are mental, not physical, in fact his biggest scenes are in a wheel chair, but this increases the dramatic effect as it serves to heighten the feeling of repressed emotion and helplessness, and adds to the sympathy. Lois Wilson gives a fine performance in the role of the hero's wife, and Edward Horton's portrayal of the friend is a good one, and a charming little girl, Dawn O'Day appears as the hero's little daughter.

Cast

John Marble.....William Farnum
Marion.....Lois Wilson
Bob Alten.....Edward Horton
Meggs.....Lionel Belmore
Mike O'Hara.....Barlowe Borland
Dr. Raymond.....George Irving
Dorothy.....Dawn O'Day
Aunt Louise.....Rose Tapley
Struthers.....Frank Farrington

Based on story by William Blacke and James Shelley Hamilton.
Scenario by Jack Cunningham.
Photographed by L. Guy Wilky.
Directed by Wallace Worsley.
Length, 6,337 feet.

Story

John Marble, a successful construction engineer, and Bob Alten both love Marion, and John wins her but his friendship for Bob continues. Too much attention to business finally causes John to have paralysis and he is unable to walk. He gets Bob to become his partner and Bob and Marion renew their friendship. John finally becomes convinced that Marion loves Bob and that he is in the way. A broken bridge on the estate gives John the opportunity to make way with himself under the guise of an accident. Just as he is about to do so his four-year-old daughter starts toward the bridge. Panic-stricken, John gets up and walks a few steps. The bridge falls as Marion steps on the other side but Bob saves her, and the baby is also safe. John recovers the use of his legs and learns that Marion still loves him and his suspicions are unfounded.

"Big Timber"

Universal Offers Vigorous Melodrama of the Lumber Camps, Starring William Desmond

Reviewed by C. S. Sewell

As indicated by the title, the Universal production, "Big Timber," starring William Desmond, is a story of the lumber camps. The theme introduces the familiar situations of enmity between rival companies and difficulty in getting a contract through on time because of the crooked work of a rival foreman. This leads up to a corking good fight between the star and Albert J. Smith, who are well matched physically.

There are a number of melodramatic incidents, including a forest fire and a thrill where the villain blows up a huge tree while the hero is on the topmost branch. He is saved by falling into the water. The story also involves a four-cornered romance with the villain in love with a girl who loves the hero, while he in turn is in love with a little orphan girl of the camp.

There is the vigorous spirit of the great outdoors in this picture and the action moves at a good pace and it should prove a satisfactory program offering in the majority of houses.

The entire cast does capable work. William Desmond gives a good performance as the hero and Albert J. Smith is convincing as the villain. Olive Hasbrouck and Betty Francisco, two girls of contrasting types in the widely different roles of a little orphan in overalls and a stylishly dressed newspaper reporter, both show to advantage.

Cast

Walter Sandry.....William Desmond
Sally O'Hara.....Olive Hasbrouck
Poppy Ordway.....Betty Francisco
John Daly.....Ivor McFadden
Ma Daly.....Lydia Yeamans Titus
Fred Hampton.....Albert J. Smith

Based on story by Virgie E. Roe, "The Heart of the Northwind."
Scenario by Wyndham Gittens.
Photographed by Jackson Rose.
Directed by William Craft.
Length, 4,650 feet.

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Story

Walter Sandry takes over the Frazer Lumber Company when Frazer defaults on his mortgage and commits suicide. He finds intense rivalry between his company and a rival concern, and that the hostile attitude of his employes toward him has been fanned by Hampton, the foreman of the rival company. Sandry becomes very friendly with a little orphan girl in his camp, Sally O'Hara. A friend of Sandry's, Poppy Ordway, a newspaper woman, scenting a story in the Frazer suicide, comes to the camp. Hampton falls in love with her and tells her he has letters incriminating the president of his company. Sandry and Hampton fight and Sandry thrashes him. Poppy gets the letters. Hampton tries to get them back but she gets away. There is a forest fire and Hampton attempts to kill Sandry but fails. Sandry realizes that he loves Sally and proposes after Poppy has failed to win him. Sandry saves both girls from the flames and in gratitude Poppy gives him the letters. Sally accepts Sandry.

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"Neglected Women"

Effective Melodrama in F. B. O. Picture On Neglected Wife Theme Which Involves Unwritten Law

Reviewed by C. S. Sewell

While the title of the F. B. O. production "Neglected Women" is based on the fact that the theme deals with the oft-used situation of the wife who is neglected by her husband who is absorbed in his business affairs, it is the appeal to the so-called unwritten law which furnishes the climax and the big punch to the story.

A popular stage play by the English dramatist Alfred Sutro produced under the title of "The Great Well" furnishes the basis for this picture and the action is laid in India and London and many of the scenes were filmed in the English capital giving the picture added interest because of the authentic and unusual backgrounds.

Starting out more in the nature of a story dealing with a modern domestic problem a strong melodramatic angle is developed when the "other man" commits suicide, the husband is arrested for the murder and the wife, though innocent, sacrifices her reputation by her appeal to the unwritten law, believing that to be the only way to save her husband's life.

The picture is interesting and should provide satisfactory entertainment for the average patron, the earlier portions could be speeded up to advantage, but the latter part introduces several good situations which are developed at a good tempo and hold the interest.

The picture has been capably directed by Henry Kolker, and Seena Owen gives a good performance as the neglected wife. Thurston Hall is satisfactory as the husband, Lawford Davidson gives a good portrayal of the other man, a mildly "heavy" role.

Cast

Camilla Challenor.....Seena Owen
Peter Starling.....Thurston Hall
Major Darenth.....Lawford Davidson
Mrs. Challenor.....Eva Moore
John Milford.....Cameron Carr
Annette.....Joan Morgan
Based on play, "The Great Well," by Alfred Sutro.
Directed by Henry Kolker.
Length, 6,265 feet.

Story

On a visit to India, Camilla Challenor falls in love with an easy-going and penniless army man, Major Darenth, but through the influence of her mother she finally consents to marry Peter Starling, an oil millionaire. They return to London and Peter gets word that the oil well has failed. Pressure of business has caused Peter to neglect his wife, who has become very friendly with Darenth again, and presuming on his friendship Darenth persuades Camilla to tell him about the well and uses this information for a raid on the market. Reassuring news from the well causes Peter to save the situation, but he accuses Camilla of being unfaithful. Darenth protests her innocence, but, unable to convince Peter, he takes his own life. Peter is accused of his murder and tried. Camilla brands herself as unfaithful to save him under the unwritten law and succeeds and they finally become reconciled when he realizes her sacrifice.

"Against All Odds"

Charles Jones' Latest for Fox is a Western With Considerable Melodrama and a Mystery Element

Reviewed by C. S. Sewell

Charles Jones' newest feature for Fox is a Western that gets considerably away from the general formula and introduces an unusual amount of melodramatic situations. The star appears as a cowboy who in seeking to clear a pal of the charge of murder is faced by the fact that the body has mysteriously disappeared. Beside being beset by villains from several sources not only do the elements seem to be working against him but he also has the fear of the seemingly supernatural to combat in the spooky manifestations in a "haunted" house. There is also the inevitable romantic angle and as the girl is the fiancee of the leading villain, this adds to his difficulties.

Blanche Sweet as she appears in a scene from "Tess of the D'Urbervilles," a Metro-Goldwyn release.

It would seem that the effort has been made to introduce as many melodramatic situations as possible, and while this has the effect of heightening the mystery and providing opportunities for thrills and stunts and increasing the excitement, it results in confusing the story at times and in stretching logic and probability. It should provide average entertainment for melodrama fans who demand a good quota of excitement but will probably not be considered as quite up to this star's usual standard as the melodrama is more obvious and there is less of the human interest side than usual.

Charles Jones capably handled the leading role which gives him good opportunities for physical action including some good fights. W. N. Bailey is well cast as the polished villain, Dolores Rousse is attractive as the girl and Ben Hendricks scores as a good "heavy." The remainder of the cast is satisfactory and there are a number of attractive backgrounds.

Cast

Newton.....Buck Jones
Judy Malone.....Dolores Rousse
Sawyer.....Ben Hendricks, Jr.
Warner.....William Scott
Olivette.....Thais Valdimar
Cuttle.....W. N. Bailey
Lewis.....Bernard Seigle
Warner's Uncle.....Jack McDonald
Based on story "Cuttle's Hired Man" by Max Brand
Scenario by Frederic Chapin.
Photographed by Joe Brotherton.
Directed by Edmund Mortimer.
Length, 4,800 feet.

Story

After soundly thrashing Sawyer for his unwelcome attentions to Judy Malone, Newton stops at Lewis' shack and sees his former pal, Warner, who is in love with Lewis' daughter, Olivette, and learns that Warner is accused of murder. Lewis gives him up for the reward and Warner is condemned to death. Newton resolves to try and save him. He gets a job with Cuttle who was present when Warner is supposed to have killed his uncle whose body was never found and learns there is something crooked and that Sawyer is out to get Cuttle. He

Buck Jones in "The Desert Outlaw," a William Fox production.

finally unravels the mystery and discovers that Warner's uncle is alive and that it was Cuttle's scheme to blame Warner and that Cuttle has been blackmailing the old man. Cuttle's fiance has found that she loves Newton and when Cuttle is exposed she agrees to become Newton's wife.

"Tess of the D'Urbervilles"

Classic Novel with Unhappy Ending Transferred to Screen by Marshall Neilan for Metro-Goldwyn

Reviewed by C. S. Sewell

Those who have read Thomas Hardy's classic novel, "Tess of the D'Urbervilles," or seen the stage play will recall that it is a sad story of a young girl whose life, with one brief happy interlude, was a succession of misfortune and tragedy from her betrayal just as she reached womanhood until she atoned on the gallows for the murder of her betrayer.

In transferring this story to the screen for Metro-Goldwyn, Marshall Neilan has stuck closely to the author's text, making no attempt to alleviate the sombre tone, and has even retained the depressing ending. Except in one bit at the beginning of the picture, there is no attempt at comedy; in fact, nearly every situation and subtitle serves to show the heroine more clearly as the victim of cruel fate, even her brief happiness resulting in plunging her into deeper tragedy.

This picture certainly succeeds in getting entirely away from the average run of screen productions, and its bid for public favor has been staked on its appeal to the sympathies, its tug at the heart-strings and the exceptional opportunities afforded for effective emotional work. From a technical standpoint it is all that can be desired, and there is strong pictorial appeal in the backgrounds as many of the scenes were filmed in England.

Blanche Sweet is excellent in the difficult role of the heroine. Though at times her tragic scenes might have been a little more repressed, she certainly succeeds in effectively registering by facial expression the different emotional changes. Conrad Nagel is satisfactory as the hero. Stuart Holmes as the villain shows to advantage in many of the scenes, but considerably overacts in others. The minor roles are capably handled.

Mr. Neilan has discreetly handled the unhappy ending; there are no scenes of the execution and only the raising of the black flag over the prison indicates that the girl has paid the penalty with her life.

Cast

Tess.....Blanche Sweet
Angel Clare.....Conrad Nagel
Alec D'Urberville.....Stuart Holmes
John Durbeyfield.....George Fawcett
Joan Durbeyfield.....Victory Bateman
Dick.....Courtney Foote
Priest.....Joseph J. Dowling

Based on novel by Thomas Hardy.
Directed by Marshall Neilan.
Length, 7,500 feet.

Story

Angel Clare while on a walking tour with his friend Dick is attracted to Tess, who is a member of a gay party on the village green. Tess' father, the town drunkard, learns he is a descendant of the rich D'Urbervilles and sends Tess to get a job. Alec D'Urberville employs her as a maid but betrays her and she leaves. Her baby dies soon after birth and then her father dies. Tess gets a job as a milkmaid on a farm and Angel finds her and falls in love with her. She writes a letter of confession of her past which Angel does not get. They marry and on the wedding night Tess learns of this and tells Angel the truth. He leaves her and goes to Brazil. She and her numerous brothers and sisters are put out of their home. Alec appears and in desperation she accepts his offer to atone, planning to get a divorce from Angel. Sickness causes Angel to read a letter from Tess that he has never opened and, contrite, he returns to England. Alec takes Tess to his country estate and she tells him she cannot go through with their bargain. Angel follows but arrives too late as Tess has killed Alec when he tried to attack her. Tess is convicted of the murder and goes bravely to her death on the scaffold, telling Angel that some day their spirits will be united.

"A Hard Boiled Tenderfoot"

(Pathe—Comedy—Two Reels)

The by this time well-known "Spat Family" quits effete life and arrives at a western ranch of the old-time, quick-shooting, easy-drinking variety. The angular head of the family has the sheriff's badge forced on him, because the quick-trigger work of a bad man has led others to avoid the honor. The picture then shows how a series of coincidences, rather than any display of courage, enable the tenderfoot to succeed where others failed. He falls down a well, dragging one of the bad man's crew with him; dodges a log of wood that goes on to fell one of the villains and start a fight among them; captures the bad man while he is unconscious, and in his only display of initiative drops the tough customer with a cudgel after he escapes from jail. While this subject starts off strangely for a comedy, it quickly develops humor and should please. The slapstick stuff is all well done, and Frank Butler, the featured player, manages to make his facial expressions very funny. H. M. Walker wrote the story and Jay A. Howe directed. Hal Roach is the producer.—S. S.

"Frozen Water"

(Educational Novelty—One Reel)

The excellent balance between interesting and instructive scenes dealing with various subjects and cartoon comedy which has characterized the majority of the Lyman H. Howe Hodge Podge reels issued by Educational is evident in this one. Particularly timely is the action showing how ice is harvested on a large scale and packed away for summer use. A "modernized natural history section" shows amusing and entertaining views of collies, chameleons, cats and tigers, while another section deals with exercises and target practice in the navy, showing the firing of the big guns.—C. S. S.

"Paging Money"

(Universal—Comedy—Two Reels)

The familiar idea of a book-agent out looking for business and getting all sorts of hard knocks including being thrown out of windows, etc., furnishes the basis for this Century comedy. There are plenty of action and gags that should amuse the average patron. Much of the material has proved in value when it comes to getting the laughs. Among the "stunts" of the hero is that of making a sale disguised as a woman and then being discovered and thrown from a window, failing to land in the life net. The new balloon tires for autos are burlesqued in this comedy, the hero inflating the tires on a flivver as much that the machine rises into the air, finally exploding and the principals floating back to earth clinging to the tires. Altogether it ranks on the average with the majority of Century comedies as a laugh-getter.—C. S. S.

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NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"SHORTS" REVIEWED IN THIS ISSUE

Amelia Comes Back (Pathe)
Frozen Water (Educational)
Good News (Educational)
Hard-Boiled Tenderfoot, A (Pathe)
King's Command, The (Universal)
Paging Money (Universal)
Pain As You Enter (Fox)
Puritans, The (Pathe)
Pathe Review No. 32 (Pathe)
Savage Love (Educational)

"The Puritans"

(Pathe—Chronicle—Three Reels)

This twelfth chapter of the "Chronicles of America" series being produced by the Yale University Press, was adapted from the book, "The Fathers of New England," by Charles M. Andrews. It is a faithful portrayal of the life and privations of our ancestors, having been skilfully directed by Frank Tuttle and acted by recognized artists, among them Arthur Hohl, Audrey Hart, Henry Van Bousen, Allan Brander, Osgood Perkins and Royal B. Tracy.

The story concerns the early days of the Pilgrims in New England, and stresses the effect of the repeal of the royal charter upon the colonists, an event which, even then, presaged the Revolutionary War. The colonists were not attacked by the king's troops at that time because internal strife in England occupied all his attention. One of the most picturesque incidents is the breaking up of the Merrymount colony, headed by the black sheep of the flock, who apparently introduced "fire-water" to the Indians. Here is seen a struggle in which white men and Indians mingle.

From the strictly historic standpoint this issue will especially please as it shows characters whose names every school child knows. Among them are Governor John Winthrop, Margaret Winthrop, Roger Williams, Thomas Dudley, Thomas Morton and the Archbishop Laud.—S. S.

"Pain As You Enter"

(Fox—Comedy—Two Reels)

Lee Moran has the leading role in this two-reel Fox Sunshine comedy which is a rollicking offering that should please the slapstick fans. After considerable preliminary fun-making in which there are a lot of humorous moments the action shifts to a doctor's office with Moran in the role of the assistant and of course the poor patient gets the worst of it while the spectators get the laughs. Moran then is pressed into service as a subpoena server, his client being a very tough chap. In his endeavors to do his duty there is not only considerable chase and rough and tumble stuff but an unusual lot of thrill business. At one time, Moran, and a negro porter are struggling to keep from falling from a ladder projecting from a window while a drunk is doing stunts with a ladder below trying to aid them. Fans who like hair-raising comedy of this type are amply supplied in this number. There are other well-known players in this two-reeler as Paul Parrott is the drunk and Ruth Hiatt is the girl. There is an abundance of action and plenty of material to amuse the majority of patrons.—C. S. S.

"Savage Love"

(Educational—Comedy—Two Reels)

This Christie two-reel comedy distributed by Educational presents Jimmie Adams as a newly-wed who when he goes out to get a present for his wife on their first anniversary is shanghaied by two friends and unwillingly made to masquerade as a wild man from the cannibal islands. The cause of this is the fact that the sweetheart of one of the boys has decided to become a missionary and he uses strenuous measures to cause her to change her mind. Of course he succeeds. The idea is not a very original one, but it is closely adhered to, and due to the strenuous and very amusing antics of Jimmie as the cannibal, the way he climbs, jumps, tumbles and does all sorts of stunts causing no end of trouble and confusion, the picture moves at a fast clip providing a lot of amusing moments and never giving the spectator a chance to regain his composure between laughs. It is a snappy comedy and the majority of patrons should like it immensely. Earl Rodney as an explorer, Jimmie Harrison as the friend and Vera Steadman as the would-be missionary all add to the merriment. Like all of the Christie comedies, there is a definite plot on which all of the amusing situations hang and they are not simply thrown in regardless. The closing subtitle should get a laugh from any audience.—C. S. S.

ALBERTA VAUGHN
Star of "The Go-Getters," which F. B. O. releases.

"Good News"

(Educational—Comedy—One Reel)

Cliff Bowes, the principal player in this Educational-Cameo comedy, is cast as a chap raised by his mother to be a regular sissy, much to the disgust of his father, who is a he-man and the descendant of a long line of "strong-men." Mother comes near spoiling his elopement by making him put on a tiger skin and join with a bunch of girls in nature dances, and the cop finishes the job when he mistakes him for a tramp with whom he has changed clothes. This reel is only mildly amusing and seems to lack some of the pep that is usual in Cameo comedies.—C. S. S.

Pathe Review No. 32

(Pathe—Review—One Reel)

The first of five subjects in this Review is "The Phantom Canoe on an Adirondack Lake," scenes which every city dweller will gaze upon longingly during stifling weather. The second is "Flying Feet," an excellent exhibition of French horsemanship. Much of this subject is in slow-motion, the way in which the horses take the jumps clearly depicted. Max Fleischer presents a cartoon, "Fable of the Future," titled "The Proxy Lover," which shows a bashful lover resorting to a mechanical man for true cave-man effects. Pathecolor scenes of nature at her best follow, and then a trip along the River Dordogne in France, showing the famous Pipe Organ Rocks.—S. S.

"Amelia Comes Back"

(Pathe—Cartoon—One Reel)

This comedy cartoon by Paul Terry, one of the Aesop's Film Fables, opens with a remarkably funny view of a feline orchestra on a back fence and a house cat tripping the light fantastic in a window in rhythm to the tunes they play. The alleged music awakens the farmer and he proceeds to resort to stringent measures. After a chase he captures the offending house cat, throws her into a bag and heaves bag and cat into a lake. The necessity for further desperate measures becomes apparent when the cat promptly escapes a watery death and mocks the farmer, but each attempt on the part of the farmer fails. The cat's facial expressions are splendid and the whole subject highly amusing.—S. S.

"The King's Command"

(Universal—Drama—Two Reels)

The issue of Universal's new series starring William E. Lawrence again presents the star in the role of White Eagle, a white man raised by the Indians. In this number, the action is laid in the colonial period prior to the Revolutionary war and shows the hero as the heir to an English dukedom. The commander of the fort seeks to marry him to his niece but White Eagle sticks to his Indian bride and through a ruse wins out. There is considerable action, and the story is entertainingly handled. It is one of the best of this series and should prove satisfactory to audiences that like Indian and colonial stories.—C. S. S.

More Short Subject Reviews published on page 491.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

When A Girls Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000

EDUCATIONAL FILMS CORP.

Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000

FILM BOOKING OFFICE OF AMERICA

Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Glorio Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002

FIRST NATIONAL

Abraham Lincoln	George A. Billings	Feb. 2	12,000
The Enchanted Cottage	Richard Barthelmess	May 31	7,331
Cytheres	Rich-Stone	May 31	7,603
The Goldfish	Constance Talmadge	April 19	7,120
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,440
Girl in the Limousine	Larry Semon		5,630
Single Wives	Corinne Griffith		
Born Rich	Claire Windsor		

FOX FILM CORP.

Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakling	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,600
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000

METRO-GOLDWYN

Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,908
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
[illegible] Is Woman	Mong La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,300
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery	July 12	6,710
Bread	V. Schertzinger prod	Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet		
Little Robinson Crusoe	Jackie Coogan		
Broken Barriers	Reginald Barker prod		
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000

PARAMOUNT

The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,038
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051
The Eenemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511

PATHE

Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000

(Continued from preceding page)

		Review	Footage
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	....
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,900
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Spring of 1964	Neely Edwards	April 12		1,000
Excitement	Laura LaPlante	April 19		4,913
The Storm Daughter	Priscilla Dean	April 19		5,303
The Racing Kid	Buddy Messinger	April 19		2,000
Forty Horse Hawkins	Hoot Gibson	April 26		5,149
One Wet Night	Neely Edwards	April 26		1,000
Pretty Plungers	Follies Girls	April 26		2,000
Riders Up	Creighton Hale	May 3		4,904
Politics	Slim and Bobby	May 3		1,000
Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17	2 r each	
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714

		Review	Footage
Tired Business Man	Al Alt-Follies girls	May 24	2,000
Why Pay Your Rent?	Bert Roach	May 24	1,000
The Honor of Men	Neal Hart reissue	May 24	2,000
The Reckless Age	Reginald Denny	May 31	6,954
The Fighting American	Star cast	May 31	5,251
Case Dismissed	Summerville-Dunn	May 31	1,000
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000
The Gaiety Girl	Mary Philbin	June 7	7,419
High Speed	Herbert Rawlinson	June 7	4,927
The Turmoil	Tarkington novel	June 7	7,000
Fearless Fools	Century-McCoy	June 7	2,000
Rest In Pieaces	Bert Roach	June 7	1,000
The Powerful Eye	Pete Morrison	June 7	2,000
Sailor Maids	Century-Follies girls	June 14	2,000
Winning A Bride	Fritzi Ridgeway	June 14	2,000
The Family Secret	Baby Peggy	June 21	5,076
The Back Trail	Jack Hoxie	June 21	4,615
Fight and Win (series)	Jack Dempsey	June 21	2,000
Please Teacher	Buddy Messinger	June 21	2,000
Miners Over Twenty-one	Slim Summerville	June 21	1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21	2,000
The Dark Stairway	Herbert Rawlinson	June 28	5,000
The Iron Man (serial)	Albertini	June 28	....
Behind the Curtain	Winifred Bryson	July 5	4,475
A Royal Pair	Century Comedy	July 5	2,000
Why Be Jealous?	Bert Roach	July 5	1,000
Young Ideas	Laura LaPlante	July 12	4,005
Her Fortunate Face	Century comedy	July 12	2,000
The Little Savage	Western drama	July 12	2,000
The Sawdust Trail	Hoot Gibson	July 19	5,509
The Cry Baby	Slim Summerville	July 19	1,000
Starving Beauties	Wanda Wiley	July 26	2,000
Flying Eagle	Wm. E. Lawrence	July 26	2,000
Patching Things Up	Bert Roach	July 26	2,000
Fighting Fury	Jack Hoxie	Aug. 2	4,491
Kid Days	Snooky (monkey)	Aug. 2	1,000
Her City Sport	Waunda Wiley	Aug. 2	2,000
The Gun Packer	Pete Morrison	Aug. 2	2,000

VITAGRAPH

Modern Banking	Urban Classic	Dec. 22		1,000
Newsprint Paper	Urban Classic	Dec. 22		1,000
Horseshoes	Larry Semon	Dec. 22		2,000
The Last Stand of Red Man	Urban classic	Dec. 29		1,000
Let Not Man Put Asunder	Feature cast	Jan. 26		8,000
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,650
Between Friends	Blackton prod.	April 26		6,900
Code of the Wilderness	Bowers-Calhoun	July 12		6,480
Behold This Woman	Blackton prod.	Aug. 2		6,425

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16		8,500
Conductor 1492	Johnny Hines	Feb. 23		6,360
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300
Babbitt	Star cast	Aug. 2		6,500

MISCELLANEOUS

		Review	Footage
ARTCLASS PICTURES CORP.			
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Leave It To Gerry	Billie Rhodes	July 19	6,400
Rarin' To Go	Buddy Roosevelt	Aug. 2	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
CHARLES C. BURR			
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
C. B. C.			
The Barefoot Boy	Star cast	Nov. 24	5,500
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
DOUGLAS FAIRBANKS			
The Thief of Bagdad	Douglas Fairbanks	Mar. 29	14,000
PHIL GOLDSTONE			
His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,000
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000
GRAND-ASHER			
Between Worlds	Star cast	July 19	6,000
D. W. GRIFFITH, INC.			
America	Feature cast	Mar. 8	14,000
INDEPENDENT PICTURES CORP.			
In the Spider's Web	Alice Dean	Sept. 29	
WM. STEINER PROD.			
Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	....

EQUIPMENT - CONSTRUCTION - MAINTENANCE

A New Suit of Clothes

IT takes all sorts of people to make the world and all sorts of money to make every picture theatre a picture palace. But there are some things that don't cost much money—and they go a long way towards making your picture theatre a palace as far as the home town folks are concerned.

We are approaching the time of the year when one of these comparatively inexpensive improvements should be considered.

How is the front of your house going to look after a few of the early Winter storms get in their dirty—literally—work?

Go out on the curb now and look it over.

Will the paint stand up for another season—where there is paint? Is the brick work, or the terra cotta beginning to look pretty messy?

It's not so bad yet, you say. Well, I agree. But how will it look along about January—after the wintry winds and snowy blasts have wreaked their damage?

Now's the time to do the heavy thinking. January will be too late. Can't afford to mess up the front of the house then—that's the time to get the heavy dough.

It won't cost much. A little paint and a few days of the village handy man will work wonders.

And while you are at it—maybe a few new lobby frames would help. Guess the folks walking Main Street have got so used to the old ones that they don't get any urge to stop and look. Neat new ones—shucks, that doesn't mean much money—and it will work wonders, won't it?

Wonder if we can scrape together another hundred dollars? Got a good use for it. Spruce up that electric sign! This part of Main Street isn't as bright as it might be and a blazing sign is just the magnet that would pull them this way.

Can't spend too much—business hasn't been so good. But we sure have to do something, don't we? That front won't look so good along about January—and it won't take much to start off spic and span so that they'll know we mean it when we tell about the big new pictures we have booked for next season.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

As to Mazda

E. F. Hughes, Luseland, Saskatchewan, desires advice, as follows:

Would highly appreciate a little information with regard to 110 volt Mazda equipment, and the results we may expect therefrom. Are at present getting along very well with a Power's Six A projector, using Gundlach 4¾ E. F. lenses, ⅝ cored upper carbons with a 5/16 Silvertip negative, motor driven by a Fidelity Variable Speed motor. (Presumably meaning the projector is motor driven.—Ed.) Current is obtained from Corporation plant. It is 110 volt D. C. We use it through a rheostat. Picture is about 14 feet wide. Projection distance 65 feet, with a kalsomine screen surface.

We have, however, arrived at the stage where current is scarce. This is a small town. Our power plant consists of a Fairbanks Type Y engine, 25 H. P. at 325 r.p.m. Generator is a Fairbanks Morse 15 K. W. with a maximum output of 120 amperes. It is used for lighting the town dwellings, stores and picture shows. The engine falls down when we get the generator up to about 105 amperes at 115 volts. We are now trying to hook in another engine and boost her to 120 when the load is heavy.

Light Company after Him

The light company, however, is after me, as the heaviest user of current, to instal Mazda and hook in on line without rheostat, thus saving about fifteen amperes. Could not locate anything about 110 volt Mazda in the Bluebook and presume it came into existance since the book was written. We are now at the point where we are debating installing 110 volt Mazda D. C. equipment in the lamphouse, or carrying on as before, but adding a new generator to our present plant.

Would appreciate an expression of opinion from you as to which would be most advisable also as to the advantages and disadvantages of Mazda. Must admit that we do not like the idea of changing, as we are getting excellent results with present layout.

As to the 110 volt Mazda, in order to get the thing entirely straight and correct, I asked one of the best authorities on Mazda I have knowledge of whether or not there really is such a thing as a successful 110 volt projection lamp—meaning, of course, for professional (theatrical) projection. Here is the reply. I don't give the name because the writer is one of the up-highs in Mazda in one of the largest Mazda lamp manufacturing companies there is, and usually they don't like to have their name used. Here is the reply I received.

The Information

Dear Richardson: I have before me your letter of June 10, asking if there really is such a thing as a successful 110 volt Mazda projection lamp. My answer is yes, BUT that reply is dependent upon what it is you want the lamp to do. 100 volt Mazda projection lamps of 400 and 1,000 watts are being successfully used in portable projectors today. The 1,000 watt lamp may be used successfully for short projection distance and small pictures, BUT the only lamp of which we have knowledge which can be successfully used for motion picture projection under theatrical conditions as to size of picture and projection distance, is the 30 ampere, 30 volt (900 watt) motion picture projector lamp, such as we have been advocating for the past three or four years.

This lengthy explanation is made necessary by the ambiguousness of your question. So far as stereopticon projection be concerned, the 1,000 watt, 110 volt Mazda projection lamp, and in many cases even the 400 watt, 110 volt lamp, will be found to give perfect satisfaction.

Further Consideration

If we consider a 1,000 watt, 110 volt lamp would only use about nine amperes of current, and certainly we may not expect to get sufficient light from that amount of current to illuminate any picture other than a very small one.

You can get very good results from a 900 watt Mazda, PROVIDED you work carefully and INTELLIGENTLY with it. The light is soft and pleasing, but it is not brilliant. If you do decide to instal Mazda, use the 900 watt lamp and STUDY THE BLUEBOOK MAZDA INSTRUCTIONS CAREFULLY. You have a D. C. supply, hence will have to instal a synchronous converter, page 831 of Bluebook. Don't know just what the relative cost of this sort of an installation is. You also might look into the reflector type of lamp.

As to the advisability of increasing the light station capacity, why I would have to know all the conditions, BUT does it not seem extremely likely that its capacity will soon have to be increased anyhow? If so, why not now? That is the way it would seem to me. REMEMBER that in matters of this kind it is NOT so much what it will cost as what effect a contemplated change may have on box office receipts.

Bluebook School

Question No. 99—Under what conditions would you reduce the free opening of your condenser? When that condition exists is there, under modern practice, a better way out than by reducing condenser free opening diameter?

Question No. 100—Name one serious objection to a large diameter plano-convex condenser combination.

Question No. 101—How close should plano-convex or meniscus bi-convex condenser lenses be to each other?

Question No. 102—Why should condenser lenses not be in actual contact with each other?

Question No. 103—Why should condenser lenses be not to exceed 1/16 inch apart?

As to Wires

Recently a correspondent, whose letter I seem unable to find just now, wrote asking about the advisability of renewing the old wires in a theatre now being remodeled. The wires had been in for many years. I told him I did not believe the carrying capacity had in any degree changed, provided the wires had never been overheated; but that I was not so certain about the insulation deterioration. I, however, advised that in my opinion it would be unnecessary to replace the wires, but that in order to get the best available data I would ask information from the Board of National Fire Underwriters.

This I proceeded to do. I now have their reply, which reads as follows:

From—Service Engineer
To—E. H. Richardson
516 Fifth Avenue
New York City
Subject—Age Rubber-Covered Wire.

1. We doubt very much that there is, at the present time, any data available with which to thoroughly answer your letter of June 2, addressed to Elect. Dept. of Fire Underwriters. As you perhaps know, the present standard specifications for labeled rubber-covered wires and cables went into effect in 1911, hence any ageing qualities of the present type of compound would naturally be considered on that basis.

The present specifications require a grade of insulation which will enable the product, when new, to withstand tests of such severity that its length of service will be practically unlimited, provided the material be not mistreated, overheated, etc.

2. In answer to the specification question in the first paragraph of your letter, we would be inclined to urge that new wire be used for the theatre in question. The age of the wire indicated that it was manufactured before the adoption of any governing specifications, and while it is possible that it might have served acceptably for many years if left undisturbed as installed, it is probably safe to assume that it would hardly withstand the handling and rough treatment incidental to the making of a new installation.

As a matter of study and research we would be much pleased to receive a sample of this old wire, which might perhaps give us some interesting information as to the ageing qualities.

We regret very much that we have nothing further to offer in this connection, but will be glad to forward to you any additional data, should any be found.

UNDERWRITERS' LABORATORIES,
C. J. KRIEGER.

Will the good brother amputate two or three short pieces of that old wire—being very sure that what he sends IS of the wire originally installed, attach to each piece a label stating time of installation, and send it to me parcel post? I will then send it to the Underwriters' Laboratories, requesting that we receive a report of results of the tests for publication.

Speed Increased

Adolf Dittman, Dittman Theatre, Brownsville, Texas, asks:

Having a discussion on as to present speed of projection. Will you advise as to whether or not projection speed has been increased within recent years? I realize that the picture should be projected so as to give it a natural effect, and while I think fifteen minutes is amply fast for general results,

(Continued on following page)

Projection

(Continued from preceding page)

another party claims that 1,000 feet of film ought to be projected in 12 to 13 minutes.

Speed Much Faster

Yes, speed of projection is much faster than it was years ago. This is due to two things. First, it has been found that, for some reason I think none of us very well understand, that unless projection speed be increased over camera speed, the action appears to "drag" unpleasantly. Personally, I am inclined to think this is entirely due to the fact that the "speed demon" held the deck for so long that the public has become educated, unconsciously, to expect movie action to be more rapid than they view in real life.

The other reason is that flicker tendency increases as screen brilliancy increases; also it increases with picture size, brilliancy remaining constant. As you know, screen brilliancy has gradually and in some cases enormously increased through the years, and picture size has to some extent, too, which all means that projection speed has been forced up in order to avoid flicker.

70 Feet per Minute Minimum

Modern practice demands a minimum of seventy feet of film per minute, or about 14 minutes to the thousand feet, but most large theatres are projecting at from seventy-five to eighty feet per minute. They have to do it with their exceedingly high screen brilliancy. If your screen brilliancy is not so high, then I would recommend 70. Put in another way, I would recommend 70 feet if you can do it without flicker, or as little above it as you can and avoid flicker tendency, with the notation that the projectionist should change speed regardless, if the action demands it.

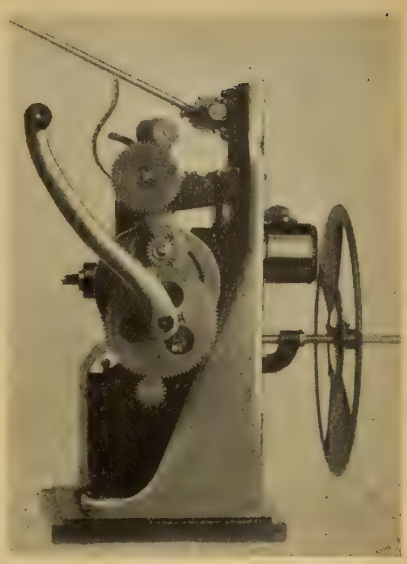
Information Wanted

From a small town in Texas, comes a letter which it has required more than an hour to read, and even then it is a question if I have some of it correct. Men who write with a pen and ink or pencil should be very careful to write PLAINLY. I doubt if some of our friend's letters would not puzzle himself a bit. As nearly as I am able to make it out he says:

I have the Bluebook and subscribe to the World. Want to ask how to get a real focus in a long house through the aperture, and does the splutter light amount to anything? Have two Motiograph projectors and want a big, solid white light. Have Gardner Gold Fibre screen. It is 73 feet 3 inches lens to screen. Screen is 8' x 10' 6" (meaning picture, I take it—Ed.). What size projection lens ought I to use, and how long is the tube, or should it be the diameter of the jacket about two inches? (Meaning, I suppose, what focal length lens ought you to have and the jacket is two inches in diameter—Ed.). What kind of condenser should I use? The size back and next aperture (meaning the collector lens and the converging lens—Ed.). How far apart should they be and how close to the condenser should the light be? Have 110 volt rheostat cut down to fifty amperes. Get brown light at top of screen and blue light at bottom. Should I set the bottom carbon straight up and down? Have tried several different kinds of condenser, but no improvement.

Now don't giggle! This man is in a small town. He has no one to show him and no one to ask. What he gives the people of his town is probably ALL they have in the way of theatrical entertainment, therefore in helping him—if I can—I am helping every theatre patron in his town, AND am also helping the motion picture industry. In a larger place I would say he had better stop trying until he had mastered some

(Continued on page 500)



Here is a projector mechanism which was considered one of the best and most popular no longer ago than 1912. Thousands of them were then in use. How many of you can name it? I had the engraver remove the name plate in making the engraving.

Bluebook School Answers, 64 to 68

Question No. 64—What kind of cloth or skin should be used to polish lenses?

The following made correct answers: G. W. Bennewitz, Sioux Falls, S. Dak.; Walter E. Lewis, Endicott, N. Y.; Daniel Constantino, Easton, Pa.; Harry Dobson, Toronto, Ont.; P. E. Thomas, Creston, Iowa; A. L. Fell, Collingswood, N. J., and C. H. Hanover, Burlington, Iowa.

All the replies were pretty much alike. This is a composite of them all:

Chamois skin, which must be kept perfectly clean by frequent washing in water. Any soft, clean cotton or linen cloth which is reasonably free from lint and a camel hair brush with which to wipe off any lint left by the cloth.

Question No. 65—How often should the interior surfaces of the projection lens be cleaned?

Lewis*, Constantino, Dobson*, Thomas*, Fell*, Bennewitz and Hanover.

Dobson says:

Will depend upon number of hours' service a day. When projecting eight or more hours a day, once a week is good practice. When used only about four hours a day, once every three or four weeks should suffice. Lewis says: There can be no set rule for this, as it will depend upon local conditions, such as location of projection room and the type, in so far as has to do with dust and dirt in the air, or cases where poor concrete floor dressing which keeps the air in the room full of dust, which incidentally will play havoc with the lenses unless handled very carefully in the cleaning. It is a good rule to carefully examine the lenses before starting the day's run, removing any dust, but a thorough cleaning once or twice a week should be sufficient. Thomas says: Interior surfaces of projection lenses should be cleaned two or three times a year. Projection room conditions, especially in the cold season, where sudden changes of temperature occur, result in "lens sweat," and lenses working under such conditions require more frequent attention. Fell says: The interior surfaces of projection lenses should be cleaned at regular periods. I think the length of time between periods should be governed by just plain common sense. I clean mine once every four weeks.

And thus we see there is a considerable difference of opinion. I think, though, one or two did not realize that I only asked about cleaning the INTERIOR surfaces. Of course the other surfaces should be examined and wiped off every day before starting the run.

Question No. 66—How often should you examine and clean the exterior surfaces of the projection lens?

Everybody agreed that this should be done every day, so that's that.

Question No. 67—What will be the result of wrongly re-assembling the elements of the projection lens?

Bennewitz, Dobson, Lewis, Thomas and Fell got by, though I'm not very well satisfied with the answers. The general consensus of opinion was that the corrections of the lens would be either ruined or badly impaired, which is, of course, correct, but every one who mentioned the resultant probable injury to definition of the picture attributed it directly to injury of correction, which I think is not altogether right—at least in the way you mean. I'm not so certain, though, that this is true, so I'm sending the following letter to Dr. Hermann Kellner, of the Bausch & Lomb Optical Company:

Dear Doctor:—I have asked this question in the projection department, viz: "What will be the result of wrongly re-assembling the elements of a projection lens?" and found myself in a jam. Most of the replies say that the corrections of the lens would be ruined (which I take to be entirely correct), and that because of this the definition on the screen would be injured. With this last I am not satisfied. May I ask you, for my own benefit and the benefit of the department readers, to sit down forninst your stenographer and tell her and, through her, us just what the correct reply to my question is. Mind you, I don't mean that you are to tell us the performance of the lens is injured. We all know that. What is wanted is as complete an answer to the question as you are able to give—even though it may consume pages of printed matter.

Question No. 68—What is the guiding rule in re-assembling the elements of projection lenses?

Constantino, Bennewitz, Thomas*, Lewis*, H. C. Spence, Charlottetown, P. E. I.; Charles Oldham, Norwich, Conn., and Karl H. Sommermeyer, Marietta, Minn., reply to this question correctly.

Thomas says:

The convex side of all individual elements should face the screen in re-assembling. With regard to the first, or rear element of the rear combination, which is convex on both sides, it should be remembered that the side having greatest convex goes next the screen.

Crandall's Tivoli, Washington, D. C., Is One of Country's Finest Houses

CRANDALL'S new Tivoli Theatre, at Fourteenth street and Park road, northwest, Washington, D. C., erected at a cost of $1,250,000, is one of the most imposing and beautiful playhouses in the United States. Occupying a frontage of 220 feet on Fourteenth street and 109 feet on Park road, this magnificent structure is architecturally impressive, with exterior of polychrome terra cotta beautified with decorative medallions. The Fourteenth street frontage, occupying almost the entire block from Park road to Monroe street, houses ten two-story shops with office suites on the third floor and studio apartments on the fourth, where also are located several of the dressing rooms utilized by those appearing on the Tivoli stage.

Upon entering the theatre the patron finds himself in a handsomely decorated, domed foyer of exquisite design and extremely artistic finish. The floor of the foyer is of pastel tinted Spanish tile of a flower design that is said to be duplicated nowhere in the world except in the Seville Club in Havana, Cuba.

Magnificent Lobby

From the left side of this foyer a stairway descends to the smoking and lounging room for gentlemen which extends under the Park road lobby. Here is an open fireplace, comfortable divans and easy chairs and other practical appurtenances.

Proceeding through the foyer the main lobby is reached, with its magnificent Italian Senna marble trimmings, wonderful lighting fixtures dripping with Tiffany cut crystal, and mural oil paintings executed by A. Battista, of the firm of A. Battista and Company, New York. This lobby extends the length of the Park road side of the structure, with exit doors at each end. The entrance to the auditorium proper is directly in the middle of the north side of the lobby, from each end of which grand staircases, done in marble, lead to the mezzanine and balcony.

On the mezzanine floor is the principal lounge, with walls of Circassian walnut, and beautifully carpeted and furnished. From this vantage point an impressive view of the lobby is permitted and direct entrance afforded to the loge boxes that flank the projection room, which is so placed as to throw the pictured image upon the screen at right angles. Another novelty in the construction and placing of the room is found in its location on the mezzanine level.

Projectors Visible

This innovation made possible the installation of glass, wire-screened fireproof windows opening directly upon the lounge from which patrons of the theatre can view every process necessary to the successful projection of the picture. This peep behind the scenes, so to speak, has proved of immense interest to the laiety unfamiliar with the mechanical processes essential to the successful purveyance of their amusement.

From the lounge the grand staircases, still done entirely in marble, continue to the spacious balcony, low-hung and roomy, whence can be secured a most comprehensive survey of the beauties of the new playhouse. Straight ahead the huge double proscenium arch, with its decorative grills and gorgeous hangings, sweeps through a gentle arc completely across the house. At each side of the proscenium are the huge organ chambers that contain the intricate mechanism of the giant Wurlitzer triple-manual pipe organ installed at a cost of $35,000.

The lighting system is, of course, multi-colored, containing 873 electric light bulbs in the central dome fixture alone, controlled by a mammoth switchboard and complicated system of dimmers. At each side of the proscenium, slightly forward from the footlights are two auxiliary chandeliers in the same design as the major fixture.

The stage of the theatre is sufficiently large and well equipped to accommodate any form of operatic, dramatic, spectacular or musical attraction. The stage draperies are exquisitely beautiful and represent an investment of many thousands of dollars. The stage is equipped with 65 lines to an enormous grid, counterbalanced after the latest improved method to facilitate easy handling of heavy sets and myriad hanging drapes.

Movable Pit Floor

As radical a departure from usual theatre custom as the Tivoli's revelation of the working of the projection booth, is the type of orchestra pit with which the house has

CRANDALL'S MAGNIFICENT NEW TIVOLI THEATRE IN WASHINGTON

First, at upper left, is an alcove off the promenade lounge, next to it is shown the building so well located on Fourteenth Street and Park Road, Northwest; the promenade lounge on mezzanine floor is at top right; below, the view of the elaborate switchboard is flanked on the left by the end of the lobby, on the right by a view of the main auditorium.

been supplied. The floor on which the orchestra sits is in reality an elevator, electrically controlled either by the conductor or the organist. The orchestra can be lowered to basement level or raised above stage level without disturbing a member or occasioning the interruption of a selection. The same is true of the organ console, which is on an elevator of its own and can be raised and lowered simultaneously with, or independently of, the orchestra.

Cooling System

At a still lower ground level is one of the most astonishing provisions for ventilation that has ever been made an integral part of a playhouse. A series of ducts radiate from a central air-washing plant to all parts of the Tivoli. Forced by a system of powerful, electrically driven fans, air, cooled to any desired temperature by ice-packs about the perforated water coils through which the air is blown, can be conducted to all parts of the auditorium, mezzanine and balcony. The exhaust fans in the roof and the sidewalls of the theatre aid in the completion of this scheme of air circulation.

In cold weather uniformly comfortable temperatures are assured by the mushrooms that discharge heated air on all floors. Thus the Tivoli makes use of virtually three distinct systems of ventilation and heating to discharge the functions usually imposed upon a single plant.

Crandall's Tivoli was designed and built by Thomas W. Lamb.

Back of the proscenium arch, invisible to the audience, is a battery of spotlights that illuminates the orchestra during its concert overtures and featured numbers.

The projection room of the Tivoli is equipped with a battery of four Power's projectors, spotlight lamp, stereopticon and G. E. high power generator. The switchboard, which, like all of the wiring in the theatre, was installed by L. T. Souder, who was responsible for the illumination of Pennsylvania avenue during the Shrine Convention in the National Capital in May, 1923, presents a spectacle of complete mystification to the layman with its 82 master levers and multitudinous dimmer controls.

The floor coverings on the seating floors are of Stedman Naturized Rubber and the seats were installed by the American Seating Company. The Tivoli has a total seating capacity of approximately 2,500 and can be emptied of a stand-room audience in less than two minutes by virtue of 22 exits leading directly to the outdoors from three sides of the house.

The Tivoli is the fifteenth link in the chain of Crandall Theatres in the Washington territory and is under the general supervision of the Crandall executive staff, of which Harry M. Crandall is president.

Recent New England Incorporations

The following are recent New England incorporations:

Shirley Theatre Company, Waltham, Mass., $2,000; 200 shares at $10 each; president, Leonard J. Brand; treasurer, Stanley W. C. Downey; Mildred Brand. Hull Strand Theatre Company, Hull, Mass.; $5,000; 50 shares, $100 each; president, Michael Alperin; vice-president, Israel Miller; treasurer, Doris Miller. Salamanca Theatres, Inc., Boston; 400 shares of no par value; president, Melvin J. Taylor; treasurer, Allan Robinson; Julia W. Tray. Commonwealth Theatres Company, Boston, $25,000; 2,500 shares, $10 each; president, Jos. A. Di Pesa; treasurer, Jos. H. Brennan; John H. Devlin.

Connecticut

Canaan Amusement Company, Inc., of North Canaan; president, Herbert E. Blanchard; secretary and treasurer, Seth H. Moseley, both of Norfolk; officers with Marion T. Moseley of Norfolk comprise board of directors. Triangle Theatres, Inc., of Westport; authorized capital, $50,000; to begin business with $3,000; Morris Neunes, Samuel Shapiro, Louis Astor, all of New Haven. Dixieland, Inc., of South Windsor; authorized capital, $50,000; to begin an amusement business with $10,000; Leonard S. Hamburger, Elizabeth F. Hamburger, Vera May Smith, all of Hartford.

Maine

Allied Theatres of Fitchburg, Mass.; organized at Lewiston; to deal in real estate, also maintain and sell theatre buildings; capital stock, 1,000 shares of no par value; all common; nothing paid in; six shares subscribed; directors, president, Maude A. Thurston of Lewiston; treasurer, Benjamin L. Berman, Walter F. J. Higgins; J. J. Lord, David B. Berman, all of Lewiston. The White Star Amusement Company, Portland; capital stock, $10,000; directors, president and treasurer, Albert Kaufman of Westbrook, David Levine of Brooklyn, N. Y., Jennie Kaufman and Peter H. Levine of Westbrook.

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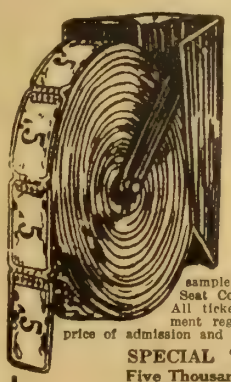

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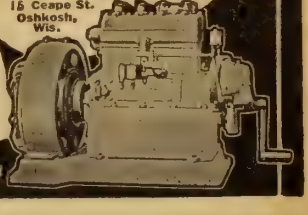

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Projection

(Continued from page 497)

of the more simple things, at least, but the village theatre is an important item in our present-day scheme of affairs; also might remark that I can take you into a large theatre (more than one of them) within a few miles of New York City, where projection is in charge of a seventy-dollar-a-week man, a member of the union too, where I have seen results upon the screen fully as bad as is indicated by what this small town man describes. Therefore let us clean our own big-town dooryard, before we start giggling at the village man's questions.

What Does He Mean?

First of all, I don't know what the man means when he asks how he "can get a real focus in a long house through the aperture." I cannot tell him what he needs in the way of a condenser or projection lens until I know (A) What kind of current he has at the arc—A. C. or D. C.—and have impressions of his upper carbon crater, made as follows: on a blotter lay a sheet of clean white writing paper, and on it press the carbon stub in such way that a clear impression of the crater on the point of the carbon will be made on the paper. Send impressions of several craters while you are at it.

Next, tell me (B) the exact distance from the face of your aperture plate to the first surface of the projection lens. This is called the "working distance" of the lens. Next (C) tell me the exact free diameter of your projection lens—the inside diameter at smallest point in lens. Then tell me width of the PICTURE—not screen. Presumably that is what you sent, but I am nevertheless left to guess at it, because you say "the screen is 10' 6" wide."

Carbon Set

As to carbon set, if you will look at figure 119, page 404 of Bluebook, you will see what experience has taught to be the best set for both A. C. and D. C. BUT examine figures 120A and 120B, pages 406 and 407, and be sure you advance your lower carbon with relation to the upper sufficiently to maintain as nearly as possible the condition shown in C, figure 120 B. Study the text which goes with these illustrations, under "Crater Angle," page 405, and surely you cannot fail to get the idea.

REMEMBER, my friend, that merely READING the Bluebook is NOT sufficient to give you much knowledge. You must get right down and STUDY it. Send me the information I have asked for, and I can tell you what you ought to have, but for the love of Mike be careful with your writing.

Has Been Helped

D. K. Weigman, Projectionist, Palace Theatre, Ashland, Ohio, says:

Dear Friend Richardson: Have been going to write for quite a while, and here I am at last. I read the "World," particularly the projection department, in which I am much interested. Have charge of the "booth" (it is NOT a projection room) in the Palace Theatre, and am what you might call just one of the "operators," though I am trying to do my best for the "cause," and am not yet so darned bright that I can't learn something more. Have one of the Third Edition handbooks, but here is six of those dollars for a Bluebook, which I have already gone too long without, as it deals with the later equipment a little more than does the old book (I'd just like to have you drop me a line after you have examined the Bluebook thoroughly, and tell me whether or not you've not been a bit conservative in saying it "merely deals with the later equipment a little more," etc. Think you'll find it deals with a lot of other things a lot more. Are you satisfied with your investment?—Ed.)

Will give the department credit by saying that the little things which have been printed from time to time about the brothers and their troubles, have helped me out of more than one tight place. Am always well pleased to read how the "other feller' does it!

Rotten Prints

Have two Simplex projectors, a Martin rotary converter (which latter is a genuine antique) and a home-made spot lamp. Do all within my power to produce the best possible screen results. Have no kick on the management, as they are pretty good in the matter of supplying parts, etc., but we certainly do have one lleH of a time getting decent films. I told the manager recently that he had no business accepting such ROTTEN prints.

Read the letter from Charles L. Pettybone, Milwaukee, Wisconsin, with regard to having visited a projection room in Louisville, Ky., where the "Operator" remarked that he had "been runnin' them fer nine years—yes, n-i-n-e (9) whole years, therefore knew all there was to know and needed no novice from any one." Oh, well, we still find them!

I visited Shelby, Ohio some time ago. One of the Brothers (local 576, Mansfield, O.), was in charge of projection. We got into a somewhat heated argument over projection matters. He said you had visited there a few years ago and had given him pointers on some things. He then said he knew more about his equipment than you did, and that he was "goin' t' run it t' suit himself"! Well, believe you me it looked as though he was doing that very thing by what I saw on the screen! As to oiling the projectors, he said: "I put it on till it runs out on the floor," then I KNOW the thing won't run hot or bind up. That same chap was here a few days ago and dropped in to see me. He remarked that I had such a "deep" picture—meaning the depth of perspective, of course.

Bad Flicker

I see some brother in Lexington, N. C., has a bad flicker, but did not give much detail concerning same. Once I handled 25 cycle current for projection and had flicker. I made a shutter as follows: first I made the master blade, then I divided what remained into nine equal divisions, and removed every alternate section, which left a master blade and four small interrupter blades. Don't know whether or not it would work in all cases, but it certainly did in mine.

I think the reason it worked was that you so reduced the screen brilliancy that the flicker was not visible. You know flicker tendency increases directly with increase in screen brilliancy.

Reasons

The reason you have depth of picture is because you have a properly selected and properly adjusted optical system, or at least that is more than anything else the cause. A projection lens which does not pick up the entire light beam is a great producer of a "flat" picture.

The dear soul in Shelby is but one of many. He is of the many who really believe there is "nothing to projection" except "runnin' a machine." It is such as him who keeps theatre managers kicking about the union scale. They cheapen the whole thing. They learned to thread a projector, strike an arc and splice a film (somehow) the first week they were in a projection room. They have learned something regularly almost once every year since, except leap years, which don't count!

Has the Nerve

Wm. A. Burnett, Projectionist Rialto Theatre, Newton, Iowa, sends in answers to a lot of the Bluebook School questions and says:

Keep up the good work. We need you even more than you think, so be careful with Nancy Hanks, the Go-Devil, and don't muss up any scenery. I have not yet got my Bluebook, but that is only because I've been unable to get six dollars together all at one time. I'll have it soon, though, and meanwhile will do the best I can to answer the questions.

I've been a department reader for ten years. It is very difficult to answer the questions right, especially as I have trouble wording them as they should be. (Never mind that. You get your MEANING clear and I'll smooth up your wording.—Ed.) Well, anyhow I have the nerve to try, even though my projection knowledge is limited. I WOULD RATHER HAVE TRIED AND LOST THAN NOT TO HAVE TRIED AT ALL. (Caps mine.—Ed.) I will at least learn, when the correct answer is published, wherein I was wrong. Have a Third Edition Handbook and it certainly is the goods. It has helped me in many ways. Have been projecting motion pictures just fifteen years—ten of them here in Newton.

The Right Spirit

Now, gentlemen, that is the right spirit. Rather have tried and lost than not to have tried at all! Also an old timer who doesn't "know it all." I would suggest that friend Burnett induce his employer to advance him six dollars to send for the Bluebook, and take it out of his weekly wage at, say, fifty cents or a dollar a week. Inasmuch as the book will help him, or the show, surely he would not object to doing it. The Third Edition was a good book IN ITS DAY, but its day has long since passed. It is sadly out of date. It was published in 1916—eight years ago—and you must remember that the motion picture industry has made vast strides since then—also projection knowledge has as well.

Brother Burnett remarks that his father remembers me when I was a fireman on the Wabash, out of Moberly, Mo. He was a brakeman there then. That was about 1887 or 1888. My regards to Burnett, Senior. Those were the happy days—though we didn't think so then! Seen through memory's glass they look very different.

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Saxe's $1,000,000 Modjeska to Open in Milwaukee Early in August

REPRESENTING an expenditure of $1,000,000, Saxe's new Modjeska, which opens on Milwaukee's south side early in August, is the first house in the entire state to bring to the outskirts all the features common to leading downtown theatres. Designed by Rapp & Rapp, famous theatre architects, the house will be a miniature copy, in structure and policy, of Saxe's Wisconsin $2,000,000 picture palace recently opened in Milwaukee's downtown section. It is said to be the costliest, largest and most elaborate outskirt theatre in the state, and with the exception of the Wisconsin, boasts many features lacking even in Milwaukee's big downtown houses.

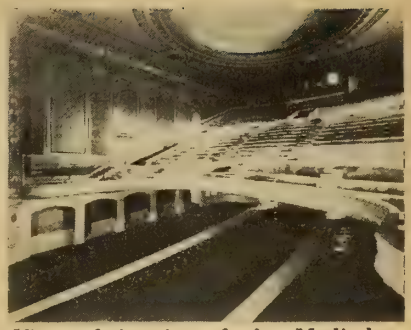
The seating capacity of the Modjeska is 2,500, approximately 1,000 more seats than any other outskirt house in the city.

View of the front of the auditorium of the Modjeska, Milwaukee, showing artistic stage and wall decorations.

The building covers a half block square on Mitchell street and Eighth avenue, the site of the old Modjeska, which was torn down a year ago. Besides the show, the structure will house offices and, like the Wisconsin, will boast the exclusive feature of a variety of entertainment under one roof. Its roof garden for dancing will be a duplicate of the Wisconsin, as will also its recreation parlors downstairs, consisting of bowling and billiard parlors.

The elaborate lighting system of the Wisconsin, with its hundreds of indirect lights and spot lamps, all controlled by a series of levers back stage, has been followed in every detail at the Modjeska with a huge central dome and numerous coves. The ventilating and cooling system also is the same, consisting of apparatus which maintains an even, dry temperature at all times and assures comfort in summer and in winter. The stage is unusually large and equipped with facilities making possible the presentation of road shows, if the occasion arises.

Instead of the twin organ, an exclusive feature of the Wisconsin, the Modjeska will have one $30,000 Barton instrument, equipped with an effect machine like the Wisconsin organ, making possible a hundred or more varieties of sound to synchronize with the pictures. The cosmetic room of the Wisconsin, especially equipped with mirrors and dressing tables, where Miss Milwaukee may retreat to powder and paint her face away from the stares of her male escort, is reproduced in the Modjeska. Also, the men's smoking room, with its easy leather chairs and club-like effect, is reproduced.



View of interior of the Modjeska, Milwaukee, from the stage.

The Modjeska will be the first outskirt theatre in Wisconsin to attempt daily matinees. Two such performances will be presented each afternoon, except Saturday and Sunday, when the policy will be continuous.

Theatres Projected

BIRMINGHAM, ALA.—Macke Real Estate & Investment Company, 2119½ First avenue, plans to erect two-story brick moving picture theatre, store and apartment building at Twelfth avenue and 24th street, to cost $50,000. Lessee of theatre E. & H. Film Company, 529 North 18th street.

LAKE WORTH, FLA.—C. L. Zablocki, West Palm Beach, has contract to erect Oakley Theatre on Lake avenue, Spanish mission type, cement and hollow-tile, to cost $46,000.

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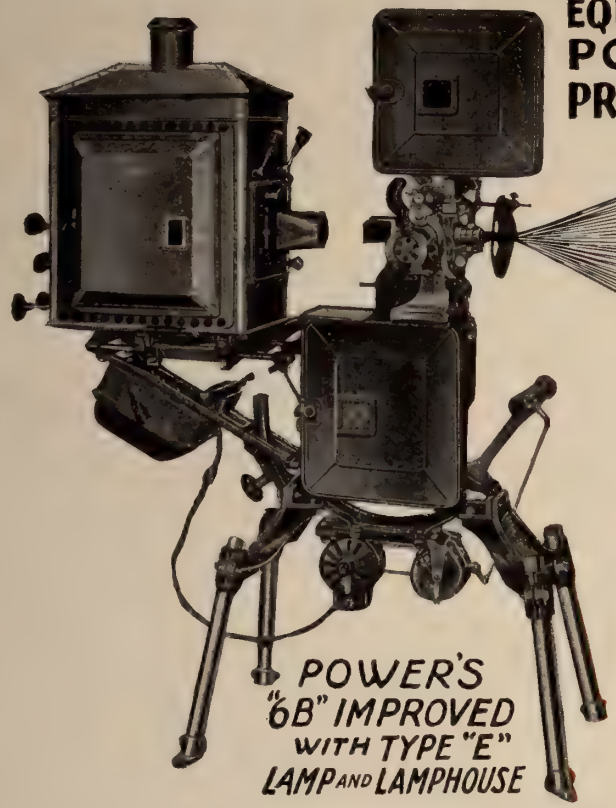

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SCREEN PLAY BY FRANK W. TUTTLE

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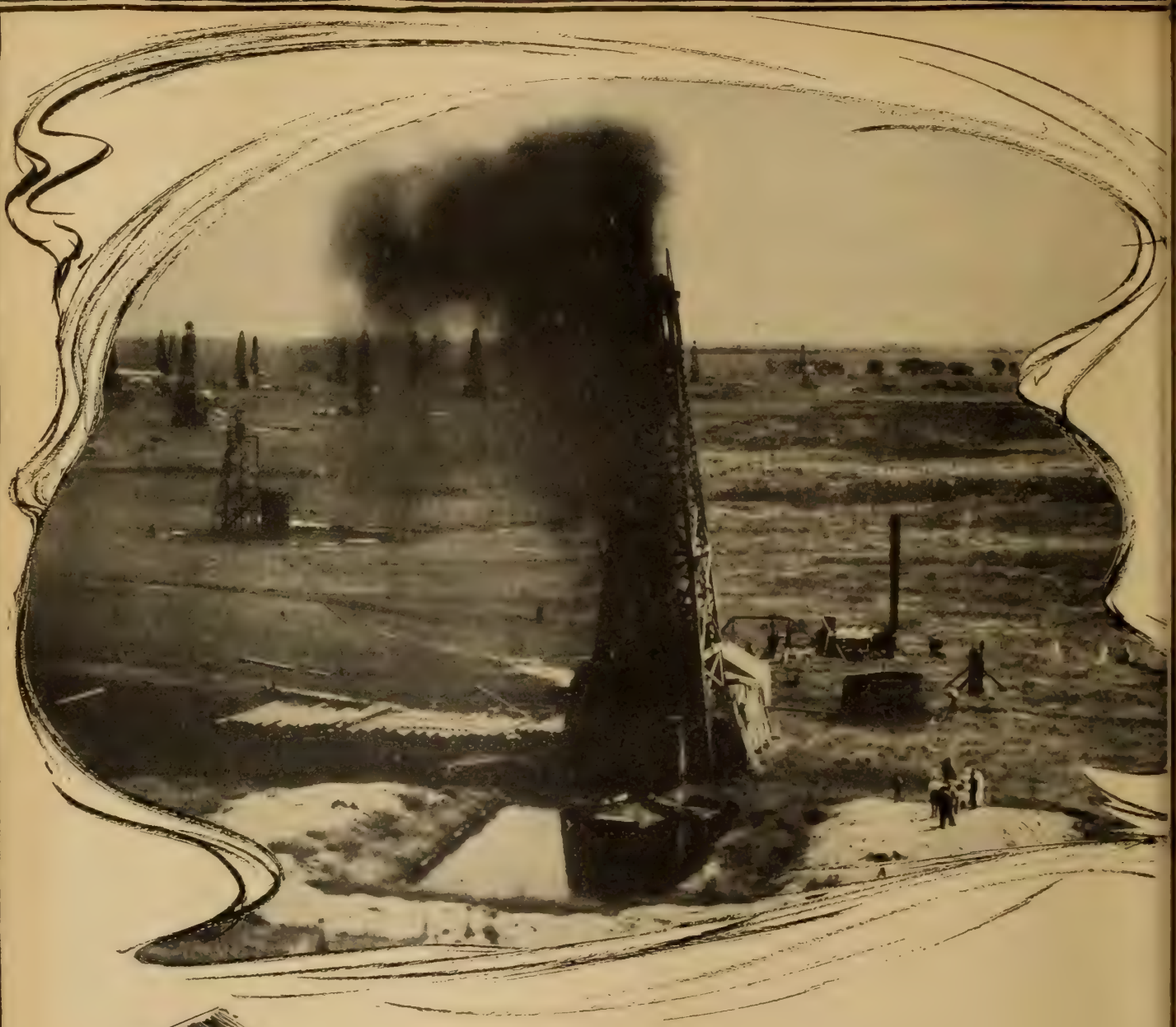

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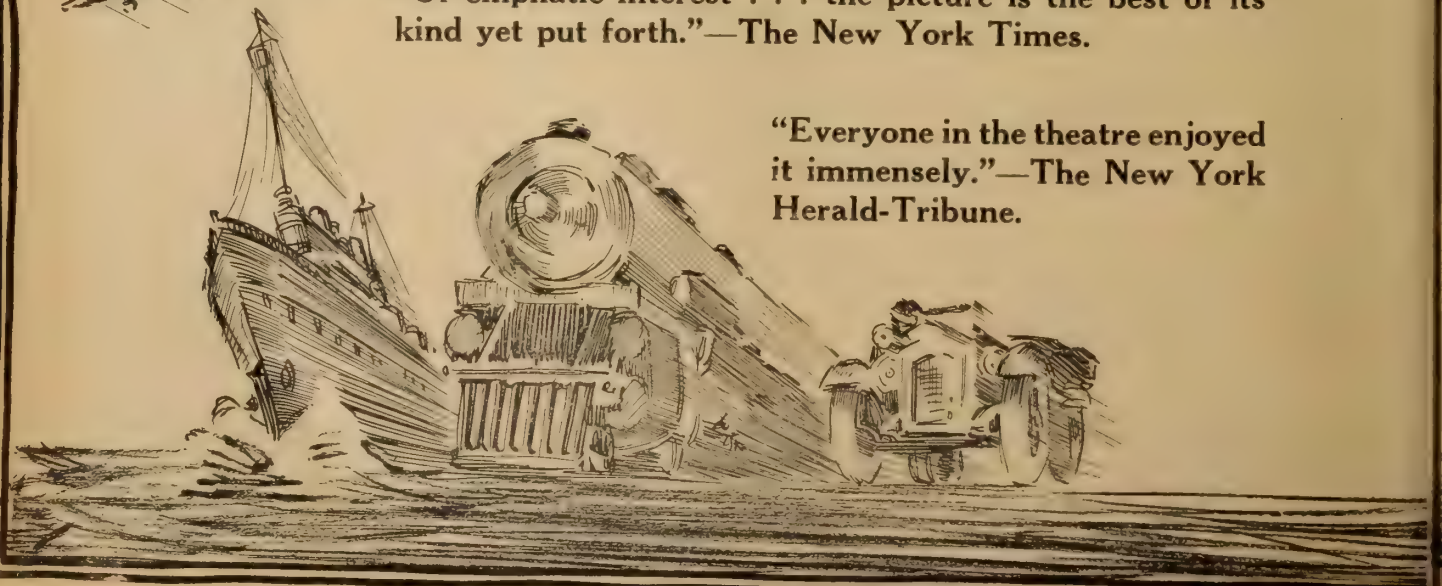

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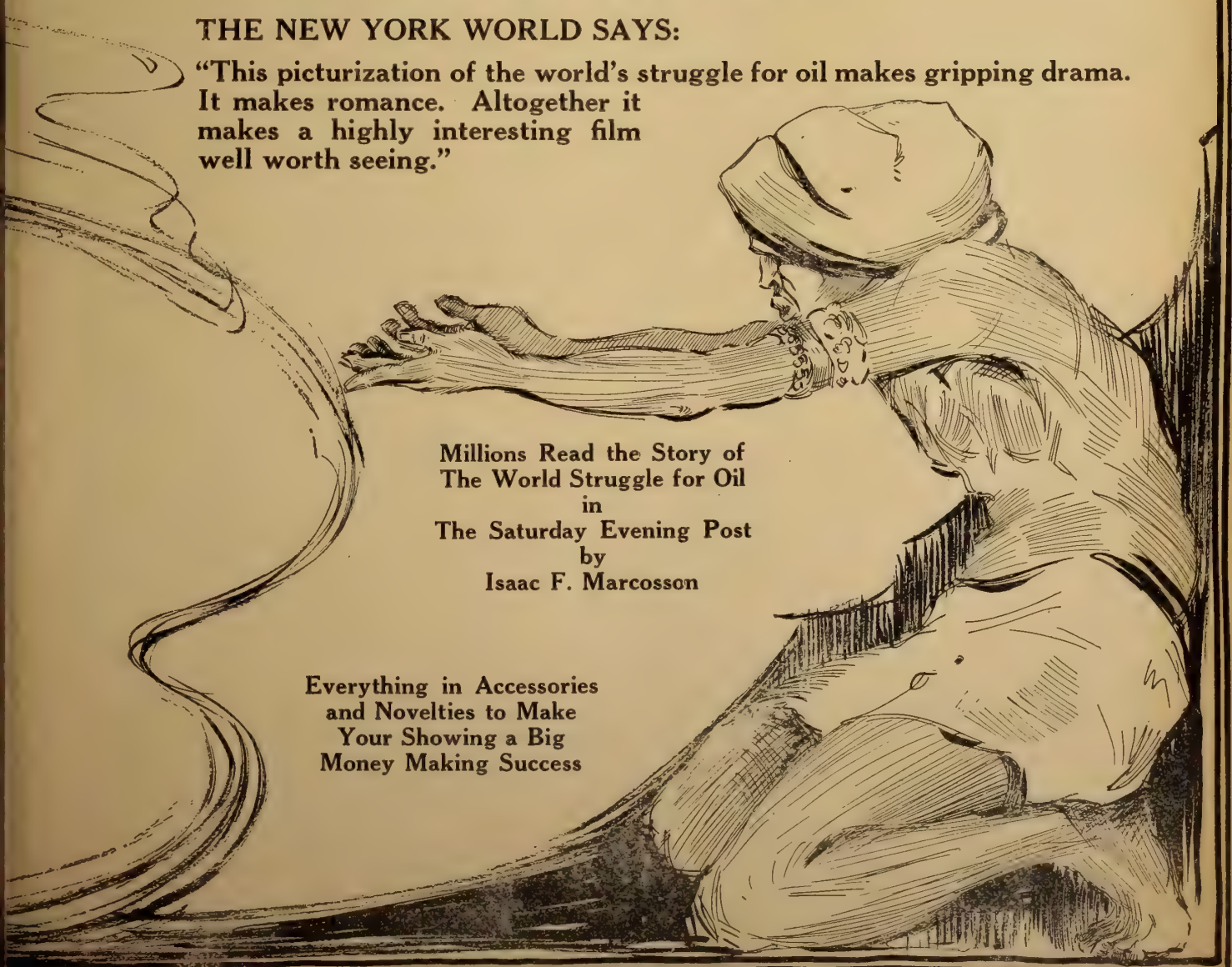

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THE 1st PALMER PHOTOPLAY—"JUDGMENT OF THE STORM"—delighted millions of fans. Every trade paper, every critic, every newspaper paid it high tribute as high class entertainment. The 2nd PALMER Photoplay, "THE WHITE SIN," also went over big.

Now comes the 3rd PALMER play—"HIS FORGOTTEN WIFE," backed by the same high pressure National display advertising in 25 leading magazines telling millions to go see it.

Benefit by that National prestige and advertising power. You can book "HIS FORGOTTEN WIFE" at no higher cost than any other big picture, yet behind this production you have high powered advertising that sends people to your theatre. Palmer Photoplays have spent a fortune to create a ready-made audience for you. A big story—two big stars—Madge Bellamy and Warner Baxter—a ready-made audience. What more do you want? Book and boost it to the limit. Story by Will Lambert. Scenario by Will Lambert and Del Andrews. Directed by WM. A. SEITER. "HIS FORGOTTEN WIFE" is a winner, that's why it's distributed by

FILM BOOKING OFFICES

of AMERICA, Inc.

723 Seventh Ave., New York City — Exchanges Everywhere

Palmer Photoplays

are known to millions

In 25 of the leading magazines of the country Palmer photoplays have been advertised for months—so when you book a PALMER photoplay you book more than a picture. You book a complete campaign with it that costs you nothing.

Just what we expected—

"Attendance records are apparently only made to be broken at the Warfield—for the management assured the writer, after he had struggled through the crowd around the box-office Saturday—*that all gross receipt records up to that hour had gone by the boards*"

as quoted by
San Francisco, Cal
Examiner

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

man! If you want a real go-getter--go get this one!

FIRST NATIONAL PICTURES Inc.
presents

"FLIRTING *with* LOVE"

With
Colleen Moore *and* Conway Tearle

Adapted from LeRoy Scott's great novel "COUNTERFEIT"
Directed by JOHN FRANCIS DILLON
A First National Picture

Photographed by T. D. McCORD
Art Director~MILTON MENASCO
Film Editor~LeROY STONE
Scenario by JOSEPH POLAND
Editorial Direction~MARION FAIRFAX
Produced under the supervision of
EARL HUDSON

FIRST NATIONAL PICTURES

That FIRST NATIONAL CONTRACT is just sizzling with great big hot money makers for you!

Leadership and Reason Why No. 2

Boston falls in line!

Says "ABRAHAM LINCOLN"

Produced by
AL *and* RAY ROCKETT
Scenario by FRANCES MARION *Directed by* PHILIP ROSEN

One of the greatest pictures ever made

Herald
"Here is true drama: here do we feel the march of great events through the medium of a personality. Would that there were more."

Globe
"Given to the country a great photoplay. Stirring romance of compelling interest vividly shown on the screen."

Post
"A sincere and beautiful work, it takes its place among the few great plays of the screen. A new and distinct contibution to the Motion Picture World."

Daily Advertiser
"Here we have a screen epic if there ever was one. Let all see this Abraham Lincoln."

Traveler
"It is as spontaneous as life itself. When it is said that Abraham Lincoln does justice to its theme—the highest praise has been bestowed. Picture is great."

Telegram
"It will live in the minds of those who see it as long as they are able to cherish the memory of it."

Transcript
"A film that excels and is a masterpiece."

FIRST NATIONAL PICTURES

The thrill that comes once in a lifetime—will be yours when you sign a FIRST NATIONAL contract for next season.

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

JOHN FLINN, vice-president of the Producers Distributing Corporation, returns from an extended visit to Los Angeles with an interesting slant on a very important production phase.

He says:

"A peculiar situation is being brought about by the fact that there are limits to the number of available players whose names have definite exhibitor value.

"The time was when an exhibitor could readily index the class of a prdouction and even the identity of the producer by the names of the principal players. But it would take a mind reader to identify the producer or distributor of most of next season's attractions by merely reading the cast.

"In some ways, of course, this has its value to the industry. It makes for better pictures through bringing about better casting; it widens the avenue of opportunity for the independent producer.

"But there is a tendency that is dangerous. The producer with a star under contract for four pictures to be made for one hundred thousand dollars is very apt to discover that his player is filling in time between pictures in the cheapest sort of vehicles.

"This hurts the producer when he goes to market with that star's productions, for the cheaper pictures are right in the front line of competition. But the real serious harm is done to the player himself—and to his future.

"It is difficult to tell an actor in demand that he should not work for every man who is willing to pay his price—but it might be well to advise him that he must also count on paying the price. Each screen appearance that does not redound to his credit works to his harm, and if, in the end, the balance swings the wrong way his earning power will have suffered for any sort of production.

"If I were a player with a Tiffany name I'd strive to keep that name in the Tiffany class. They couldn't hawk me from peddler's carts."

JOHN FLINN'S remarks bring to mind another phase of the same subject that has always passed our understanding.

How often this industry has seen a director by a single stroke of production genius—and fortunate possession of a good vehicle—place his name in the front ranks of our creators. Only to find that same director on his next production attempting a shoddy, hopeless story that had no chance of success and a certainty of ruining the reputation achieved by the first picture.

In most of these cases it would be charitable to say that the director could not realize how hopeless the second story was. It is natural to expect that the creator of a really big picture possesses the judgment that correctly weighs screen values.

A man must work, it is true. And it is also true that many directors feel that so long as they can point to a few good ones there is no need to worry about the poor ones. But the law of averages holds in all things. For our own part we would suffer many long weeks of idleness before we would embark on anythink likely to pull the average down.

AMONG the many stupid motion picture traditions there is none more idiotic than the idea that a New York premiere is not complete unless the critics and guests are literally mobbed in attempting to enter the theatre. One of these days the producer of a million dollar spectacle is going to awaken the "morning after" to find not a line in the dailies. Even newspaper men have their limits of suffering.

No one who knows how easily a man staring at the sky can attract a Broadway crowd is impressed by the hokum mob scenes. Why perpetuate bunk?

Robert E. Welsh

Blaisdell Joins Johnston as Western Representative

GEORGE BLAISDELL, who for two and a half years has been connected with the Exhibitors Trade Review, the last year of which he was editor, has resigned from that publication to take up the duties of West Coast representative for W. Ray Johnston's newly formed organization, Rayart Pictures Corporation, and will enter upon his new duties at once.

Mr. Blaisdell is one of the best known and liked men in the industry and has had a long and varied career which well fits him for his new work. He was with Moving Picture World for eight years and during that time had splendid opportunity to familiarize himself with all branches of the industry. Needless to say, he took full advantage of that opportunity, with the result that he today numbers his friends in the business by the thousands and is possessed of an intimate knowledge of all branches of the work. He was for one year associated with Eve Unsell, during which time he handled many scenarios, thereby gaining an insight into a little known end of the business which will stand him in good stead in his new work.

Mr. Blaisdell left on August 3 for the West Coast, where he will at once take up his new duties for Rayart. He will be in charge of the West Coast sales department and will pass on all casts, continuities and completed pictures now in work for Mr. Johnston, and also arrange for new product. Temporary headquarters will be opened at Los Angeles, where he will establish his office for the present.

On Friday a luncheon was tendered him by his friends and associates to wish him good luck in his new venture, and the representative gathering that assembled proved the popularity of the man who for so many years has been the friend and advisor of producer, player, distributor and exhibitor. Certainly his friends on Moving Picture World wish him the high success he so richly deserves. He was presented with a wrist watch as an expression of esteem.

Those present at the luncheon were: W. Ray Johnston, Rayart Pictures Corporation; J. G. Bachman, Schulberg Productions; J. S. Dickerson, Motion Picture News; Don Mercereau, Film Daily; Maurice Kann, Film Daily; Ben Schwartzman, Schulberg Productions; Vic Shapiro, of Samuel Goldwyn; J. K. Adams, Arrow Film Corporation; Louis Guimond, Selznick Distributing Corporation; George W. Harvey, Producers Distributing Corporation; M. Curran, Arrow Pictures Corporation; Spencer G. Sladdin; Robert E. Welsh, Moving Picture World; Ben H. Grimm, Moving Picture World; Lawrence A. Urbach, Moving Picture World; Clarence Schottenfels, Moving Picture World; Eddie Eckles, Exhibitors Trade Review; John Spargo, Exhibitors Herald; Charles E. Hastings, Morning Telegraph; Oscar Cooper, Motion Picture News; Laurence Reed, Motion Picture News; M. Cruikshank, Exhibitors Trade Review; Tom Hamlin, New York Film Curb; Sumner Smith, Moving Picture World; Louis Kramer, Film Booking Offices; Harry H. Thomas, Merit Film Corporation; M. Morgan; Matt Taylor, First National; Lynde Denig, First National; J. V. Ritchey, Ritchey Lithograph Company; P. A. Parsons, Pathe Exchange, Inc.; Arthur M. Brilant, Pathe Exchange; Colvin W. Brown, of Thomas H. Ince; Fred Schader, Variety; Jerome Beatty, Universal; Morrie Ryskind, Rialto and Rivoli; M. Mitchell, Film Fun; Southard Brown, Banner Productions; Paul Gulick, Universal; Gordon White, Educational Films; Harry Ennis, Weiss Brothers, and J. Charles Davis, 2nd, Chadwick Pictures Corporation.

GEORGE BLAISDELL

Banner Novelties

Sending Colored Booklets to All Exchangemen on Product

The first of the series of advertising novelties which the Banner Productions are planning to place in the hands of exchangemen for the promotion of the booking of Banner pictures will be highly colored, announcement of twelve pages giving detailed information regarding the series of Banner pictures. Each page, in addition, has a calendar of the twelve months which will elapse between September of this year and August of 1925.

It is planned to place one of these booklets in the office of every exhibitor and exchangeman in the country within the next few days. The book is now on the press and no time will be lost in making shipments to the exchanges now affiliated with the Banner Productions so that they can be distributed locally by every exchange centre.

Educational Contract

One of the largest contracts ever signed covering short subjects exclusively has just been completed between the Paramount Circuit of the South and Educational Film Exchanges, the lattern concern announces. The contract covers practically the entire output of Educational Film Exchanges for the coming 1924-25 season, embracing both the single reel and the two reel subjects on Educational's program. The Paramount Circuit consists of 45 houses covering every city of importance in the southern states.

Projectionists Seek 30 Per Cent. Raise

Members of Local 306 of the Moving Picture Operator's Union, New York, are seeking an increase of 30 per cent in wages and a two-shift working basis, according to a conference held between a committee of their organization and the Labor Committee of the Theatre Owners Chamber of Commerce, Greater New York Exhibitor Association.

The conference was held August 5 in the T. O. C. C. headquarters. In lieu of the meeting of these committees, which lasted nearly two hours, the regular meeting of the Chamber was postponed until Tuesday next, when the Labor Committee will make its report in open session.

From what could be gathered at the Chamber rooms just before press time the proposal of the projectionists will meet with the strongest kind of opposition.

Friese-Greene Sails

May Return to U. S. and Open Laboratories in New York

Claude Friese-Greene, inventor of the Friese-Greene Color Process, and Stuart M. Johnston, his business manager, returned to England last Saturday. Mr. Friese-Greene said that while he had made no definite arrangements here in America, he intends returning in September to open up laboratories in New York which might be available for his purpose, but will make no decision until after he has returned to England.

While Mr. Friese-Greene was in America the rights for his process for Germany were sold and arrangements were completed to film a Friese-Greene color production in Italy, beginning on August 20.

Mr. Friese-Greene may make his headquarters here in New York, because, as he says, the United States is after all the logical place since 85 per cent of the world's motion picture output comes from America. Meanwhile he has appointed Charles W. Phellis, Inc., of 130 West Forty-second street, as his American representative and has retained Conrad Millihen of 36 West Forty-fourth street as his legal advisor.

Four New Arrows

Will Be Distributed by Merit Film Corp. Through Greater N. Y.

On July 29 the entire force of the Merit Film Corporation screened four of the new Arrow productions which Merit will distribute in Greater New York and northern New Jersey through the courtesy of the Arrow Film Corporation.

"The Lash of the Whip," first of the Ashton Dearholt productions of the Pinto Pete series, and "Ridin' Mad," first of the Yakima Canutt series, were screened in the afternoon, after which the members of the Merit and Arrow companies adjourned to Brown's Chop House for a most enjoyable dinner.

After dinner the remaining two pictures were screened. These were "The Desert Hawk," a Ben Wilson production, in which he plays the lead with Mildred Harris, and the "Rip Snorter," one of the Dick Hatton series.

They Buy One Thing

Like the "sterling" on silver, the A. B. C. on Moving Picture World's circulation is your guarantee and proof that it is "FIRST IN THE FIELD."

But there are other considerations that even figures do not show.

Did you ever realize that each subscription to Moving Picture World represents an exhibitor who paid cash for MOVING PICTURE WORLD—and for that alone?

We do not sponsor publications that make it UNNECESSARY for the exhibitor to read his trade paper and trade paper ads.

The exhibitor who pays for Moving Picture World does so because he WANTS it—and not to secure a "booking index," "box office reports annual," or any other type of publication that is a SUBSTITUTE for the weekly trade paper.

The dollars you spend are spent every week in the current trade papers.

It is common sense to spend them in the trade paper that stands solidly on its own feet; that leads the field in guaranteed subscriptions; and where every subscription represents a READER.

Moving Picture World fosters no publications tending to WEAKEN your current advertising.

Ask for the Latest A. B. C. Audit

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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VOLUME 69 NUMBER 7

Features

Editorial 523
Late News of the Independent Field 561

News of the Week

George Blaisdell Joins Rayart as Western Representative 524
New York Projectionists Seek 30 Per Cent. Wage Increase 524
M. P. T. O. of Canada Preparing for Semi-Annual Convention 526
"Ten Commandments" Soon to Start Extensive Road Tours 526
New Jersey Exhibitors Meet in Atlantic City August 18 527
Universal Puts Short Subject Sales Managers in Many Exchanges 528
William Fox 1924-25 Schedule Includes Fifty-two Comedies 528
Ohio Reformers Suffer Staggering Legal Set-Back 539
William Fox Buys Choice Site in Chicago Theatrical District 540
Two Kansas City Theatres Dispense with Orchestras 541
Washington State M. P. T. O. Membership Close to 150 541
Western Missouri and Kansas City Exhibitors to Merge 541
Georgia Lawmakers Withdraw 10 Per Cent. Admission Tax Bill 545
Bomb Badly Damages Monroe Theatre, St. Louis 546

Departments

Selling the Picture to the Public 531
Exhibitors' News and Views 539
Straight from the Shoulder Reports 547
Reviews 581
Pep of the Program 584
Equipment, Construction and Maintenance 587
Projection 588

One of a Series

The Hamilton National Bank

130 West 42nd Street

There is a "certain something" about Hamilton National's service that makes you feel at home.

And—

There is a "certain something" about feeling at home in your relations with your bank that inspires confidence, courage, and efficiency in your business operations.

There is no necessity of feeling like a stranger in a strange city when you enter your bank.

There is a very easy means of becoming one of a happy family cooperating in service and progress.

Get acquainted with Hamilton National.

The first step—it entails no obligation—is a chat with one of our officials. You will not regret it—and we feel certain you will warm up to Hamilton National's ideal of friendly service.

Hamilton National Bank
130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

M. P. T. O. of Canada Preparing for Semi-Annual Convention

THE first call has been issued for the second annual convention of the Motion Picture Theatre Owners of Canada which is to be held early in September at Toronto, Ontario. The Canadian association was formed at a general gathering of exhibitors in Montreal last September and the president of the Canadian body is A. St. Denis of Montreal, Maurice West of Montreal being the Canadian secretary.

Invitations have been issued to President M. J. O'Toole of the M. P. T. O. of the United States, Sidney Cohen and others to attend the coming Toronto convention and it is expected that there will be a brilliant assembly of prominent exhibitors.

J. C. Brady, proprietor of the Madison Theatre, Toronto, will be suggested for the Canadian presidency, it is intimated, and he has strong support. Brady was chosen as one of the vice-presidents of the M. P. T. O. at the Boston, Mass., convention. He is also vice-president of the Canadian association and president of the Ontario Division of the Canadian M. P. T. O. He has been in the forefront of independent exhibitors in the Dominion for years, being one of the pioneers of the business in Toronto.

Many important problems will be brought up for discussion and action at the approaching assembly in Canada. One of these is the situation in the Province of Quebec with regard to censorship, a matter that has been bothering both exhibitors and exchanges for a long period. Another big point concerns the Ontario exhibitors in the attitude of the Ontario Provincial Government toward the exhibitors in the enactment and enforcement of numerous restrictive regulations with regard to the operation of theatres, the payment of the ticket tax and other details. The dates for the coming convention have not yet been officially announced.

"Ten Commandments" Soon to Start Extensive Road Tours

TWO more weeks remain of the stay of Cecil B. De Mille's "The Ten Commandments" at the Geo. M. Cohan Theatre by which time it will have rounded out nine months at that theatre.

With fourteen performances weekly it has played one of the longest runs ever recorded by a super production of its kind and in a comparative weekly business has established a new total of receipts.

The contracted time for the Geo. M. Cohan Theatre expires on August 24. On Monday afternoon, August 25, the run is transferred to the Criterion Theatre, Broadway and 44th street, where it will be seen in the same elaborate manner that has marked its long stay at the Cohan.

About the same time the road tours of "The Ten Commandments" will be in full swing with ten touring units presenting the spectacle in different important cities and centres of the nation. The list of opening road tours in the order of their start off follows: Vancouver, B. C., August 4; Long Beach, Calif., August 24; Patchogue, L. I., August 24; Logansport, Ind., August 22; Massillon, Ohio, August 25; Asbury Park, N. J., August 18; Paterson, N. J., August 25; Newark, N. J., August 25; Atlanta, Ga., September 1; Toronto, Ont., August 23.

"Wall Street Blues," a Pathe Two-Reel Release produced by Mack Sennett

Bruno Weyers Elected

Succeeds G. A. Skinner as Vice-President of Educational

At the annual stockholders' meeting of Educational Films Corporation of America and Educational Film Exchanges, Inc., held August 4, Bruno Weyers was elected vice-president, according to a statement made this week by E. W. Hammons, president of Educational, G. A. Skinner having resigned.

Mr. Weyers has been a director of the Educational companies during the several years of Mr. Hammons' presidency, during which Educational Film Exchanges, Inc., has developed under Mr. Hammons' guidance to its present enviable position as one of the greatest organizations in film history distributing short subjects exclusively.

Mr. Weyers, who has been connected with the New York office of the Hudson's Bay Company, will take up his duties as vice-president of Educational at once.

Indiana Receivership

Marion Bank Operating Three Frank J. Rembusch Theatres

The First National Bank of Marion, Ind., has been appointed receiver for the Orpheum, Lyric and Royal Grand theatres of that city, which have been operated by the Frank J. Rembusch interests. The receiver was appointed on petition of the owners, the Washington Theatre Company. The suit, which was filed against the lessee, the Mutual Theatre Company, asked a receiver and $10,000 damages, claiming non-payment of rent and damage to the equipment of the property. The Mutual Theatre Company contested the action on the ground that it was entitled to rebate because of the outlay of money in order to keep the properties up to the demands of the state fire laws.

Wants Best Product

So Filmlab Observes of Independents During Past Year

Filmlab, Inc., a commercial negative and sample print laboratory sounds the reminder that it is in the field expressly to handle the product of the independent producer. Executives of that firm state:

"Our position is a particularly advantageous one to judge of the independent market and in the past our experience has been most gratifying. We find the independent producer more interested in good quality product than ever.

"This is evidenced by their more rigid requirements in the quality of camera and laboratory work and a greater degree of attention to the details of the finished product.

Director and Player

Before his departure for Hollywood this week, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced that Ferenc Molnar's play, "The Swan," would be produced at the Long Island studio next month with Elsie Ferguson in the role made famous last season by Eva La Gallienne at the Cort Theatre. The picture will be directed by Dimitri Buchowetzki, who arrived in New York last week after having directed Pola Negri in two productions.

Jackie Coogan as he appears in a scene from his latest Metro-Goldwyn production, "Little Robinson Crusoe."

New Jersey Exhibitors Meet in Atlantic City August 18

THE Eastern Pennsylvania, Southern New Jersey and Delaware theatre owners will hold their annual meeting in Atlantic City on August 18, 19 and 20, with the convention banquet on August 20. National President O'Toole will attend this convention and report on matters affecting the music tax situation in the state, as well as the question of censorship now being considered by a special committee named by Governor Pinchot from among the exhibitors of which Mr. O'Toole is chairman.

Mr. O'Toole wrote to all the theatre owners of Eastern Pennsylvania on the music tax situation, commending the work of the national secretary and attorney, George P. Aarons, and urging them to give complete support to the national organization in the matter of bringing about an amendment to the Copyright Laws.

Mr. O'Toole contemplates a flying trip to Milwaukee to attend the annual convention of the M. P. O. of Wisconsin. Milwaukee will be the city in which the next national convention of the national body will be held, and committees will be named at this state convention to make preliminary arrangements for the event.

On the return trip, if time permits, Mr. O'Toole will meet State President Martin G. Smith, of the M. P. T. O. of Ohio to confer on the referendum of Sunday opening now being proposed in that state. On his return to the home office he will leave at once for the meeting of the Board of Directors at the country estate of National Treasurer Louis M. Sagal at Branford, Conn. At this meeting a number of vital matters will be considered.

Sidney Olcott Editing

Norma Talmadge's "Fight"; Will Then Direct Marion Davies

The report carried in a recent issue of a motion picture trade paper referring to Sidney Olcott signing a long-term contract with Joseph Schenck to direct Norma Talmadge in a series of productions is denied. A wire from the West Coast announces that Mr. Olcott is busy cutting his latest film with Norma, "The Fight," and that while it is possible he may direct the star in other productions he is under contract to direct Marion Davies in "Zander the Great," which may be followed by Barrie's "Quality Street."

"Directing Norma Talmadge," said Mr. Olcott, "proved to be one of the happiest experiences in my directorial career. She is a superb artist."

Miss Davies is on the West Coast, where Mr. Olcott will film exteriors for "Zander," returning to New York to do the interiors at the Cosmopolitan Studio.

Signs Alyce Mills

Will Star in Next of Films of Fitzgerald Pictures, Inc.

Alyce Mills has been engaged by James A. Fitzpatrick of Fitzpatrick Pictures, Inc., producers of the Music Master Series, a one reel novelty film showing the life of famous composers.

Miss Mills will play the lead in the next production which is based on the life of Stephen Collins Foster, who composed "My Old Kentucky Home," "Old Black Joe," "Old Folks At Home" and "Oh Suzanna."

The action of the picture takes place on the Bowery in 1864, the day before Stephen Collins Foster came to his end in a charity ward of Bellevue Hospital.

Starts "Border Legion"

Zane Grey's "The Border Legion" which has just gone into production has a cast including Antonio Moreno, Helene Chadwick, Charles Ogle, Rockliffe Fellows, James Corey, Edward Gribbon, Luke Cosgrave, Gibson Gowland and a large company of minor players.

John C. Flinn Luncheon Guest of Peninsula Studios in the West

WHILE in San Francisco, John C. Flinn, vice-president of Producers Distributing Corporation, was tendered a press luncheon in the tapestry room of the Palace Hotel by the Peninusula Studios, Inc., of San Mateo.

Flinn, who had just arrived on the coast from his company's sales convention held in Chicago, spoke in glowing terms of the motion picture outlook for the coming season. Particularly enthusiastic was he over "The Wise Virgin," an Elmer Harris production and the first of 10 pictures to be produced by the Peninsula Studios for release by Producers Distributing Corporation.

Flinn also spoke of the Frank Woods production, "Chalk Marks," which had just been completed, salient bits of which he witnessed at the studio.

Lesley Mason, west coast representative of the Producers Distributing Corporation, introduced Flinn. Present at the luncheon, besides Flinn and Mason, were Frank Woods, Elmer Harris, Mark Cory, manager, and Harry Carney, assistant manager of the Producers Distributing Corporation's San Francisco office.

Lord Renews Contract

Del Lord has started work on his first picture under the new contract he signed with Mack Sennett for making of Pathe comedies. The renewed contract is for a year and calls for the making of several more series of two-reel slap stick comedies, featuring Billy Bevan, Sid Smith Vernon Dent, Andy Clyde and other Sennett comedians.

New Roach Series

Pathe Exchanges throughout the country will receive prints this week of "Sweet Daddy," the first of the new Hal Roach comedies, in one reel, featuring Charley Chase. The new Chase comedies will be released one every two weeks.

New Pathe Serial Ready

Allene Ray heads the cast of Pathe's new ten-chapter serial, which is turned over to the film cutters and editors this week to be made ready for Fall release. The title of the picture is "Ten Scars Make a Man" and is based on Phillip Barry's original story, adapted by Paul Bryant.

Producing Secretly

Emory Johnson Guards Detail of Latest for F. B. O.

Emory Johnson, creater of "The Third Alarm," "In the Name of the Law" and other successful attractions for Film Booking Offices, is producing in secret. So unusual is the theme of the new Johnson production his sixth for F. B. O., and so extensive its exploitation possibilities, that the young director-producer intends to safeguard the idea to the limit. Not until the production is actually completed will the veil be lifted.

Mr. Johnson has chosen for his cast Tom Santschi, Johnnie Walker, "Red" Kirby and Jane Thomas. His executive staff includes Charles Watts, Jerry Calahan and Paul Perry, cameraman. The story is by Mr. Johnson's mother, Emilie Johnson, author of all her son's other photoplay successes.

Additions to Cast

Additions to the cast of "Reckless Romance," the forthcoming Al Christie feature through Producers Distributing Corporation, were announced this week with the signing of Tully Marshall and Lincoln Plummer, Morgan Wallace, Jack Duffy, Hugh Metcalf and Mitchell Lewis.

William Fox 1924-25 Schedule Includes Fifty-two Comedies

A NEW comedy for every week in the year is the policy of Fox Film Corporation, announcing its plans for fifty-two productions for 1924-25.

Two new groups of comedies are added to the Sunshine and Imperial brands for the new season. There will be seven Monkey comedies—a reply to the exhibitor demand for more pictures with the clever Fox animal actors—and a series of eight pictures based upon the Van Bibber stories of Richard Harding Davis.

Twenty Fox Sunshines are on the Fox schedule. Seventeen of them will be made this year.

Ralph Spence continues as editor-in-chief of all Fox Comedies. Among the directors on the comedy staff are George Marshall, who is making the Van Bibber series; Lewis Seiler and Benjamin Stoloff, who are directing among others the Monkey comedies; George "Slim" Somerville, Henry Lehrman, Roy Del Ruth and Albert Ray.

Two of the Van Bibber series have been completed by Marshall. They are "The Fight" and "The Hunt." The third of the series, now in production, is "The Race." This will be followed by "The Chase," leaving four to be made. "The Fight" will be released August 24 and "The Hunt," Sept. 14. Earle Foxe plays the lead in this series. Florence Gilbert is his leading lady and others in the cast include Hallam Cooley and Frank Beal.

"In-Bad the Sailor" and "A Monkey Romeo" will be the first release, the date being announced as August 24. "In-Bad the Sailor" is set down for September 14.

Three Imperial Comedies have been finished. "Sweet Papa," directed by Henry Lehrman, will be released August 17. Sid Smith and the seal that made the hit of "The Galloping Fish" are in this one, "The Pinhead," with Clyde Cook, was directed by "Slim" Somerville. The cast includes Lillian Hackett. It will be released August 31. "Blows and Dynamite" is the third Sunshine on the list. Charles Conklin and the Fox comedy dog appear in it. The release date is September 14.

"Stretching the Truth" is the first Sunshine Comedy on the release schedule. It is set down for August 17. Harry Sweet is in the cast. "Slim" Somerville is the director responsible for "Unreal News Reel No. 4," dated September 7. Bobby Dunn appears in the fourth of this Somerville series of mirth makers. The third Sunshine to be completed is "The Diving Fool," directed by Henry Lehrman. It will be released September 21.

Jackie's Premiere

"Little Robinson Crusoe" Shown at California Theatre, 'Frisco

"Little Robinson Crusoe," the latest Jackie Coogan picture, had its world premier at the California Theatre, San Francisco, the week starting July 26. Crowds that thronged to the theatre all week testified to the box-office strength of the boy star and of his new Metro-Goldwyn picture, which the newspaper reviewers endorsed as the most entertaining of all Coogan pictures. It was written by Willard Mack and produced by Jack Coogan, Sr. Scott Dunlap directed.

The California heavily featured the first showing of the picture anywhere, and got out a large-sized yellow four-page throw-away.

"Little Robinson Crusoe" is not scheduled for general release until August 25.

Mulhall With Universal

Jack Mulhall has been signed by the Universal Pictures Corporation. Julius Bernheim, general studio manager, engineered the contract.

Short Product Sales Managers in Many Universal Exchanges

UNIVERSAL has taken a new step in the marketing of its short product. With the contemplated increase in important short subject releases scheduled by Universal for the coming season, it has been decided to establish a short product manager in a number of the important exchange territories. These managers will coordinate and direct the work of the Short Product salesmen in the various exchanges and also will handle many of the big first run accounts themselves.

"This is Universal's answer to the question of short product importance," asserts Fred C Quimby, general short product sales manager for the Universal organization.

"We are making better short product today than ever before and we mean to see that it is properly marketed," Quimby explained. "We are putting as much care and thought into short product production as we put into features. It is only right that we should be just as careful in placing them on the screen.

"In selecting men to fill the newly created positions of short product managers, we have followed Mr. Carl Laemmle's oft-announced policy of promoting deserving Universal employes. In this case we have promoted top-notch salesmen in the various exchanges. So far the following promotions to short product managers have been made: New York, N. Goldberg; Detroit, H. Hondorf; Los Angeles, D. S. Mitchell; Pittsburgh, R. R. Reece; St. Louis J. Flannery; San Francsico, Hugh Bennett; Philadelphia, Carl Sonin.

"In a few days I will be in a position to announce the promotion of salesmen to short product managerships in the Chicago, Cincinnati and Cleveland exchanges."

A BROADSIDE FROM THE "ARABELLA"
Flagship of the buccaneer fleet especially built for "Captain Blood" by Vitagraph.

Ascher Circuit Contracts

The Ascher Circuit of Chicago, a circuit comprising thirteen representative houses in that city, has contracted for practically 100 per cent of the two reel product of Educational Film Exchanges, Inc. for the 1924-25 season.

Given Leads

Eleanor Boardman and Conrad Nagel have been assigned by Harry Rapf the leading roles in "So This Is Marriage."

Starts "Black Lightning"

Second of Six Gotham Specials Is Underway

Actual production has started under the direction of James P. Hogan, at the Hollywood Studios, Hollywood, Cal., on "Black Lightning," the second of the series of six special Gotham productions being released on the Independent market by the Lumas Film Corporation of which Samuel Sax is president and general manager.

"Black Lightning" has as its star "Thunder" the "Marvel Dog" and is supported by a cast of favorites including Clara Bow and Harold Austin.

"Black Lightning" will be completed within the next ten days and production will start immediately on the balance of the series including "Women and Gold," "The Night Ship," "You Can't Fool a Woman" and "Every Woman's Secret."

Kirkwood Plays Cranston

After looking over the entire category of male stars in Hollywood, Fox Film Corporation has signed James Kirkwood to play the part of Gerald Cranston in the screen version of "Gerald Cranston's Lady," the sensational English novel by Gilbert Frankau. Last week Fox signed Alma Rubens for the title role of this production, which will be one of the most elaborate of the twenty-six specials to be issued during 1924-25 by that organization.

Robert Agnew Cast

Robert Agnew has been cast as the male lead in "Troubles of a Bride," the special production which has been put in work at the Hollywood studios of Fox Film Corporation. Mildred June is the female lead. Others in the cast are Alan Hale, Dolores Rousse, Charles Conklin and Bruce Covington. Thomas Buckingham is the director. The story is an original one by Buckingham and John Stone.

Joins Sales Force

Charles McVicker, who for six years has been associated with Paramount and First National out of Los Angeles, has joined the sales force of Producers Distributing Corporation, working under Joe Stout, branch manager for Producers at Los Angeles.

Scenes from "Darwin Was Right," a William Fox production.

First National Specials Awakening Keen Interest

EXHIBITOR interest in the five specials which First National Pictures is releasing during the season is keen. Three of the productions have been shown and are heralded as box office attractions of the highest order, and all portents point to similar praise for the two pictures being prepared for release.

Norma Talmadge's new picture, "Secrets," has proved to be one of the strongest and most powerful pictures in which this popular actress has appeared. Frank Lloyd's "The Sea Hawk" is showing to capacity in New York, Chicago and Los Angeles. "Abraham Lincoln" has established itself both as entertainment and as a truthful and highly dramatic record of the chief events in the life of the Great Emancipator.

Still in the making are "Sundown," the epic of the retreat of the great cattle barons of the Southwest before the advancing tentacles of civilization, and "The Lost World," based upon Sir Arthur Conan Doyle's romantic pseudo-scientific novel of that title. The latter is being photographed at the United Studios, the former has been edited and titled and will soon be ready for showing.

"Secrets" stands first in the number of booking because it was shown and exploited in advance of the other First National specials, but "The Sea Hawk" and "Abraham Lincoln" are hot on its trail, and the interest aroused in "Sundown" and "The Lost World" is something very much out of the ordinary.

Completes Cast

Frank Lloyd Also Engages Technical Staff for "The Silent Watcher"

Frank Lloyd Productions, Inc., is going full swing ahead at the United Studios on its next First National production, "The Silent Watcher," adapted by J. G. Hawks from Mary Roberts Rinehart's story, "The Altar on the Hill." Mr. Lloyd has completed his cast and the technical staff which will aid him in the production by the engagement of Fanchon and Marco to produce a series of theatrical dances, Eva Roth, costume creator, and John J. Roth, art director, on the technical side, and Aggie Herring, Lionel Belmore, Alma Bennet, Mlle. Suzetter and David Murray for the cast.

Glenn Hunter is featured. The other players are Bessie Love, Hobart Bosworth, Gertrude Astor, George Nicholls, Aggie Herring, Lionel Belmore, DeWitt C. Jennings, Alma Bennett, Brandon Hurst, Mlle Suzette and David Murray.

Up the Ladder

The Vitagraph office at New Haven, Conn., which formerly was only a sales office, has moved into new and spacious quarters at 134 Meadow street. With the move to the new home this becomes the twenty-ninth branch office.

McLaglen Will Be Starred in Vitagraph's "Beloved Brute"

VICTOR McLAGLEN, English actor, arrived in New York last week on the U. S. Liner Republic en route to Hollywood to play one of the leading parts in Vitagraph's "The Beloved Brute."

McLaglen is no stranger here. Prior to the World War he was prospecting for silver up and down the western states for about ten years. Boxing was his recreation and he proved his worth as an amateur by staying six rounds in a no decision bout with Jack Johnson at Vancouver, B. C., in 1909.

With the outbreak of the war in 1914 he joined the British forces with the rank of captain. Within a short time he was appointed Assistant Provost Marshal and Political Officer of Bagdad. As he spoke Arabian fluently this proved a happy assignment.

A giant in statue himself, standing six feet, three inches, in his stocking feet, he was equalled or overshadowed by his seven brothers.

Writing Screen Version

Olga Printzlau has been engaged by Warner Bros. to make the screen version of "The Age of Innocence," the Edith Wharton novel which won the Pulitzer prize in 1922 for best American novel.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Lem Stewart's Circular on Small Ads Gives Money Saving Hints on Design

NUMBER two of a series of circular letters Lem Stewart is working on for the Theatres Department of Famous Players-Lasky has been sent to the house managers—who can skip this story, since they have the originals. Others will find the series of interest, and many can line up to save money on their daily spaces.

Seven sheets of advertisements, illustrative of the text, accompany the letter, but we have room for only three of the sheets. These reproductions are small, but they are to illustrate the *style* rather than the *copy*, and the layout can be seen, which is the main point. Most of the displays are from the Howard Theatre, Atlanta, being taken from Lem's own scrap book made while he had his headquarters there. The others are from various southern cities.

The Reason Why

With the exception of one sheet, these are all single column displays, and all three sheets reproduced are singles. The page of doubles contains three examples of the use of a two-column space where two theatres are jointly advertised.

Singles alone are shown because in this letter Lem urges the intelligent use of small space, and the text of his communication is found in his statement that:

"The generous use of space for a Sunday or mid-week display ad. is fully effective only when it has that power of contrast due to the use of small ads through the week."

In other words, if you use a three nines on week days and a four tens on Sunday, your Sunday space seems small. But if that four tens is contrasted with a regular run of two and three-inch singles on other days, then the forty inches has the same moral effect as would a full page contrasted with a three nines.

Stated in another way, the less you use on week days, the less you need to use on Sundays.

Must Get Display

But a one or two or even a three-inch single will lack display value unless care is taken to make it distinctive, and this circular is intended to help the managers toward distinctive small spaces.

In his own words:

"Failure to recognize this value of contrast—too much space, too little attention to details—results in needless expenditures. And nothing so discredits the exceptional advertising value of newspapers, as the extravagant and wasteful distribution of your appropriation.

"In actual practice, what was the result in a series of towns that used the system of small daily ads herewith illustrated? The efficiency of your organization's newspaper investment increased 50 per cent. either through a decrease in expenditures or an increase in average attendance and receipts. Display space used weekly and semi-weekly gained in force by contrast, while these smaller ads dominated the larger space used by competitors, because they were novel and distinctive in appearance and appeal."

How It Is Done

In the examples shown, the page on the left gives nine displays, of which three are one-inch singles and the others about 3½ inches each. On the right are twos and threes and in between are varying sizes utilizing single column cuts supplied by the press books in various placements.

Of the straight rule-and-type work, the left hand side gives straight rule layouts while on the right are shown rule work to form design. Of these latter the triangle is theoretically the most effective, but we think that the large X is about as good. In theory the circle, triangle and diamond shapes are valuable in that order because the least often used and therefore more apt to catch the eye. In practice the diamond and triangle are better because more easily formed of rule. The main point is to be different, and while the triangle is more distinctive than the straight set, it may, through repeated use become more common than straight setting.

On the other hand, if a triangle or diamond is used day in and day out, it becomes as

THREE PAGES FROM LEM STEWART'S CIRCULAR ON GOOD DISPLAY FOR DAILY ADS

On the left are straight rule work designs. Those in the centre use press book cuts without art work, while on the right are a set more elaborate than the straight-rule work over on the left. All of these are single column spaces and are designed to get attention for one to four inch displays when they are run in competition with larger spaces in straight type work.

much of a trademark as a design signature, and eventually readers will look for the design rather than for the house name.

From some viewpoints this may be an advantage, but the same advantage will accrue from the use of a design, but with a daily or weekly change in that design, the trade mark then being the ornamental work rather than any particular ornamental form. This will permit changes to be made to meet varying type requirements.

This set of illustrations comprehends practically the entire idea. They give a better display in a small single than would two or three times that space with straight type and, as Mr. Stewart points out, make it possible to gain greater distinction in the Sunday spaces without taking more space than the receipts will justify.

Keep this page. It will mean money to you.

Got Front Page on a Ball Team Stunt

Stopping traffic is a second cousin to broken records when it comes to careless handling by press agents, but F. B. O. does not ask you to take its word that it did that little thing out in Chicago. It issues a set of photographs, as an evidence of good faith. It did not absolutely stop traffic, but you had to take to the car tracks, afoot or on horseback. It packed its half of the street so solidly that a caterpillar falling off a telegraph pole did not strike the pavement until fifteen minutes later.

And it was just a repeat of an earlier stunt used in New York on The Spirit of the U. S. A. when Babe Ruth joined the militia. In Chicago the entire Cub team joined the 122nd Field Artillery, and by a singular coincidence they happened to be sworn in right in front of the Castle Theatre, where the picture was running.

The turnout included eight 75 mm guns, each drawn by six horses, and the strength of the regiment. The ball players were on horseback and none of them fell off, to spoil the affair.

The combination of baseball and the movies was too much even for the hard-boiled editors, and even the Tribune let in four advance stories.

The stunt cost $30 and was put over by Louis P. Kramer, who is general press man for F. B. O. The money was spent for banners.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

EIGHT incidents, including the organ recessional, made up the show of which Universal's "The Signal Tower" was the feature picture. One of these incidents, Divertissements, was really three numbers, with change of sets for each, altogether making up one of the most pretentious programs ever offered in mid-summer. Three of the incidents were film subjects, the feature running one hour and fourteen minutes, the Mark Strand Topical Review eight minutes, and the Sport Pictorial, "Our Defenders," eight minutes.

This left, out of the two-hour show, twenty minutes for the musical stuff.

The overture by the thirty-five-piece orchestra, eight minutes long, was the Gomez composition, "Il Guarany," a snappy classic. The lights for this included a Mestrum flood of 150 amperes, light pink, on the entire stage from the booth; a dome Mestrum flood of light pink on the musicians; transparent windows, green, at either side of the stage; blue borders and foots, red coves. Gold draw curtains closed across the production stage. Magenta x-rays, green foots small stage, light blue and light pink entrance spots crossing on the ceiling drapes.

Divertissements opened with "Berceuse" from Godard's "Jocelyn." This was done in pantomime by eight members of the Mark Strand Ballet and a soprano who sang off stage. The set consisted of a cut wood forest backed by drop of neutral blue. A richly draped couch was center stage on a platform with six steps leading up to it. On the couch was premiere danseuse in princess costume. Six girls in pale blue chiffon dresses with long blonde wigs. One girl in costume of prince, who awakens princess with a kiss, during singing of the number off stage. Then pantomime for the balance. White spot on the princess on the couch, and open blue box lamps covering the neutral drop. Amber and straw, light light pink spots lighted the set.

The second of Divertissements was the "Bedouin Love Song" (Pinsuti) by basso in dress of an Indian prince. He sang center stage, standing, with a back drop showing exterior of temples, with transparent windows lighted from behind by various colored lights. Soft blue flood over entire set, and no spot on the singer.

The third of the Divertissements was "Just a Bunch of Daisies" (Baron), sung by soprano and baritone in summer sports dress. The set was woodland, showing daisies growing. Set logs and stumps at either side. At second verse six dancers in flowered gingham came on for a dance, and then the singers closed with the second chorus. These numbers took up twelve minutes, with front lights similar to the overture except for soft blue flood on musicians.

Frank Banta, pianist, played "Desecration Rag," "To a Wild Rose," a medley and an encore of "A Kiss in the Dark," all of his own arrangement. Special arrangement also for orchestra. The piano was center stage, with rich blue silk scarf set in rhinestones covering it. Deep blue plush cyclorama background. Blue floods on musicians and set, and no spot on player. Six minutes.

The atmospheric prologue to "The Signal Tower" was the interior of the tower, showing the semaphore through the window. The agent was at his telegraph key, and operating the semaphore, which was mechanical. Then miniature trains passed the window, puffing smoke. Special music by the orchestra, four minutes, then the picture was thrown onto the set as the curtain with the screen was lowered.

A First National Release

A COMBINATION OF CUTOUT AND SPECIAL PAINTING FOR THE ENCHANTED COTTAGE

This was designed for the lobby of the Strand Theatre, Milwaukee, and shows a clever merging of the 24-sheet into the painted design. The figures are slightly in front of the background and the houses are built out with compo board. The frame is fluted cloth and the cupid design stands out in front of the frame, giving a four plane effect.

A Universal Release

THE DEMPSEY ATHLETIC GIRLS WHO FIGHT AND WIN

They won for the Liberty Theatre, Kansas City, where they pulled stunts at the bathing pools and spent their spare time in the lobby of the house to put over the first chapter. It made a lot of newspaper talk as well as catching the crowds.

Dempsey Series Well Exploited

Getting the Jack Dempsey series, Fight and Win, to the attention of the public is one of the favorite occupations of the Universal exploiteers, partly because it is so easy to work the stunts. For example, in a number of cities where good bouts are scheduled, a telegram is read from the champion to the effect that he would like to be present, but his work in the pictures is holding him to Universal City. Costs nothing, for the fight promoters are glad to get anything to jazz up the crowd, and the champion's name is always good for cheers.

One of the best stunts was worked in Detroit, where the Broadway-Strand offered a prize to the boy who turned in the best scenario for a Fight and Win story. The offer was held to the boys, but it brought mother and father, too.

In Columbus a tie up was made with the sporting goods store and a bannered trolley used by the Dreamland Theatre. In Kansas City Jean Belasco organized the Jack Dempsey Athletic Girls, who are shown on this page. They not only worked in the lobby, but showed at the various bathing pools. They were able to do a little wrestling and some acrobatic tricks, and a large card told who they were.

A national tie-up has been arranged with the Royal typewriter, with a photograph showing Dempsey hammering the keys for the count.

In Chicago a chain of drug stores were landed, and there was a hook-up with the Moose, of which Dempsey is a member.

One of the livest stunts was worked in Seattle where a newspaper wanted some bathing girls for a beach feature. Robert Bender rounded up the girls and was permitted to placcard the beach where the stunt was worked, and the cards showed in the newspaper cuts. Dempsey is easy. It's just a question of "which?"

Get in on all the producers' "weeks" you can, but have a special of your own for September, too.

Had Real Volcano to Aid Torment

Harry Gould got an ocean and a volcano and a lot of things in his display for Torment, and the net cost was under five dollars. If you stop right now and look over at the cut you'll think he is toying with the truth, but he says that's all it stands him and he tells how it was worked.

The table is a platform 4 by 8 feet, with an oval hole cut in the centre. This was covered with ordinary white table oilcloth, which was permitted to sag in the center, making a well. The top and banks were later painted and sanded, but before this the mountains were built up of wrapping paper, soaked in glue water and formed and sanded before the glue dried. When dry the sand was painted. Mr. Gould does not say what the foliage is, but it looks like moss.

The boat and the house in front as well as a little village in the rear, just back of the card, were bought at a toy store and represent the chief items of cost. The water is tinged with laundry blueing to get the tint, and the scenery at the back was loaned by an obliging grocer, who got it as part of a window display.

But the most ingenious part of the stunt was the volcano. This was made with an open top, and conceals a tin tube. The tube holds a long rope of twisted rags, which smoulders with a black smoke that smells worse than even a real volcano. Every inch and a half a small quantity of red fire is placed, and when the rope burns down to one of these there is a flash of red that gives a really startling effect.

Mr. Gould built the mountains, and his assistant painted them, the chief projectionist evolved the volcano and the door boy filled the ocean and kept it dusted.

A First National Release

REAL WATER AND REAL SMOKE AND REAL RED FIRE

All these helped Torment in the Hippodrome Theatre, Fort Worth, Texas, and the display cost only five dollars plus labor. The ocean is merely white oilcloth bulging through a hole cut in the platform and the scenery came from a grocery.

Railroad Men See Railroad Feature

Several pre-release showings of The Signal Tower have been made to gather exploitation material for the campaign when the picture comes to the public.

One of these was given at the Cameo Theatre, Pittsburgh, for executives of railroads running into that centre, and another was held in Seattle in connection with the efforts of the Great Northern to launch a new train by means of an exhibit. The picture fitted in very nicely. In both instances the railroad men commended the technical accuracy of the picture, and their works were taken down for future reference.

Robert W. Bender handled the Seattle end and Jack Edwards had charge in Pittsburgh. Edwards also worked Waukegan, where the picture was shown to a group of railroaders and to the public. The house did not admit of much display, but the cut will show you how the paper works up.

A Universal Release

HOW THE SIGNAL TOWER PAPER LOOKS WHEN IT IS UP

This is the front of the Elite Theatre, Waukeegan, Ill., during a trial showing of the Universal release. It merely hints at what can be done, but that tower three sheet cutout looks as though it might roll in quite a bunch of dollars.

Exploitation Boosts Business by a Half

Exploiting The Bedroom Window put business up fully fifty per cent. at the Imperial Theatre, Charlotte, N. C.

Business dropped the previous week and George Brown decided that a little exploitation seemed to be called for, so he rigged up a peep-hole window. It's old stuff, but Charlotte had never seen it, and the two holes scratched in the whiting played to standing room all day, people lining up to take their turn looking at a display they might have passed by if plainly exposed.

He plugged a little harder than usual with window cards and things in the downtown stores and got a teaser lobby, with the result that all at once people decided that it was not too hot to go to the theatre after all.

It cost Brown three passes.

For Friday the 13th

June had a Friday falling on the thirteenth of the month. It was a lucky day for W. F. Brock, of the Strand Theatre, Knoxville, Tenn. He hooked a paper to a prize offer for the best stories on Friday the Thirteenth. They could be hard luck or good luck, but they had to be true.

Ticket prizes were given, and a good story was the result. There was no connection between the stunt and Flowing Gold, which was the Strand attraction, but the paper had to tell what the show was and brag it up a little, so Mr. Brock felt that he got a lot for his passes.

J. M. Edgar Hart Has New Container Idea

J. M. Edgar Hart of El Paso has gone to the Superba Theatre, San Diego, Calif., where he signalized his entrance on the new job by inventing a container for advertising material.

He had Laura La Plante in Excitement, and he decided to work the envelope stunt, wording the front "A world famous prescription. An ounce of prevention is worth a pound of cure. For complete treatment first take a Superba Entertainment Tablet" and then see the show. The tablets were ordinary losenges, and two were placed in each envelope. The cost was $6.35 per thousand, and he had a quantity made up. These were distributed in drug stores, soda bars, hotels and other similar places, and to handle them efficiently he invented a container.

This was a strip of cardboard seven by 28 inches, printed up:

Free
Take One
A Superba
Entertainment
Tablet.
Guaranteed Absolutely Pure
Directions on Envelope

This was repeated four times so that the strip could be folded into a four sided box, with a flap, each face being 6½ inches wide. The flap was pasted down to hold it in shape. No matter how the box faces, the copy can be read, and it forms a fine method of distributing any enveloped novelty, life saver samples or similar pieces.

In addition to this Mr. Hart made capital of the fact that Miss La Plante was formerly a resident of San Diego. He dug out enough facts to land the local paper on a story, and got a nice reader, though we think this was done once before.

A Metro-Goldwyn Release

A PRONOUNCED EFFECT FOR A WHITE SISTER PERAMBULATOR

Chattanooga has a regular "pram" service which anyone may hire, so C. B. Stiff, of the Trivoli, chartered a car for Lillian Gish, making his own very effective display. This is one of the prettiest displays we have recently reproduced.

A First National Release

BALLOON SHOWER USED TO SUGGEST FLOWING GOLD

A strong net confined gilded air balloons, which were kept in motion by a fan in the bottom of the box. At night the display was lighted by concealed amber spots. Designed by W. F Brock for the Strand Theatre, Knoxville, Tenn.

Balloon Fountain for Flowing Gold

Gilded air balloons were used by W. F. Brock, of the Strand Theatre, Knoxville, Tenn., to suggest the title of Flowing Gold. The idea is by no means new, but there are few titles this will fit more closely.

Uprights were run from the platform in the base to the top of the lobby to sustain a frame to which were tied the cords which were tied the cords which confined the globes. A large fan in the base sent an air current which kept the balloons in constant motion, and at night amber spots contributed to the gleam of the metal.

The air column was directed up the center of the space so that the balloons could drop off and fall back, to recommence their journey. Too large a pipe will hurt the effect, while an opening too small will not give sufficient motion. If you have not tried the stunt, it would be well to experiment until the proper size of the opening is determined, this somewhat depending upon the height of the cage.

The string cage is better than gauze, since it permits the free passage of the air and lets the balloons drop quickly.

Model Yacht Was Chief Salesman

Getting the collaboration of the Field and Mitchell Marine Hardware Company, John B. Carroll devised an unusually complete marine lobby for Code of the Sea, at the Victory, Tampa.

A design of crossed cars and a life preserver was in front of the box office, with a circular card for the title, an anchor was added to the same decorations further back and there was a new binnacle and compass between the two.

But the big attraction was an unusually complete model of a cruising yacht, complete even to the most minute details. The port lights were electric and could be lighted. This model got more attention than the rest of the display combined.

The house is located on the corner and the port and starboard lights were shown, one on either street, with a bow light on the corner. Only the starborad light can be seen in the photograph.

Several marine lobbies have been shown on this picture, but this is easily the best.

Police Assisted in Exploitation Stunt

Getting a motorcycle cop detailed to help an exploitation stunt was one accomplishment of Irvin Waterstreet, Paramounteer, in Vincennes, Ind.

Before the regular advertising broke, he draped a car in white curtains on which were painted, "If you knew what was going on behind these curtains, there would be a society scandal in Vincennes."

All the cop had to do was to ride up and stop the car every few block and go through the motions of giving the driver an investigation, while the crowds gaped at the signs and wondered what it was all about.

That was worked all one day and the next the car cruised without police escort and this time the banners added that Gloria Swanson would be seen in "A Society Scandal" at the Strand Theatre on the dates specified.

It would have been a pretty good idea without the policeman, but with the man in blue it was a wow. No one overlooked the car either day.

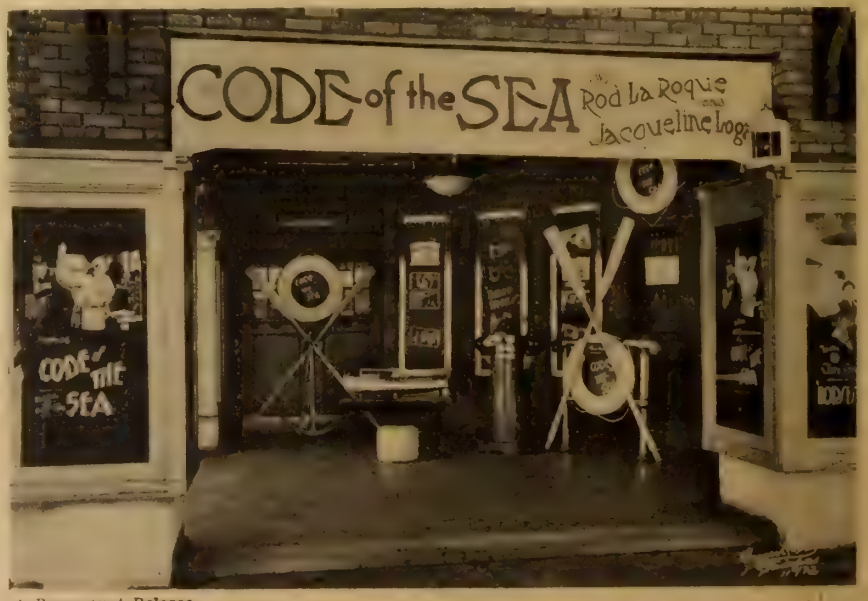
Six flapper hats, six parasols and six advertising cards were all that were used in a window display for The Perfect Flapper by H. C. Farley, of the Empire Theatre, Montgomery, Ala. The effect was charming, where an overstuffed window would have been repellant. Mr. Farley knows that a little goes further than a lot.

Governor Judged an Automobile Contest

Getting the Governor of Arkansas to judge an automobile parade contest was a little trick recently turned by R. T. Newton, manager of threatres in Little Rock, Ark.; for Southern Enterprises.

Just what the contest was, he does not state, but as the prize winning car was not decorated, save by its three very pretty girl occupants, pehaps it was a beauty contest. Anyhow the Governor was the judge and it was an automobile contest of some sort and anyone would have slipped those girls the prize.

It was the big noise on Sporting Youth.



A Paramount Release

A REALLY SALTY DISPLAY FOR CODE OF THE SEA

The chief feature was an unusually good ship model with a ninacle, life preservers and a general assortment of marine furnishings. The display was loaned by a firm of chandlers for the lobby of the Victory Theatre, Tampa.

They Danced

In addition to the stunts already noted on the Los Angeles run of Those Who Dance, there were special nights at nine different cabarets. The winners in these various events met in a finals for the trophy, this being a special event staged at the State Theatre on an off night.

If you have three or more places where they can dance, try this scheme. It will give you a strong feature.

Tied Bathing Girls to a Double Truck

Until he does something better—and he oozes ideas, John B. Carroll, of the Victory Theatre, Tampa, Fla., will be known as the first man to hook a bathing contest to a double truck. He worked that and some other good ideas on Miami.

First of all he took a 24-sheet, cut out the sky and the lettering and set it into the window of the clothing store handling a brand of bathing suits. He backed this with a white muslin sky flecked with the bathing girls which are the trademark of the firm's wares. A display of suits and accessories was made in front of the poster, with a large card stating that Betty Compson wore that brand of bath suits in Miami.

For the run he used a similar 24-sheet in the lobby, with a new background painted in by the house artist. He also did over the box office to look like a bathing pavilion and covered the entrance doors, not shown in the picture, to still further carry out the effect.

The picture opened Sunday, with a scenic prologue, a moonlit beach with colored lighting effects while the orchestra played Miami Shore.

Monday he gave the bathing girl contest with ten girls competing for prizes of $25, $15 and $10. The girls were disclosed in the set used for the prologue. After humming the double chorus of the song they came down on the main stage, did a parade and lined up for the judging.

Meanwhile Carroll planted a double truck with ten advertisers, each sponsoring one of the girls. Each girl wore a ribbon lettered with the name of the firm she was supposed to represent.

On the Sunday opening the business was $300 better than the previous Sunday with a picture lacking such exploitation angles. That tells a story.

Don't shave your expenses so that all goes for a film. Pay a little more for a contented house staff and you'll have a permanent and valuable headline feature no one can take from you.

A Metro-Goldwyn Release

A SPLENDID LOBBY CUTOUT MADE FOR MADEMOISELLE MIDNIGHT

This is from the Capitol Theatre, Houston, Texas, and in the rather low ceilinged lobby it made a wonderful smash since it very nearly filled the space. Some nice lettering on the special panels gives an unusually good effect.

Lenten Program Back for Summer

Lent was not a very good time for the Royal Theatre, Laredo, Texas. William Epstein did the best he could to get them in, but they were off amusements during the penitential season, and even The Eternal City was not the anticipated draw.

The R. B. R. Enterprises, which has taken the house over, figures that it was not the pictures, but the season, so they booked back the Eternal City, and that went so well they picked out the cream of the First Nationals they played during Lent and are getting their money back on them now.

In any section with a large Catholic population it would seem that playing back the big ones would permit a cleanup at reduced rentals.

A Producers Distributing Release

TWO WAYS IN WHICH THE VICTORY THEATRE, TAMPA, USED THE MIAMI 24-SHEET

On the right is the lobby of the house with the sheet overpainted and the box office disguised as the suit department of a bathing pavilion. On the left the sky is cut away and replaced by a muslin drop for display in the window of a store handling bathing suits. John B. Carroll also used a bathing girl contest in connection with a hook-up page.

Cutout Sheik Was a Strong Seller

Most of the selling on A Son of the Sahara at the Castle Theatre, Eugene, Oregon, was done by a cutout from the First National paper showing the trade-mark abduction without which no Sheik picture is genuine and authentic. The cutout was placed on the sidewalk when the house was open, but in the mornings it occupied the indoor position in the lobby in which it was photographed.

A First National Release

A SELLING CUTOUT

Apparently Russell F. Brown trusted to the rest of the display to sell the title, for here the title is missing and the author gets a better play-up than the stars. There may have been some local reason, but if there was not we would have preferred a smaller letter for the author and greater display to the names of the cast, all of which have stronger pulling powers.

A Pathe Release.

THIS LATTICE LOBBY GOT BUSINESS IN SUMMER

C. E. Wagner, of the Storey Theatre, Elk City, Okla., framed the six sheet of "The King of Wild Horses" in lattice work, backed this with plenty of poster paper and did a capacity business when ever the fish were fanning themselves with their tails.

Mounting the cutout with a pedestal gives a finish to the cutout that would be lacking in the usual style, and it also raises the horse and rider to where they seem to be thundering down upon the onlooker. It more than doubles the spectacular value.

Not Yet

Walter Eberhardt, of the First National publicity staff, has not yet realized his dream of having all of the Mexico City theatres play the same First National picture day and date, but he glowingly reports that the 25 combined on two titles July 12-14.

Twelve played Fury, under the title of El Hijo (The Son), and thirteen came through with Las Mujeres, or The Modern Woman, to do it back into English. They were afraid that "Black Oxen" might suggest a bullfight.

Some of the theatres have familiar names, for of the quarter hundred there are the Royal, Majestic, Rialto and Rivoli.

Both of the pictures had previously been shown in the Mexican capital, but not in block booking.

Schade Has Drive In Summer Resort

Most managers who fight for summer business post the roads to the beaches or swimming pools, and, if possible, cover the resort itself, but George J. Schade, of Sandusky, has an idea which brings even better results.

Across the bay is Cedar Point, where other than Sanduskians make their summer home. It is a big resort, but not large enough to support its own paper, and so the newspapers in Sandusky get the merchant and concession advertising, which they run on the same page with the news items of the resort.

Mr. Schade takes an additional regular space on the same page to advertise his attractions at the theatre bearing his name, and counters the "Swept by Lake Breezes" with "Where cool breezes blow."

By keeping at it he has built up a fine trade from the resort, and when they come over to Sandusky a trip to the Schade Theatre is almost always a part of their plan. And he makes certain that his house is as cool as the breeze-swept point.

At Last!

Remember the flapper contests that were cleanups two or three years ago? The Lyric Theatre, Marion, Ind., seems to be the first to apply the idea to Colleen Moore and The Perfect Flapper, limiting it to prizes for the most perfect flapper in town instead of using several classes as comprehended in the old idea. All the contestants had their friends out in force to root for them, and it made a lot of extra money.

Old and New

Getting a new kink on one of the oldest ideas, Johnnie Miller, of the Crystal Theatre, Pittsburgh, Texas, revives the one-piece coat and suit hanger "used in Alaska 25 years ago," by The Spoilers. The same idea can be worked for any western or northwest title.

A Fox Release.

THIS ARIZONA EXPRESS HAD ONLY TWO DIMENSIONS

W. F. Brock, of the Strand Theatre, Nashville, made two flats from compo board instead of the usual built up style, a Ford dealer loaning a chasis without charge. It worked just as well as the more elaborately built engines.

Effective Reverse on Vitagraph Play

This is the upper section of a display from the California Theatre, San Francisco, for Between Friends, making effective use of the reverse to display the players, but slightly clouding the title by getting the drawing too close. The lower third of the copy is a mortise panel for the shorts. The display rides alone instead of being in the company of the Portola and Imperial. We do not know whether Jewett Bubar is still on the job, but the figure work looks like his and the likenesses of the players is distinctly good. In few lines the features are gotten

A Universal Release

GOOD REVERSE WORK

over unmistakably. There is an intelligent use of the mortise to play up the selling lines, for the artist is not afraid to resort to type when he knows that type will work better, but that he is willing to admit that type possibly can be better puts him in a class almost by himself.

Reproduced Page Is the Randolph Appeal

Something different is the use of the page from the Saturday Evening Post carrying the Laemmle advertisement as the background for the 110 x 3 for the Randolph Theatre, Chicago. The only trouble is that in the reproduction the type goes down so that you have to puzzle over the titles before you learn that The Signal Tower and the Fight and Win series are the two knock-outs referred. These titles were set in fancy type in the Post, which gave them good display in the original medium, but in the reproduction it makes them almost unreadable, and far less legible than the straight Roman of the body type. But perhaps this will lead the reader to puzzle over it, and so impress him more strongly with the titles. The main point is that you have to get through with this before you look at any of the other ads, just because it is so different from the more conservative spaces. The hook in to the Laemmle column is a good one, because this is the most readable film advertising in the Post. It fills only a quarter of a page but it gets more interested readers than some of the page announcements, because it is different and convincing, with an absence of overstatement and the keenly personal note. This is very nearly a three eights in a medium where the line rate is higher than the average inch quotation. It costs a lot of money, but we think it is worth while for once.

Well-Handled Type Is in Pittsburgh Ad

Loew's Aldine Theatre, Pittsburgh, achieves a very good type display with a basis of a cut signature about two inches deep. The rest is all type, and proves that Pittsburgh has improved for keeps. The full space is 70 x 3 or about a three fives, and yet it gives good display to the features with panels for the supporting elements and room for the underline, as well; all in fifteen inches. The small type faces are slightly ornamental, though not elaborate, and there is no longer room to argue that lettering must be used in Pittsburgh because the compositors do poor work. Milt Crandall started off by buying his own type, then the other houses

LOEW'S STATE
MASSACHUSETTS AVENUE
The Theatre of Infinite Beauty and Comfort
CONTINUOUS FROM 1:00 P. M.
WEEK OF JULY 14
METRO-GOLDWYN Presents the New Production of
REX INGRAM
The Arab
with RAMON NOVARRO & ALICE TERRY
RODOLPH VALENTINO
OTHER SCREEN FEATURES
And His Eighty-Eight Prize Winning American Beauties Selected from the Principal Cities of the United States
TODAY—VAUDEVILLE & PHOTOPLAYS

A Metro-Goldwyn Release

A GOOD ALL TYPE

fell into line—and sometimes out again, but this display for the Aldine is good enough to serve as a model for other cities. We do not use many of Crandall's efforts, since he combines several houses in a single space, taking rather less than this space for each

THE SATURDAY EVENING POST
June 28, 1924
Watch This Column
HOUSE PETERS
"Clearly the mould of a man's fortune is in his own hands" —BACON
It affords me a lot of pleasure to tell you that Universal has signed HOUSE PETERS for a number of big productions, the first of which is "The Tornado" adapted from Lincoln J Carter's great melodrama This big, he-man's last appearance for Universal was in "The Storm" which you doubtless remember as one of the successes of the year Whatever PETERS does is done well Watch for him in
Keep your eyes open for VIRGINIA VALLI in her new picture "The Signal Tower" adapted from a story by Wadsworth Camp written around railroad people It is full of romance it has picturesque railroad settings a great fight in the signal tower exciting acts of heroism It is clean, virile exciting desirable Take the entire family MISS VALLI is supported by such excellent players as ROCKCLIFFE FELLOWS, WALLACE BERRY, HAYDEN STEVENSON, DOT FARLEY, FRANKIE DARRO and J FARREL McDONALD Don't fail to see it
We are flooded with requests from exhibitors for the Champion JACK DEMPSEY "Fight and Win" pictures built on the exciting stories by Gerald Beaumont Perhaps some of this demand is due to the fact that this man can lick any other man in the world, but Universal has taken such pains with the cast and the settings that the pictures would win even with an unknown in the leading role
"The Fighting American," Universal's great comedy-romance starring PAT O'MALLEY and MARY ASTOR? This story won the Laemmle Scholarship contest, and was written by William Elwell Oliver Please see it and write me your opinion
Carl Laemmle President
UNIVERSAL PICTURES
1690 Broadway, New York City
CARL LAEMMLE'S
SPECIAL ATTRACTIONS
RANDOLPH
STATE AND RANDOLPH
NOW PLAYING

A Universal Release

USING THE SATURDAY EVENING POST FOR A BACKGROUND

title, but this one-house display can be copied with advantage. The Aldine seems to use about the same general style every week, with such changes as the varying components of the bill may require, and holds pretty closely to the 210 lines, which is smaller than most of the houses and yet ample for its needs. Some of the houses in Pittsburgh take space without getting anything in return. The Aldine gets about the minimum for effect and saves the rest of the mother for other uses.

Gloria's Bob Is Chicago Hook-up

This 90x2 from McVickers, Chicago, is not just a use of an effective portrait cut. It is a hook-up to the several thousand window cards on the Gloria Swanson bob which have been displayed by barber shops and beauty parlors. The cut is from the same photograph, and it not only serves as an attractor, but it ties in to the several weeks of advance advertising.

A Paramount Release

GLORIA'S BOB AGAIN

As already told, about 3,000 cards for the Swanson bob were put out some weeks ahead of the showing, being printed in two sizes for window and inside display. The value of these cards at once applies to the cut here, while at the same time this layout gets the first look when the eye strikes the theatrical page because it is different from all the others. There is not an excessive use of white space, but even that much is unusual in Chicago where the rates are high and a number of papers must be cared for. It is as striking as would be a much larger space in a smaller town. The lettering in the reverse has not been well handled. A part of the "Gloria" is sunk into the white of the neck space and none of it is well lettered. There is an effort made to supply the address just below the house name, but you are barely able to make it out. Of course most Chicagoans know where McVickers Theatre is. It has been there for years, but notching the cut for the signature and address would have given a better effect, without detracting from the panel just below which is given to the retiring attraction. It is a very good space for Chicago; of the best in several weeks.

Another Strong Cut for Pioneer Trails

Pioneer Trails has not been relegated to the sticks yet, as this three tens from Indianapolis shows. Vitagraph prepared a good line of cuts for this western, and apparently it is possible to get a design in any width that will suggest vivid action. The

Pioneer Trails
AN EPIC of the golden West when brave adventures blazed paths to new homelands through virgin prairie and unmarked mountain wilderness.
A DRAMA of Sun-scorched plains when Indians in vivid warpaint overwhelmed caravans of COVERED WAGONS.
A STORY of youth's fair love, rising above the hardships and perils and treachery of frontier life, sustained by a girl's unfaltering faith in the man she adored.
AN INCOMPARABLE PICTURE
AN ALL STAR CAST
AMERICAN HARMONISTS A MUSIC THAT THRILLS HARRY BASON, PIANO SOLOIST
AESOP FABLE PATHE NEWS
Colonial

A Vitagraph Release

FOR PIONEER TRAILS

larger the size, the better the cut but this makes a fine showing in the comparatively narrow space and does not crowd a six horse team and a stage coach. In most displays the across-the-space cut would separate the two sections of the advertisement but the slant of the cut leads the eye from the title to the text, and the text will close the sale for it is forceful copy. We particularly like the way the type has been disposed. There is a big-line appeal on the right and a more extended talk toward the left. Running the reader clear across would have hurt in that the line then would have been too long. The stuff on the right is all capitals, and generally that would be wrong, but this is really better than caps and lower in the present instance, for this condensed face gives better display than would a lower case. Lower is to be preferred in most instances, but this is an exception. We think that it would be difficult to greatly improve this layout either for cut or composition.

Dogs Paid Rental

Playing The Shooting of Dan McGrew, Ralph Noble of the Palace Theatre, McAlester, Okla., borrowed a phonograph and the record of the poem, using it with a repeater attachment as a lobby ballyhoo. He paid for the loan of the instrument by setting in front of the machine two of the palster dogs used to advertise the Victor. This was better than a credit card and was a real advertising help to the house, since people wondered what the pups had to do with the shooting and stopped to figure it out.

Another Good Cut Helps the Flapper

Evidently The Perfect Flapper carries a full assortment of good advertising cuts—and no poor ones. This is a four elevens from the Rivoli Theatre, Baltimore. This is rather a large space for Baltimore in the

A First National Release

ANOTHER FINE DESIGN

Summer, for most southern houses condense their advertising during the hot weather, but apparently the Rivoli figured that a larger than usual space to get this over would bring better than usual business and they seem to have figured correctly. We do not know what the box office sheet read, but if there was business to be had, this display certainly should get it. There is very little selling talk, but what there is goes to the point. They do not even call her The Flaming Youth girl, paying her the compliment of supposing that readers will remember her work in that play. Miss Moore is able to sell in her own right, but the "better than" class of managers cling tenaciously to her earlier hit. Probably the Rivoli did just as much business as it would have done with a reference to the other play, and at the same time they did not tie Miss Moore so closely to one particular type of part that eventually she cannot break loose. It is unfair to any player to tie one outstanding hit to the name. Eventually this proves a handicap instead of a help, for the public will tire of one type of character and yet refuse to accept the player in any other style of role. Miss Moore is versatile and can be something else than a flapper, and the Rivoli courteously accepts that fact. This is a good example of an advertising display

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Reformers in Ohio Suffer Staggering Legal Set-Back

The sour Sabbath agitation, which has been a moot question among Ohio exhibitors for several weeks, now is occupying a position nearer the center of the stage, especially since the self-appointed "antis" have received a staggering blow in the solar plexus. It came about at Canton, Ohio, where Ed Bockius, manager of the Valentine Theatre, was arrested for alleged violation of the Sunday closing law. His trial was originally scheduled for May 25 but was constantly postponed until the last week in July, when a jury in Criminal Judge J. A. Bowman's court, after deliberating for nearly three hours, returned a verdict of acquittal.

Bockius is the first of ten Canton theatre managers to be tried in criminal court, all of the prosecutions being brought about by the Lord's Day Alliance.

Hamilton, Ohio, kicks in with another act in the Sunday closing drama. The Rev. Frank J. Niles, acting secretary of the Lord's Day Alliance, purporting to represent several local ministers and armed with affidavits from a few of the patrons attending Sunday movies in Hamilton, made a "final request" of Mayor Kelly to close the theatres. His Honor, however, has politely replied that there is nothing doing and produced a written invitation from a local minister in which the city's chief executive was asked to attend a church picnic the Sunday before. As far as is known, the Rev. Niles has left to seek other fields to conquer.

The Miami Valley Chautauqua, a popular annual event held near Middletown, Ohio, is featuring pictures this year, in addition to such attractions as William Jennings Bryan, Mme. Louise Homer et al.

W. A. Partello, managing director of the Grand Amusement Company at Mansfield, Ohio, operating the Majestic Theatre, has acquired a long term lease on the Mansfield Opera House, the policy of which will be legitimate attractions with pictures between road show dates. The same company also took over the lease on the Park Theatre, Mansfield, a short time ago.

City Manager J. S. Butts has ordered the Lyric Theatre, Wheeling, W. Va., to be equipped with a second exit for protection of patrons in case of fire, and threatens to close the house if the order is not complied with in 60 days. The edict supersedes a previous one issued by the city manager in which he ordered the house closed immediately because of the alleged dangerous and unlawful condition existing in the building, which has only one exit.

T. H. Waltenbaugh, Canton, Ohio, one of the best known managers in the Central West, will again have charge of the Canton Opera House under a new contract just made. This is Waltenbaugh's twenty-seventh consecutive year at this theatre.

The Majestic Theatre, Akron, Ohio, is $1,000 to the bad through the office safe having been robbed, while the Hippodrome at Warren, Ohio, yielded $200 to yeggs who looted the safe recently. This is the third time the Hipp safe has been burglarized in the past seven months. At Mansfield, Ohio, the Majestic Theatre safe was "cracked," but as to the amount of loot, the deponent sayeth not.

James Dunlevy of the Strand Theatre, Akron, Ohio, is receiving the congratulations of his many friends in the industry upon having been appointed a member of the national executive committee of the M. P. T. O. A.

The Glouster Theatre Company, Glouster, Ohio, has been incorporated with a capital of $25,000 by G. C. Fawcett, W. E. McCarty, Charles E. Duncan and others.

Wiped Out

One of the most unusual cases in the history of the film business is that of M. and J. Greenbaum, father and son, who until a few weeks ago operated the State Theatre, Lorain, and the Opera House, Mansfield. Like a bolt out of a clear sky, these two men have suffered a great financial loss and are today without either theatre, due to no fault of their own.

The tornado at Lorain wiped them out in that city. Their theatre, which they had leased a year ago and upon which they spent thousands of dollars for improvements, is a complete wreck, with no insurance and nothing to salvage.

In Mansfield their three-year lease ran out, so they submitted a new bid for three more years to the city trustees, agreeing to pay $3,000 a year more than they had previously paid. The house, which had been run down before it came into the hands of the Greenbaums, was improved by them with equipment, etc. Another party submitted a bid slightly higher and was awarded the lease.

Columbus, Ohio, is to have a new theatre on East Livingston avenue, according to Lawrence Burns, operating the Champion Theatre in the Ohio capital, while at Corbin, Ky., the Strand Amusement Company, of Lexington, Ky., is figuring on putting up a new house.

Louisville

Hot weather during July has held back attendance at the picture shows, vaudeville and picture combination houses, etc., while the fact that the Macauley stage is running stock attractions also has had a tendency to hold back interest in cheap vaudeville, with the result that over the past few weeks the Mary Anderson, a Keith house, has gone back to straight picture bills, while the Strand Theatre, operated by the Dolle-Steurle-Reutlinger-Long interests, has been closed for the past few weeks, as the Pantages vaudeville was not taking well during hot weather.

With the return of September weather and of the vacationists, the theatres probably will start up at about where they left off. The Rialto by that time also will be ready for mixed picture and vaudeville bills, and the Mary Anderson will probably run pictures only after the Rialto gets started on combined bills. The National is the only combination house just now, and in fact the only one showing vaudeville.

Michigan

Rumors that Balaban & Katz, Chicago theatre operators, were to invade Detroit with a first-run theatre caused a ripple of excitement in film circles last week, but so far no one has been able to make anything like a verification of the rumor. With Kunsky's three first-runs and his fourth under way, and Universal and Fox also in the field, the competition is looked upon as too keen for another entry at this time.

Jacob Schreiber, owner of the Blackstone Theatre, is recovering from an operation for appendicitis. Another exhibitor whose appendix was removed last week is Harvey Lipp of Lipp and Cross, operating at Battle Creek.

George Koppin, who operates a string of neighborhood theatres in Detroit, seems to have a warm spot in his heart for employes of the various film exchanges. He has a large vacant field within the city limits which he has turned over to them as an athletic field for baseball, golf, etc. He has planned an 18-hole course to be ready within three weeks.

Miss Myrtle Kunsky, daughter of John H. Kunsky, is spending the summer in Europe.

For Release in August—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
CHARLES R. ROGERS presents
"The LEGEND of HOLLYWOOD"
with PERCY MARMONT and ZASU PITTS
ADAPTED BY AL COHN
from the PHOTOPLAY MAGAZINE story by FRANK CONDON
Directed by RENAUD HOFFMAN
A RENAUD HOFFMAN PICTURIZATION

Wm. Fox Buys Choice Site in Chicago Theatrical District

The lease of the Washington Amusement Company on the land at 16 to 30 West Washington street, formerly held by the Aschers, has been sold to the Fox Film Corporation for $63,500, according to the report of Gordon R. Cowie, who represented the amusement company in the transaction. Owing to existing leases it is not expected that work will commence on the new movie house until next year.

The leasehold calls for $70,000 annually for the first five years from May 1, $78,500 for the next five years and $85,000 a year for the remaining 89 years. The site is just off State street and around the corner from the Roosevelt Theatre and is a choice location in the heart of the theatrical district.

Reuben Levine, who has built several picture theatres in this territory, has incorporated his company, with offices at 6957 South Green street. Isidor Fox and S. R. Wittelle are also in the firm.

The Pekin Theatre at State and 27th streets has been sold to the city, which will build a police station on the site.

Joe Hewitt, exhibitor of Robinson, Ill., has gone east on a vacation trip.

The Star Theatre at Barry, Ill., and the K. C. Theatre at Pittsfield, Ill., are now under the management of Russell Armentrout.

The many friends of J. L. McCurdy, formerly manager of the Randolph Theatre, will be glad to hear he is making good in the film business down east.

L. M. and M. Goldberg have leased the 2,000-seat picture theatre going up on 77th street on the Southside in the new Jackson Park National Bank Building. The Goldberg brothers have leased the house for fifteen years at a rental of $37,780, or a total of $566,760 for the term of years. It is expected the structure will be ready for occupancy in the late fall.

The project of Lawrence Crowley for a new picture theatre at Joliet, Ill., has been held up for the present.

John Leu has bought the Savanna Theatre at Savanna, Ill., from J. D. Fulrath for $60,000.

The Majestic Theatre at Paris, Ill., has been sold to L. Jarodsky.

The Princess Theatre at Galva, Ill., is being remodeled. Sam Reid will open the house next month with popular priced programs.

Max Goldberg, Vernon C. Seaver and Lew M. Goldberg have organized the Jeffrey Amusement Company, with headquarters at Jeffrey avenue and East 71st street, to operate a picture theatre. The new company has a capital of $100,000 and will open for business this fall.

Manager Jack Hoeffler has closed the Orpheum Theatre at Quincy, Ill., for the summer.

The Belmont Theatre Company has been organized by James Coston, Edwin Silverman and Gust Dravillas, with a capital of $15,000, to operate the Belmont Theatre at 918 Belmont avenue.

The Midland Amusement Company has contracted to buy from Mrs. Amilea Kaski and Henry Kaski the premises at 4619 South Ashland avenue, about 300 feet north of the busy intersection of 47th street and Ashland avenue, for a consideration of $75,000. The lot is 50x125 and is improved with a 600-seat picture theatre. When the present lease expires on September 1, 1925, the new owners will begin remodeling to cost $35,000.

There are only half as many picture theatres in Chicago today as there were in 1916, according to an investigation carried on by Kate L. Hailey of the University of Chicago. Not only are the houses disappearing but the size of the total audience is diminishing, her records show. In 1916, 499 theatres had a total seating space of 224,403. In 1924 less than half the number, or 222 theatres, have seating capacity of 178,739. Miss Hailey assigns the alleged decrease to a tendency to crowd the small picture house out of existence.

A. C. Dallach will build a modern picture theatre at 5th and Cossitt streets in La Grange, Ill. This will give this village of 15,000 people only two picture houses.

William A. Harrison has purchased the Princess Theatre at Montezuma, Iowa.

Milton L. Overman, manager of the Garden and Capitol theatres at Davenport, Iowa, will manage the Fort Armstrong Theatre at Rock Island, Ill., when A. H. Blank takes over the house in August.

The many friends of Charles Kamp of the Ashland and Madlin theatres are extending congratulations on his recent marriage to Miss Tobey Cohen. Charlie is back on the job after an extended honeymoon east.

E. S. Holland of Holland Brothers, Champaign, Ill., was in the city last month and reports their booking service will cover at least thirty houses in that part of the state.

Harry Corbett, manager of the Woodlawn Theatre on the Southside, is happy again. The automobile that was stolen from him recently was recovered, but the $900 they got at the same time is still missing.

Manager Lou Weil of the Bryn Mawr Theatre is wearing a broad smile these days, as summer business has been holding up in good shape and his house is going to get a new $16,000 organ to help boost his picture program.

Louis Laemmle has taken over the Casino, Marian and Monogram theatres on the Southside from Dick Healy. The houses will be fixed up and better picture programs screened for their patrons. Healy will announce his plans in the near future.

Balaban & Katz houses were hosts to twenty thousand kids during the last two weeks in conjunction with the Chicago American movie department.

Indiana

The Lyric Amusement Company, of Fort Wayne, which operated a picture and vaudeville theatre there, has filed a voluntary petition in bankruptcy in the United States District Court. The company lists its debts at $1,612.31 and its assets at $429. The major part of the debts covers salaries to officers and employes, the petition said. The officers of the company are P. R. Thompson, president, and R. E. Racine, treasurer, both of Fort Wayne.

Harry Vonderschmitt and Harry Palmer, owner and manager, respectively, of the Indiana Theatre in Bloomington and the Liberty Theatre in Washington, Ind., were in Terre Haute last week investigating conditions in the picutre field there. They let it be known they are considering the purchase of another theatre or two with a view to operating a chain of picture houses in the central southern part of the state.

The Tivoli Theatre at Michigan City, Ind., has a pet black and white cat that never misses a performance. The cat sits on a stairway nightly watching each showing of the film and apparently enjoying the music by the orchestra.

All the kiddies of Indianapolis are living in a state of anxious expectancy these days, awaiting the arrival on August 7 of Jackie Coogan, who will be in the city in the interest of the Near East Relief Fund.

Cleveland

With the fall and winter season in the offing, the Cleveland theatres are rapidly getting ready to meet an expected business stimulation. Although several theatres have been closed for the summer, attendance did not go all to pieces, due, no doubt, to the absence of any prolonged spell of hot weather.

Downtown, two of the largest houses have been closed, the Allen and the Stillman. The latter is now undergoing redecorating and will be reopened on August 17. The Stillman has already announced its policy and bookings for several weeks ahead. Last season it was a reserved seat theatre, playing two performances a day, at prices up to $1.65. This year it will run continuously, playing the best of the pictures at a probable top price of 75 cents. The opening attraction will be Rudolph Valentino in "Monsieur Beaucaire." This will be followed by "The Covered Wagon" and "The Sea Hawk."

The Allen, which is being renovated and getting a general housecleaning, will reopen August 17, playing Gloria Swanson in "Manhandled."

Loew's State Theatre, which has been open all summer, now is playing the new season's releases. It has already shown "Revelation," "Wanderer of the Wasteland" and "The Arab." Pictures booked for August include "Single Wives" and an engagement of "The Hunchback of Notre Dame," which is the second run in town.

The Circle Theatre at East 105th and Euclid avenue, which closed for the summer, is planning to reopen about August 24.

The Savoy on St. Clair avenue at East 102d street has just installed a big organ.

For Release in August—Now Booking

Two Kansas City Theatres Dispense with Orchestras

The two largest downtown picture theatres of Kansas City, the Newman and Liberty, started the fall season on August 3 minus orchestras. The Newman has boasted of a forty-piece orchestra during the five years of its existence, and the Liberty had an orchestra half as large, due to limited space. The ever-present union demanded a $10 increase a week for each player and the theatre managers could not see that amount added to the already high scale.

After a number of conferences it was decided that the theatres would employ only organists to furnish music for feature productions. Not having orchestras, the Newman and Liberty must pay each organist $132.50 a week under the new scale.

Heretofore the Newman has had a diversified program, including several specialties, made possible by the orchestra, but under the new policy there will be nothing but pictures.

Kansas City theatres have noticed no particularly great slump in patronage during the hot months. Probably the main reason for good patronage is that practically every house has an efficient cooling system and maintains a policy of first-class attractions. A. M. Eisner, president of the Motion Picture Theatre Owners of Kansas City, says:

"Members of the organization are much better fortified this summer to combat any slump than ever before. There are three reasons for this. First, cooling systems have been installed. Second, exhibitors are beginning to realize the importance of making their theatres a community center. Third, organization and co-operation have made possible an exchange of ideas among exhibitors which has worked for the betterment of all concerned. There are many houses which were closed last summer that have remained open this season."

Jack Roth, manager of the Isis and Strand theatres, two large suburban houses of Kansas City, became manager of the Liberty Theatre on August 3. The Liberty is one of the large first-run downtown theatres of the city. Roth succeeds Lee D. Balsly as manager. He will continue to manage his other theatres. Mr. Balsly has made no announcement as to his plans The only change in the policy thus far has been reduced admissions, started by Mr. Balsly. During the coming season admissions will be 25 cents for matinees, 35 cents for evenings and 10 cents for children.

The new picture theatre to be called the Lincoln, under construction at Lincoln, Neb., and costing $500,000, is to open in September, according to representatives of Capitol Enterprises, a Kansas City concern. Upon completion the new house will be almost an exact duplicate of the Criterion Theatre of Oklahoma City. The Capitol Enterprises own and operate four theatres in Kansas City, and others in Council Bluffs, Omaha and smaller towns in Missouri and Oklahoma. Sam Harding is president, Phil Ryan is vice-president and Dave Harding is secretary and treasurer.

It has been rumored that Marcus Loew will reopen his Garden Theatre in Kansas City this fall as a feature house for the Metro-Goldwyn big productions. The Garden has been closed for several months. The house has been leased the past few years by various theatrical organizations.

The Orpheum Theatre at Wichita, Kans., has been leased by the Consolidated Amusement Company of Wichita, which owns and operates the Miller, Palace, Wichita and Princess theatres, all of Wichita. The last show under the present management of the Orpheum was given July 12. The theatre was closed and will reopen September 1 under the new management. Officers of Consolidated are: L. M. Miller, president; M. B. Shanberg, vice-president, and Stanley Chambers, secretary and managing director.

Recent visitors include C. E. Storey, Peoples Theatre, Pleasant Hill, Mo.; W. M. Goodnight, Lyric Theatre, Holton, Mo.; J. S. Painter, Liberty Theatre, Quinemo, Kans.; Ensley Barbour, Orpheum Theatre, Joplin, Mo.; C. M. Patee, Patee Theatre, Lawrence, Kans.; J. H. Frazier, Grand Theatre, Pittsburg, Kans.

B. I. Denham has sold the Caricle Theatre at Thirty-sixth street and Prospect avenue, Kansas City, to Carl Wisecarver.

Frank L. Newman won first prize at a golf tournament held two weeks ago at Adolph Zukor's country estate in New York. A qualifying round was played in the morning and following luncheon eighteen holes were played in competition.

The new Mainstreet Theatre in Russell, Kans., will open in a few days, according to I. N. Wallis, owner. Mr. Wallis was in Kansas City recently booking fall product. He also operates the Isis Theatre at Russell, Kans.

Other visitors were Lee Miller, Best Theatre, Topeka, Kans.; R. L. Milles, Auditorium Theatre, Smithville, Mo.; Manager Minnick, Cater Theatre, Marceline, Mo.; T. S. Wilson, Seeley Theatre, Abilene, Kans.; D. Filizola, Empress Theatre, Ft. Scott, Kans.; Manager McDowell, Isis, Ashland and Majestic theatres, Wellington, Kans.

Vote Merger

At the last meeting of the board of directors of the Motion Picture Theatre Owners of Kansas it was voted that the Motion Picture Theatre Owners of Western Missouri and Kansas City, Mo., be merged into one body, making for a bigger exhibitor organization.

The unification of these three bodies has been desired for some time, especially since the Missouri organization was divided into two separate associations.

A new name is proposed for the newly merged bodies, which will probably be the Motion Picture Theatre Owners of the Middle West.

Washington State M.P.T.O Close to Membership of 150

With a steadily growing membership, already close to the 150 mark, the Motion Picture Theatre Owners of Washington continue to build up an organization that promises to become one of the best in the country. The M. P. T. O. will not be a year old until November and at this time numbers over one-half of the operating theatres in the state among its members. Applications for membership are coming in constantly. A trustees' meeting was called for August 2.

L. K. Brin and Warner Brothers were to be hosts on August 2 at a banquet to be given Northwestern exhibitors at the Willard. Invitations were sent out to over 300 Washington, Idaho, Montana and Oregon exhibitors.

Maurice Oppenheimer of the Hippodrome, Spokane, has closed with Vitagraph for the entire season's product.

Screenland, local fan publication of the Jensen & Von Herberg houses in Seattle, now bears the name of Al Raleigh as editor. It is understood that J. Willis Sayre, former editor, is in charge of publicity and exploitation for the Coliseum and Liberty theatres. Mr. Raleigh has been connected with the J. & V. circuit for a number of years both in Tacoma, Portland and Seattle.

R. L. Ruggles, who recently sold his interests in theatres in Chehalis, Wash., is managing the Liberty in Kelso, Wash., which is owned by J. D. Praggastis.

The Star Amusement Company of Everett, Wash., has announced the appointment of D. G. Inverarity as manager of the beautiful new Everett Theatre, scheduled to open September 1. Mr. Inverarity bears an enviable reputation as a showman in the Northwest, having served for two years as Seattle manager for Pantages, culminating a ten years' service with the Pantages circuit. Prior to that he was general manager of the western division for Sullivan & Considine when that circuit was at its height. His first appearance in Seattle theatrical circles was as manager of the old Grand Theatre for John Cort, when it was a prominent house for leading road shows of the country.

Joe St. Peter of the Rose Theatre, Everett, Wash., was obliged to leave the house to its own devices this week while he went to Bellingham to preside over the twentieth annual convention of the Washington State Elks' Association, of which he is president.

The Arcade Theatre, Morton, Wash., was listed as a $4,000 loss in the reports of a devastating fire which swept the business section on July 2.

For Release in August —Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG & CHARLES R. ROGERS presents
Priscilla Dean
The SIREN of SEVILLE
Story by H. H. VAN LOAN
Directed by JEROME STORM
and HUNT STROMBERG
ENTIRE PRODUCTION UNDER THE PERSONAL SUPERVISION OF
HUNT STROMBERG

Schenectady Bids Farewell to Friedman, Off for Coast

The biggest farewell ever tendered an exhibitor leaving this section was accorded "Mike" Friedman of the Albany Theatre in Schenectady last Friday night when the exhibitors of the Electric City, as well as many from Albany and other places, joined in bidding Mr. Friedman good-bye. Mr. Friedman came to Schenectady from New York a year or two ago and has not only managed the Albany Theatre but also has served as right hand man to William Shirley in handling the affairs of the company which operates the Albany, State and Strand theatres. Many from along Albany's Film Row were also present at the farewell gathering on Friday night. Of course there were speeches, and naturally enough Mr. Friedman was presented with a handsome tribute from Mr. Shirley and his associates. After spending a few days in the Catskills Mr. Friedman will leave for the West Coast to be associated with one of the large producing companies.

Although there has been no official announcement, it is almost certain that the orchestra at the Lincoln in Troy will be permanently dispensed with and that the organ will furnish the music. The theatre management dismissed the orchestra a month or so ago in order to cut down overhead. The organ has been found to give much satisfaction to patrons.

A. Grant Palmer, who runs the Star in Northville, plans to reopen about September 1. On account of the competition offered by attractions at Sacandaga Park, a mile away, Mr. Palmer closes his house each summer and reopens when the park concludes its season.

C. W. Goodemote, a well known exhibitor of Broadalbin, has a novel diversion these days and one which keeps the family table well supplied. He goes frogging six days out of the week.

Jake Golden, who has been managing Harmanus-Bleecker Hall in Albany, now is looking after affairs at the Griswold in Troy while Virgil Lappeus is taking his vacation. It is planned to stage a motion picture contest at the Griswold during the early fall months.

Mrs. B. M. Taylor of North Adams, Mass., handling the Richmond Theatre, in town last week, said that business was the worst in several years because only a few of the mills are running full time. Mrs. Taylor does her own buying and is included in the list of some half dozen or more women in this section who are now handling houses.

Ben Stern of the Troy Theatre is spending his vacation at Atlantic City, joining Mrs. Stern there for a couple of weeks.

All of the collar shops in Troy are closed for a two weeks' period, which means that about 10,000 persons are not on the weekly payroll at the present time and that the theatres are suffering somewhat from the letdown.

Well known exhibitors from out of town, in Albany during the past week, included S. Slotnick of Mohawk, Mr. Herbs of the Strand in Philmont, and Mr. Windbeil of Amsterdam.

Jake Rosenthal of the Rose Theatre in Troy can be found in the rear of his theatre seven nights a week. Mr. Rosenthal keeps a sharp eye on men who move too frequently from place to place in his theatre, spotting them and generally informing them that they must keep their seat or get out, particularly if each move brings them beside some unaccompanied woman. According to Mr. Rosenthal, a woman, if annoyed, rarely reports to the management but generally never returns to the house.

In the absence of his ticket taker at the Clinton Square Theatre in Albany, Manager Oscar Perrin filled in during the past week and enjoyed the novelty. Mr. Perrin knows about everyone who visits the theatre and had a cheery "hello" for everyone.

Harry Symansky, the natty manager of the Lincoln in Troy, will probably never again show up at his theatre wearing knickerbockers. It was all unintentional on the part of Mr. Symansky, who came to his theatre Sunday afternoon sporting a pair of knickerbockers and green hose. He had planned to change into an ordinary business suit at his office, but found that he had left the key to his office at home. As a result, Mr. Symansky, looking as though he had just arrived from the links, was forced to disport in knickers throughout the late afternoon and evening.

Although Keyes Perrin, son of Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, is only 8 years of age, he is the business man of the family. The boy is spending his summer with relatives near Lake Champlain, but each day his father receives a postal inquiring about business.

The Colonial in Troy is said to be scheduled to reopen on September 1 under a 10-cent policy and probably under the old management.

The Bijou in Troy, owned and operated by Elmer Crowninshield, is running on Sundays and Saturdays only.

C. J. Terry, owner of the Bijou in Minneapolis and known in his home town as "Terrible Terry," was in Albany during the past week, dropping in on Charlie Stombaugh of the Pathe office. With Mrs. Terry he is on a motor trip which will include New York and Philadelphia.

Ben Apple, owner of the American and King theatres in Troy, paid a visit last week to the theatre in which he got his start years ago. The house is known as the Star and is located in Greenwich, N. Y. It is now owned and operated by Mr. and Mrs. Dennis Regan. Mr. Apple motored up from Troy and had the time of his life. After leaving Greenwich, several years ago, Mr. Apple took over the King and later expanded and acquired the more pretentious American.

T. W. Thornton of the Orpheum in Saugerties, in town the other day, when asked how business was going replied that he had no kick.

Al Bothner is planning to have at least five houses by September 1 in which he will stage amateur nights one evening each week. The other night Mr. Bothner took twelve amateurs to Granville, where they were featured along with the pictures. He is now supplying talent each week to Fort Edward as well as to Philmont.

J. S. Burnham, who has acquired the Opera House in Ogdensburg and who has been in business for about thirteen years, was in town last week booking pictures as well as acquiring the seats and frames from the Strand in Troy. Mr. Burnham said that he planned to run three days a week to vaudeville and pictures and will devote three days to either a road show or to feature pictures.

Whether business is good, bad or indifferent, Julius Berinstein of the Palace in Troy always wears a smile and appears to be as happy as the day is long.

"The White Moth" and "The Perfect Flapper" have been booked for straight week runs in August at the Troy Theatre. There will be two split weeks before the fall policy is inaugurated.

There is one exhibitor in this section who will never own an automobile. He is Jake Rosenthal of the Rose Theatre in Troy. Mr. Rosenthal worked hard to acquire the wherewithal to build his house and he is frank in admitting that once he owned an automobile he would be inclined to give his house less attention than at present. Mr. Rosenthal believes that personal attention to one's business is responsible 99 times out of a 100 for success.

Rhode Island

Fay's Theatre in Providence is affected by a transfer of the theatres known as the Sheedy houses to the M. E. Comerford offices, scheduled for August 11. The other theatres included are Fay's, Rochester, N. Y., and the Knickerbocker, Philadelphia. Edward M. Fay and M. R. Sheedy are the owners of the three theatres. It is understood that the change has been caused by the failure of the Sheedy booking agency to obtain acts to form a satisfactory show. It is not known whether Mr. Fay will relinquish his connections with the houses. Mr. Sheedy has handled bookings for Mr. Fay since the latter started in Providence. Later Mr. Fay acquired the Rochester house and then entered Philadelphia, turning losing propositions into winners. Mr. Fay is best remembered in the vaudeville world as the complainant against the "vaudeville trust" before the Federal Trade Commission. The hearings, which were held a number of years ago, finally were dismissed.

Sam Rice will continue as manager of the Empire Theatre in Providence with the opening of the Columbia burlesque season there on August 11. During the closed period this summer the Empire has been redecorated. The Empire has been closed only since July 6, as a policy of pictures was started after the regular burlesque season had closed.

For Release in August—Now Booking

New England Film Men Play at Pemberton, Mass., Outing

The New England Film Board of Trade, comprising all of the exchanges of the district, had its annual outing on July 29 at the Pemberton Inn Grounds at Pemberton. More than 500 persons, including members of the board, their families and special guests, were in attendance. There were many exhibitors among those present, including Alton Emery of the Emery Brothers Amusement Company, Providence; William Mahoney, manager of the Emery-Rialto Theatre in Providence; Victor Morris of Boston, William Darling of East Boston, M. F. Williams of Providence and Charles Harris of Boston.

A program of field and water sports was enjoyed, the latter being conducted in a large salt-water swimming tank. There were a number of races, but the one that furnished the most amusement was the fat men's race, won by John Scully. Another of the feature events was the ball-throwing contest, won by Miss Mary Galvin. She flung the leather pellet far beyond the shore line of Pemberton Point, a distance of more than 185 yards. A baseball game between the managers proved to be a lively tussle, with the managers emerging victorious to the tune of 14 to 6.

At the conclusion of the sports program a shore dinner was served at the Pemberton Inn. The committee in charge of arrangements for the outing was composed of John Scully, chairman; Irving Walenstein, Abe Montague, George Flecke and Harry Segel.

A special dispatch from New York City printed in Boston says that John Golden, the producer, will enter the motion picture field on a large scale. The dispatch said Mr. Golden in association with Mr. Erlanger will take over the operation of a Boston theatre within a few weeks and that it will be called the Golden.

The Modern Theatre in Worcester is open only on Thursday, Friday and Saturday during the summer.

The building housing the old Scenic Theatre in Clinton has been sold by Patrick A. Cannon to the Webber & Rose chain of furniture stores at a price said to be $75,000. The Scenic has not been operated for several years.

In a recent snappy advertisement for the Capitol Theatre in New Bedford John W. Hawkins, general manager of the Allen circuit of film theatres, said: "Best regards to the downtown theatre manager who hasn't brains enough to originate his own advertising slogans." Incidentally the same advertisement had the following: "Only 128 shopping days until Christmas; but why wait until then? Be merry today. See Buster Keaton in 'Sherlock, Jr.'"

Town Clerk Jacob W. Langley of Sterling has received a postal card from Thomas McEvoy, proprietor of the Rialto Theatre in Leominster, who is in London. He wrote that he is expecting to visit Paris, Belgium and Germany before he returns to Leominster.

Approximately $50,000 will be spent on extensive renovation plans for the Bijou Theatre in Fall River, which recently was purchased by the Rialto Amusement Company.

A large number of dance halls throughout New England are using motion pictures as a means of bolstering up attendance at the dances. Admission is charged those who desire to dance and those who occupy chairs in the spectators' gallery. The experiment is said to be a success in a number of instances. Some dance hall proprietors, however, cannot see the proposition because of the cost of the films and the projectionist.

Earle D. Wilson, manager of the Olympia Theatre in New Bedford, is to have a "home-made film" attraction as a business booster. Pictures of local persons are the stronghold of the city's newspapers, so Mr. Wilson should have no trouble in interesting the natives in being filmed. His forceful manner of attracting "trade" will not fail to lure them.

The Mutual Employes' Benefit Association of the Capitol Theatre in Pittsfield had a picnic on August 3 at Pontoosuc Lake. Samuel Mensch, the organist, entertained with selections on the violin and guitar.

The George E. Lothrop Theatres Company will reopen the Howard Athenaeum in Boston on August 18, starting a policy of Mutual burlesque shows. Motion pictures and vaudeville will be added to the shows, with continuous performances.

Ten-cent matinees prevail at the Royal Theatre in Worcester, which does a big business with women shoppers, who find time on their hands after making the rounds of the bargain counters in the afternoon.

Waldron's Casino Theatre in Boston has been reopened with a burlesque company, with two feature photoplays as added attractions. The show is continuous from 12:30 to 10:30.

Courtesy is one of the keynotes of the system under which Reginald V. Tribe conducts the Empire Theatre in New Bedford. Great attention is paid to patrons by the corps of girl ushers and they are ever ready to point out seats. In fact, from the box office, to the ticket taker and finally into a seat there's no chance of a patron finding anything to kick about to Manager Tribe.

The entrance about the Casino Theatre, an Allen house in New Bedford, has received a coat of paint and otherwise has been improved under the direction of General Manager John W. Hawkins.

Connecticut

Jack E. Ungerfeld, who operates the Alhambra Theatre in Stamford; Rialto, Portchester; Broadway, Nyack, and books and manages the Victoria at Ossining, is having a great deal of trouble as the result of his refusal to accede to the wage demands of union stagehands in the Ossining house. When he put non-union men on the Victoria's stage the orchestra and projectionist were called out and his union musicians in Stamford and Portchester also quit work. Ungerfeld has made complaints that stench bombs have been placed in all the theatres since the start of the union trouble.

Motion pictures of residents were made on the stage of the Palace Theatre in Norwich the week of July 28 as a means of bolstering up a rather dull period. The pictures were shown on the Palace screen the following week.

James F. Clancy, managing director of S. Z. Poli's Palace Theatre in Hartford, has started off the 1924-25 season with "Changing Husbands," calling attention to patrons that with its showing the first half of the week of August 3 it marked the start of the season's new pictures.

The facilities of the Poli Capitol Theatre in Hartford, including the great organ, will be placed at the disposal of the delegates to the fifth annual convention of the New England Advertising Clubs in Hartford, which will be opened on November 17.

Rochester, N. Y.

Robert McCallum, son of William B. McCallum, for many years manager of the Avon Theatre, now Fay's, has won the Anna Scripps Whitcomb scholarship and the $1,000 offered with it for a year of art study and travel in Europe.

The Schine Theatrical Corporation of Gloversville, N. Y., has taken over the Grand Theatre, according to Manager Thompson of the house.

"Wanderer of the Wasteland" began its second week at the Fenway Theatre in Boston Saturday, August 2. It was given an elaborate presentation under the direction of Managing Director Stuart.

Among the feature pictures in leading Boston theatres the week of August 3 were: Gordon's Scollay Square Olympia, "Grit"; Loew's State, "Side Show of Life" and "Pagan Passions"; Gordon's Codman Square, "Cytherea," "Vagabond Trail," "King of Wild Horses" and "Bedroom Window"; Gordon's Cambridge, "Woman on the Jury" and "The Marriage Cheat"; Gordon's Strand, "Marriage Cheat," "Lone Chance," "Babbitt" and "Heart Buster"; Gordon's Fields Corner, "Miami," "True as Steel," "Love's Whirlpool" and "Bedroom Window"; Gordon's Capitol, "Self-made Failure" and "Being Respectable"; Modern and Beacon (twin houses), "Her Marriage Vow" and "Against All Odds"; Loew's Orpheum, "Bread"; Lancaster, "Men," "David Copperfield," "Guilty One" and "Yankee Consul"; Boston, "Discontented Husbands"; Bowdoin Square, "Hill Billy" and "Babbitt"; Gordon's Olympia, "Perfect Flapper"; Exeter, "Six Days," "Law Forbids," "Unguarded Women," "Being Respectable" and "Self-made Failure"; Tremont Temple, "Abraham Lincoln"; Waldron's Casino, "Bluff" and "Uninvited Guest."

The only super-feature in any Boston theatre starting with the week of August 3 was "Abraham Lincoln," which First National is distributing. Two performances are given daily and prices are of the super-special scale.

For Release in September—Now Booking

McAlwon of Taunton, Mass., Helped Blaze the Trail of Pictures

A PIONEER New England exhibitor is Fred J. McAlwon, manager of the Park Theatre in Taunton, Mass. He is one of those who have helped to blaze the trail of motion pictures through the section where he long has been located. Curiously enough, Mr. McAlwon has the distinction of being a manager in the largest city in Massachusetts—so far as area is concerned. Taunton reaches out a long distance in all directions, but the actual population of the city is close to 40,000 persons.

Manager McAlwon pointed out that in Taunton, despite the strangle-hold that double feature programs have on the New England film houses, the circuit with which he is connected and the opposition houses in the city do not present two-feature bills.

Mr. McAlwon formerly was in Southbridge, New Bedford and Worcester. He opened the first picture house in Southbridge about 14 years ago. For the past eight years he has been in Taunton as manager for the Donovan Amusement Company, owner of the Park, City and Casino theatres. James J. Donovan is the head of the company.

The policy of the Park Theatre is rather changeable, but films exclusively are shown throughout the summer. In the regular season pictures predominate, but road shows also are presented. The Casino, which shows films only, is a neighborhood theatre. Its manager is William H. Donovan, a brother of the owner of the three houses. The City, which is closed for the summer, is looked after by Mr. McElwon and it has a variable policy of from films and pictures and vaudeville to stage attractions.

Mr. Donovan has plans to build a theatre for the exclusive showing of films, on a site adjoining the Strand Theatre. It will seat 1,600 and construction work is expected to start early in 1925.

The Park Theatre has been in existence for 31 years. In general, all of the Taunton theatres present first-run programs. This summer there are two changes of bill at the Park, Sunday and Thursday. Shows are given on Sunday evenings only. In adjusting the Park's prices with the removal of the war tax 2 cents was removed from the 22-cent tickets, but the 15-cent price remains.

Manager McAlwon is a non-believer in the advancing of prices for the so-called feature films. He says $1.50 is too large an admission to expect the people to pay, and for that reason he is steering clear of features which require a sharp advance in the admissions.

Canada

A shake-up is taking place in the downtown theatre situation of Toronto, Ontario, and the developments are interesting. The Tivoli Theatre, formerly the head theatre of the big chain formerly operated by Jule and J. J. Allen, has been closed and Ben Cronk, who conducted this house for a lessee, H. Sedgwick, is at liberty. Famous Players Canadian Corporation acquired the Allen chain but it is understood that Famous Players will have nothing to do with the Tivoli and the future of this house is an open question.

On the other hand, Famous Players is arranging to reopen the Regent Theatre as a "big time" picture theatre in a manner somewhat after the recent policy of the Tivoli. Incidentally, the Regent was the home house of the Famous Players circuit across Canada until the Toronto Hippodrome was taken over by N. L. Nathanson in behalf of Famous. The Regent was offered for sale some little time ago but apparently there were no suitable takers, in the opinion of Clarence Robson, who is directing the destinies of the Hippodrome and other Famous houses in Toronto and outside.

The Grand Theatre reopened August 4 with a film road show policy, the first production being "The Mailman," which was shown twice daily under the auspices of the Federated Association of Letter Carriers of Toronto. The Grand is under new management following the recent death of Jimmy Cowan, who had charge of the house under the late A. J. Small for years.

Massey Music Hall is reopening August 23 with "The Ten Commandments" for an extended run.

Several of the former Allen suburban theatres, all of which were taken over by Famous Players, have been closed and there is a probability that some of them will not reopen unless they are sold because of their direct competition with various neighborhood houses already operated by Famous Players.

George Rotsky, manager of the Palace Theatre, Montreal, and former eastern district manager for Allen Theatres, Ltd., captured first place in the bonus competition for theatre managers in Eastern Canada of the Famous Players Canadian Corporation, Toronto. Manager Hodgins of the Teck Theatre ran second. Third place was captured by Leonard Bishop, manager of the Regent Theatre, Ottawa. In Western Canada the special bonus contest for managers of Famous Players houses resulted in a spectacular win by H. M. Thomas, manager of the Capitol Theatre, Winnipeg, Manitoba.

A general strike of all theatre musicians in Ottawa has been threatened in Ottawa, Ontario, as a result of the refusal of the managers to consider an increase in wages. The musicians are members of Ottawa Musicians Protective Association No. 180 of the American Federation of Musicians. The players are demanding a raise of $2 a week, bringing the wage up to $45, while the leaders want an increase from $60 to $65 a week. The managers held a conference on August 1, when it was decided to refuse the request, and the artists came back with the strike threat. It is understood, however, that the orchestra at Loew's Ottawa Theatre has been granted the difference for the month of August. All contracts at the Loew house expire on September 1, when the theatre is to be taken over by the B. F. Keith Company of Canada.

H. F. Kells, a youthful artist of Ottawa, has been appointed assistant manager of the Regent Theatre by Manager Leonard Bishop. Mr. Kells has gained local renown through his pastel drawings for window displays of current moving picture attractions at the Regent, these having attracted much attention. Incidentally, Mr. Kells is a nephew of George Melford, the well-known director.

Harry Brouse, owner of the Imperial Theatre, Ottawa, has made the first break in the actual operating policy of his theatre in many years in the decision to change programs at the Imperial twice weekly for the remainder of the summer. For something like seven years Mr. Brouse has stuck closely to the picture-a-week plan except when a feature was good enough to hold over for a second week. Mr. Brouse is one of the original franchise-holders of the Associated First National.

New Jersey

As soon as daylight saving went into effect this summer, Leon O. Mumford, manager of the Tivoli Theatre, Newark, N. J., put into effect an early de luxe presentation of the Tivoli's complete screen and musical program. David Kirkpatrick, associate organist, furnished the overture unit by rendering a selected number as an organ recital on the Tivoli's mammoth organ, accompanied by the customary chromatic illumination display of the Tivoli's beautiful crystal chandelier, dome and ceiling that is always a prominent feature of the mid-evening de luxe presentation.

However, in newspaper display advertising and reading notices no mention was made of daylight saving time; instead, emphasis was given that this departure was for those that dined early and whose business appointments called for early morning rising.

The benefits derived were far in excess of expectations. It not only brightened but awakened an added interest in the evening's first program showing. The attendance for that period of the early evening shows a gain of from 1,000 to 1,200 admissions a week, according to weather conditions.

For Release in September—Now Booking

Georgia Lawmakers Withdraw 10 Per Cent. Admission Tax

Georgia exhibitors are breathing easy again since Representative Holden, with consent of his colleagues who had fostered the 10 per cent. admission bill on theatres, scenting a strong fight and opposition on the part of the motion picture industry, has voluntarily withdrawn his bill from the floors of the Georgia Legislature. The soft drink manufacturers were lined up to fight the measure because it also taxed their commodity, the proposed revenue to go to the school funds of the State of Georgia. With the unanimous consent of the Legislature the bill was withdrawn from consideration by the present session, but there is still another bill pending, sponsored by the State Medical Society, carrying a 10 per cent. admission tax clause.

It is hinted upon good authority that efforts will be made in quite a number of Southern States to put over admission taxes during the winter sessions of the Legislatures, North Carolina being one of the States which is so threatened at this time. South Carolina already is paying a 10 per cent, tax on admissions, the proceeds going to the State road fund.

John Crovo, for a long time manager of the Lyric Theatre, Atlanta, has resigned. Mr. Crovo has long been identified with the theatrical interests of the South.

A new picture theatre seating 1,800 will be made of the building recently occupied by a large store in Nashville, Tenn. It will be an addition to the chain operated by the Crescent Amusement Company, of which the well-known and famous Tony Sudekum is general manager.

Capt. H. P. Stewart, of Deland, Fla., stopped over in Atlanta recently en route from Camp McClelland, where he took an officer's training course.

B. H. Mooney, manager of the Mudd and Colly interests in Birmingham, Ala., stopped in Atlanta recently.

Manning and Wink are about ready to launch the eighth house in their chain, the Palace at Cartersville, Ga.

The first of a group of community center theatres being promoted in Atlanta by a group of business men, the Palace Theatre at Little Five Points, in the most exclusive residence section of Atlanta, has opened. All Inmon Park section turned out for the opening. It is being operated by the Community Theatres Corporation, of which Arthur Lucas, of Educational, and William K. Jenkins, of Enterprise Distributing Corporation, are the controlling stockholders. It seats 600, is beautifully appointed and will have a seven-piece orchestra. H. M. King, Jr., formerly of Brunswick, Ga., is manager. Ground has been broken for the second house in the projected string.

Pat Patterson's Metropolitan Theatre in Atlanta, the First National franchise holder there, will get the First National special, "The Sea Hawk," instead of the Atlanta Theatre, according to announcement from the First National offices.

M. J. Mullin, purchasing agent for Southern Enterprises, announces the expenditure of considerable money to renovate the Strand Theatre, Memphis, Tenn., inside and out. A new $17,000 organ is going into the Strand.

One of the most effective campaigns ever put over in Memphis was put behind "Miami" by Howard Waugh. A thousand special one-sheets advertising Julia Dawe's bathing review as a prologue picture were used. A miniature bathing beach in the lobby stopped traffic. A tie-up on bathing suits with the biggest department store in Memphis was also effected.

R. E. Golden, who operates the Golden No. 1 and the Golden No. 2 in LaGrange, Ga., has bought out the interest of his partner, Mr. Smith, and now is sole owner of these two theatres.

D. V. Brock is operating the Belle Theatre, Fort Payne, Ala., a house seating 365.

Mrs. H. L. Forsyth is operating what was formerly known as the Strand Theatre, Union Springs, Ala. The name has been changed to the Grand.

E. S. Haynes has opened a new house in Pratt City, Ala., the Liberty.

O. M. Sumner has taken over the Dixie Theatre, Wrightsville, Ga., formerly operated by F. M. Layton.

The Rome Enterprises, of which J. H. O'Neil is president and O. C. Lam is vice-president and manager, has been organized for the purpose of operating a new theatre in Rome, Ga. Mr. O'Neil is one of the best known financiers in Rome and Mr. Lam has a record throughout the State as a successful theatre manager. The structure will cost $30,000 and plans are being drawn by C. K. Howell. The new house will be erected on the site occupied by the Elite Theatre.

Jack Cunningham, well known theatre man of the South, now is connected with the National, Richmond, Va.

The Imperial, Greensboro, N. C., has closed for the summer.

Mr. and Mrs. Harry Somerville, of the Orpheum Theatre, Greensboro, N. C., are on an extended auto tour to Canada.

The Dixie Theatre, Lewisburg, Tenn., was destroyed by fire early in July. M. P. Boyd, owner and manager will rebuild immediately.

Mrs. L. C. Liggett has taken over the Community Theatre at Hawkinsville, Ga. She also has theatres in McRae and Eastman, Ga.

Mr. Wright has bought the Orpheum Theatre, Madison, N. C., from H. Somerville, of the Leitch and Pryor houses in Greensboro, N. C.

L. T. Lester of the Ideal Theatre, Columbia, S. C., has been quite ill following a serious operation.

Nat S. Ferber and H. Somerville will direct the destinies of the Orpheum and Greensboro theatres when they reopen in September in Greensboro, N. C.

Clyde W. Check will again take over the operation of the Strand Theatre, LaGrange, Ga.

Byron Cooper, formerly of Moultrie, Ga., has taken over the lease of the Palace, Dawson, Ga.

Buffalo, N. Y.

The lease of the Olympic Theatre on Lafayette Square, now operated by Universal, has been extended for a two-year period, according to reports. It is understood that the house will be redecorated inside and out and the policy changed in the fall to the presentation of Universal's super-attractions for week runs. The Olympic now is managed by Edwin O. Weinberg, who returned from London several months ago where he managed a "U" theatre. Mr. Weinberg was formerly manager of the local Mark-Strand.

The Niagara Falls Gazette started a campaign last week against the theatres of the Cataract City by charging that the various houses were not giving their patrons the benefit of the admission tax repeal and that, according to the paper, children under 16 were being admitted without parents or guardians, in defiance to a state law. Several of the managers replied to the allegations by showing how their expenses had increased much more than the few cents saved by the tax elimination and also drew attention to the fact that shows were being improved and houses made more modern. The Gazette recently boosted its advertising rates. The theatres refused to keep up their big ads under the new rates, gave the paper only a few inches daily and are now getting out their own publication.

Ben Wallerstein, manager of the Broadway Theatre, was pinched one evening last week for admitting children under 16 without guardians. But Ben is a lucky guy and he drew a suspended sentence.

Eddie Weinberg, manager of the Olympic, put over a fine tie-up with the Courier, as a result of which the Jolly Juniors of that newspaper, in return for free admission to the theatre, contributed thousands of bundles of old clothing for the poor children across the sea. The Courier gave the picture, "Fighting American," columns upon columns of gratis publicity in co-operating with the Olympic. The lobby was heaped high with bundles.

Jim Wallingford is running the Allendale Theatre again every night. He will continue this policy until fall, when the Buffalo Players again take over the house for the presentation of legitimate productions.

Gene Pfeil, manager of the Circle Theatre, is interested in the business of printing as a "side line." Good way to get your own programs out cheap, says Gene.

Arthur L. Skinner, manager of the Victoria, is taking his vacation a couple of days each week, on which occasions he dashes about the country in his gas buggy. Went up into the Canadian wilds this week and hooked a lot of mammoth fish. At least he said he did.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"CHALK MARKS"
With MARGUERITE SNOW~JUNE ELVIDGE~
REX LEASE and RAMSAY WALLACE
A FRANK E. WOODS Production
THE MOST STRIKING IDEA AND ORIGINAL STORY IN MOTION PICTURE HISTORY~
DIRECTED BY JOHN G. ADOLFI

Monroe Theatre, St. Louis, Is Badly Damaged by Bomb

St. Louis police authorities, aided by fire department officials, are conducting a rigid investigation to ascertain the cause of an explosion in the Monroe Theatre, 2814 Chippewa street, at 2 a. m. on August 1. The blast, which routed out the entire neighborhood, is believed to have been caused by a bomb planted in the building. The theatre was badly damaged. It had not been used for several weeks. No fire followed the blast.

A cursory examination of the premises indicated that a bomb had been placed inside the building about ten feet from the northeast corner. The blast blew out a section of the east wall, shattered the windows and blew down a large part of the sheet metal ceiling.

The building was erected by Thomas Stoddard and last October was leased to George M. Mosbacher of Dupo, Ill. Mosbacher later sublet the premises to Louis Land and Christ Zotas, who conduct the Melvin Theatre, 2930 Chippewa street.

Increased prices have been announced by the Missouri Theatre, controlled by the Famous Players interests, as follows: Night prices—Adults, rear mezzanine, 50 cents; lower mezzanine and lower floor, 65 cents; loges, 85 cents; children, 25 cents. Matinee prices, Monday to Friday, inclusive—Adults, 35 cents; children, 15 cents. Saturday—Adults, 50 cents. Sunday—Same as night prices. The prices include the war tax charged on admissions in excess of 50 cents.

The Grand Central, Capitol, West End Lyric and Lyric Skydome have set in a special schedule of higher prices for the showing of "The Covered Wagon," as follows: Adults, 85 cents, except week day matinees, when 50 cents is charged; children, 25 cents at all times. These houses will maintain the same schedule when "The Sea Hawk" shows in September.

William Goldman, owner of the Kings Theatre and Garden on Kingshighway boulevard, playing "Dorothy Vernon of Haddon Hall," announced that no advance in admission prices will be made during the run of this picture despite the high film rental paid for it.

The Delmonte Theatre, owned by Fred L. Cornwell, has announced that it will not advance its admission schedule of 50 cents nights, 30 cents matinees and 15 cents for children at all times.

E. S. Perkins, former owner-manager of the Lyric Theatre at Casey, Ill., has taken over the management of the new Temple Theatre, Mount Pleasant, Iowa. The Temple seats 600.

The Opera House, Martinsville, Ill., has been purchased by J. Snyder.

S. E. Pertle of Jerseyville, Ill., has sold the Lyric Theatre, Mounds, Ill., to S. H. Elias, Cairo, Ill.

The Missouri Theatre baseball team won the third and deciding game of their five-game series with the Lyric Skydome squad at Forest Park, July 31; score, 7 to 6. The battle was closer than either of the two previous contests, but the superiority of the Grand and Lucas tossers was not to be denied. A two-run rally in the ninth won for the Missouri team.

Out-of-town exhibitors seen along Film Row during the week were: O. W. McCutcheon, Sikeston, Mo.; Mrs. Frances Pert, Gillespie, Ill.; Lew Maroni, Gillespie, Ill.; Clark and Dominic Fresano, Taylorville, Ill.; Bob Cluster of Johnston City and Belleville, Ill.; J. Spaulding, Litchfield, Ill.; James Boyd, Gem Theatre, Blytheville, Ark.; Mr. and Mrs. Musser of Casey, Ill., and H. C. Tuttle, Desloge, Mo.

South Dakota

Incorporation of the Walker Theatre Company, Aberdeen, S. D., is announced, with a capital stock of $100,000, to assume ownership of legitimate and picture theatres owned by McCarthy Brothers. The new company consists of H. L. Walker, formerly head of the Walker circuit in the Northwest and also showman at the Orpheum before he sold to the McCarthys, his wife and his son.

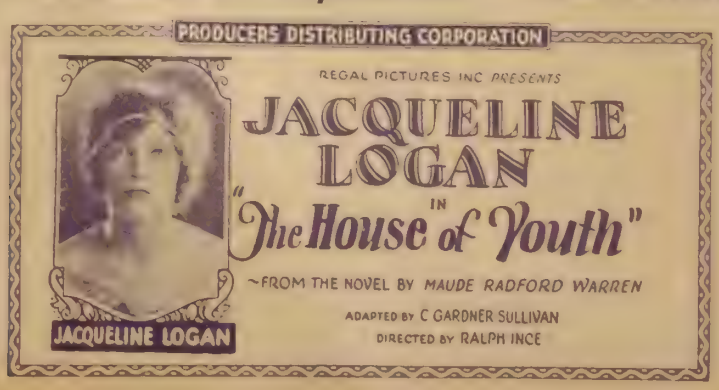
Change took place on August 1 and at that time the Rialto will open with the full program of Warner Brothers exclusively. Four new acts of vaudeville will be offered at the Orpheum Saturday and Sunday. Pictures and road shows in greater number will be booked. The opening at the Rialto will be "Triumph."

Mr. Walker is a veteran showman of the Northwest, having owned his own booking circuit in an earlier day, and was manager here for many years until he sold the Orpheum to the McCarthys. He turned his attention to agriculture and now re-enters the theatrical business with splendid houses. His two sons join him in the new enterprise.

The McCarthys still own theatres at Fargo, N. D., and Fergus Falls, Minn. Four of the brothers in the firm that has been famous in the Northwest have gone to California where they have become interested in oil lands and leases.

Vincent McCarthy, who has been manager of the Orpheum and Rialto, will remain and is opening a new film exchange to operate in connection with the Tri-State Exchange at Fargo, N. D., also a McCarthy enterprise.

For Release in September—Now Booking



Pittsburgh

The Rowland and Clark Theatres of Pittsburgh are to give a picnic at a local amusement park for the kiddies on August 13. Free tickets are distributed to children attending the R. & C. theatres, accompanied by their parents, which will admit them to the various amusement devices at the park.

The beautiful new Metropolitan Theatre at Morgantown, W. Va., was formally opened on July 24. Although pictures will be the main attraction at the new house, six acts of vaudeville and short subject films were the bill on opening night. Shows are to be changed every three days. The house is owned by Communtzis Brothers, George and Harry. Charles Hoskins, former manager of the Cameo Theatre, Pittsburgh, is managing director, his assistant being a local man, H. A. Shaw.

The Oakland Theatre, Pittsburgh, and the property it stands on have been leased for 15 years to Samuel Gould, president of the Gould Amusement Company. The building will be remodeled into an elaborate picture house seating 1,200. The lease will take effect in 1926 but it is expected that work will be begun on the property next spring. The Gould Amusement Company operates the Gould and Arcadia theatres on the Northside.

Wm. F. Mason, manager of the William Penn Theatre on the Northside, has returned from a vacation trip to Florida.

Guy Ogletti, formerly of the Liberty Theatre, Reynoldsville, has taken over A. J. Beuler's Keystone Theatre in Turtle Creek, the new owner taking charge on July 28. The Keystone seats 450. Beuler is undecided as to his future plans.

H. H. Stoll, manager of Chicago's Roosevelt Theatre, was a recent Pittsburgh visitor.

T. J. Vincent of the Dreamland Theatre, McDonald, is back on the job after a trip to Philadelphia, Atlantic City and New York. Vincent was accompanied by his wife and daughter.

Los Angeles

A gorgeous parade of floats and decorated automobiles ushered in "The Greater Movie Season" during the month of August. The parade was held on August 1 at 11 o'clock. Joseph M. Schenck, president of the Motion Picture Producer's Association, was grand marshal. His aides were chosen from the biggest producers and distributors in this section of the country.

Every studio, big theatre and independent production unit was represented in the parade and many of the stars also participated in their own decorated cars.

"The Greater Movie Season" is being sponsored by all the big producers and distributors in the industry as a movement for cleaner and better pictures and also to acquaint the public with what the industry is attempting to do.

Pacific Southwest Theatres, Inc., of which A. H. Emenhiser is president, announce the purchase of a half interest in the Maybell Theatre at Bell, Cal., a representative suburban house seating 730. The price paid by the Los Angeles Corporation is said to be around $90,000.

Another major improvement in San Bernardino's business district, a three-story theatre and office building to cost $500,000, has been announced. The structure will be erected at Fifth and E. streets and will be commenced early in August. The playhouse has been leased for a period of years by West Coast Theatres, Inc., marking the entry of this amusement corporation into the San Bernardino valley. The theatre will seat 1,500. Elaborate decorative features will be installed, including a pipe organ, tapestry covered walls and an ornamental lighting system.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. Bought very reasonable considering its box office value. A real picture. Most business the second day. Put out by United Theatre Owners. Barely suitable for Sunday. W. E. Field, Strand Theatre, Kings Mountain, North Carolina.

AFTER THE BALL. (6,500 feet). Star, Gaston Glass. A real classic. Pleased everyone. All said best they had seen for a long time. Child part fine. Tone, good. Sunday, yes. One hundred percent audience appeal. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

DANGER LINE. (5,800 feet). Star, Sessue Hayakawa. Good picture but no drawing power. The comeback of has been stars is out of the question. We've tried several and flopped. Tone, fair. Sunday, yes. Good audience appeal. Mixed class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FIGHTING COWARD. (6,501 feet). Star, Fred Thomson. Boys, this is your sure bet for all classes. I know this will pull them in. None better than Thomson and that wonder horse of his. This is the best he has made yet. Give us more like this and the hot weather does not matter. Tone, good. Sunday, yes. Fine attendance. Mill class town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (210 seats), McColl, South Carolina.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Fred Thomson with his educated horse is one of the best western bets on the screen. "Galloping Gallagher," "North of Nevada," and "Silent Stranger" real good. "North of Nevada" probably best. If haven't played any of them, play his horse up strong before using any of them. This horse is better trained than Tony but not so high strung and rangy. Tony looks better as western cow-horse. W. E. Field, Strand Theatre, Kings Mountain, North Carolina.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. This could easily have been a world beater. It brought people in the show who had never come before. For who under the sun has not read the story, but this would-be director, producer, or someone no matter who, tried to modernize the story and did it so well that the screen version no more resembles the original story than the Bible resembles Hosstetter's almanac. Such pure downright bone headedness is hard to curb. Why should a really good story have been butchered up and why should the story be changed and so mixed and jumbled up that the audience would start coming out before the show was half over? Making plans to hang the manager. Darn shame. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. This is a hokum picture that may get by with a cheap crowd but the name is the best part of it and I know it wouldn't pull one half the business the second night that it got the first in my town. I saw this in Hot Springs. Tone, fair. Sunday, yes. Audience appeal, hokum. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

First National

AGE OF DESIRE. (5,174 feet). Star, Mary Philbin. There is very little that any audience would care for in this. Ran a good "Our Gang" comedy and it put the program over. Tone, okay. Sunday, yes. Hasn't any audience appeal. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. I personally enjoyed this very much and I think the audience did. Contains some of the best real comedy I ever saw and should please everywhere. Tone, okay. Sunday, yes. Audience appeal, large. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BRAWN OF THE NORTH. Star, Strongheart (dog). At advanced prices, played to good business and gave general satisfaction. Not quite as good as "The Silent Call," and about two reels too long, but worth playing if you can buy it right. Tone, good. Sunday, yes. Audience appeal, general. Town of 300. Admission 10-30, special 15-40. Charles W. Lewis. I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. The biggest piece of cheese I have run in some time. Lay off this whatever you do. This picture is one of the kind that hurts business. Richard Barthelmess is very good in pictures that have a plot and a little action but this has neither. Unsuitable for Sunday or any other day. Poor moral tone. Audience appeal, none. Oil field and business class town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FLAMING YOUTH. (8,434 feet). Star, Betty Compson. Held up well the second day. Fast moving and on the flapper type. Milton Sills and Coleen Moore do good work. Paid good price but it has a real box office pull. W. E. Field, Strand Theatre, Kings Mountain, North Carolina.

HER REPUTATION. (7 reels). Star, May McAvoy. Good program picture, but two reels too long. Tone, okay. Sunday, yes. Audience appeal, seventy-five percent. Small town class town of 1,367. Admission 10-15-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. In viewing of the many favorable reports, felt justified in putting this on at special prices, and there was no come-back, for this kind of picture has the elements that entertain. Broad farce, true, but it was the "cat's whiskers" here. Sid Chaplin especially good. Tone, okay. Sunday, yes. Unusual audience appeal. Rural class town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

HURRICANE'S GAL. (7,944 feet). Star cast. More good comments on this picture. They raved over it. It's got everything in it that should please the best critics. Book it. It's great. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). The gorgeous snow scenes amid mountain tops, coupled with the great popularity of Strongheart put this picture over for us. Not as good as former Strongheart offerings, and far below the last Rin Tin Tin picture, but did a big business nevertheless. People came in to see this who hadn't been in all summer. The first picture we played this summer that brought them in. Al Anders, Coleman Theatre (750 seats), Southington, Connecticut.

HUNTRESS. (6,236 feet). Star, Colleen Moore. For our use, this beats these "flapper" pictures forty ways. A nice, smooth-running, wonderfully photographed comedy-drama, and Miss Moore's performance just set them talking. The comment of one sixty-eight year old miss who hasn't succeeded as yet (and probably never will) in snaring a husband, expresses our thoughts, "That's the kind of a picture I like to see." Some wonderful characters, too, especially the old Indian. We can stand more pictures like this in our business. Although there are a couple of innocuous "cuss" words in this, the moral tone is okay and it can, with propriety, be shown on Sunday. Unusual audience appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Hall, (225 seats), Grand Gorge, New York.

WANDERING DAUGHTERS. Star cast. Although this picture did not have much pulling power here it seemed to please very well. Tone, okay. Sunday, yes. Fair attendance. General class town of 800. Admis-

For Release in October—Now Booking

sion 10-30. Leal Theatre (246 seats), Irvington, California.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Another picture I paid for two days and ran one. I find one day enough for all pictures except DeLuxe real features. Does not pay to use picture one day and have to pay for two day rental. No more of this for us. Tone, good. Sunday, yes. Fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Without special advertising this picture broke all attendance records for the year. And it pleased all who saw it. Many said that it was a better picture than the "Covered Wagon." Tone, okay. Sunday, yes. Big attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Fine picture well acted. Like most of First National pictures. They have the pep somewhere in the picture that pleases. Tone, good. Sunday, yes. Good attendance. Tourists town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

Fox

BUSTER. (4,587 feet). Star cast. A good western with enough action in it to please the outdoor fans and enough comedy in it to please everyone. Tone, good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

BUSTER. (4,587 feet). Star, Dustin Farnum. Here's a peach of a western with one long delicious scrap between a man-eating female and a he-man hero who won't stand any nonsense. (He's a bachelor as yet). It's laughs, laughs, nearly all the way with a few sinister touches by the villain and a kidnapping and chase plus some cliff stunts at the close. It goes with a bang, good all the way. Should go in any house. Tone, good. Attendance fairly good. Working class city of 163,000. Admission 4d to 8d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

CIRCUS COWBOY. (6,400 feet). Star, Charles "Buck" Jones. An average Jones picture. Jones usually goes well with us. Tone, good. Sunday, no. Good audience appeal. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

GRAIL. (4,617 feet). Star, Dustin Farnum. Not a hard riding western but a good one. Farnum is a good actor. Tone, good. Sunday, yes. Admission 10-25. E. C. Bayes, Globe Theatre, Buena Vista, Virginia.

IF WINTER COMES. (10 reels). Star, Percy Marmont. This may be a good picture for a high-class audience but will not go in a mining camp or in any small town where they want action pictures. All reports on this picture give the length as ten reels. I got twelve at full; at least four too many. Three hours and forty-five minutes to show with single machine. My advice is if you manage a small town theatre stay off this one. It lost me money. Prints in good condition. Poor attendance. Tone good. Sunday, yes. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

MONNA VANNA. (9 reels). Star cast. Another one of Fox's so-called specials. Nothing to this one. If you are in a small town stay off. People walked out on this one. One more like "If Winter Comes," "Monna Vanna" and "Shepherd King" (no kick on the latter, only it won't take where they want rough stuff) and I will be ready to close up. Tone bunk. Not suitable for any day. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

SILENT COMMAND. Star cast. A good picture spoiled for our patrons by a rotten print. Half of one reel entirely gone. Small attendance both nights, and a legion of knocks. Tone excellent. Sunday, yes. Spoiled by print. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SILENT COMMAND. Star cast. Very good spy meller. A great one for the Fourth of July. Plots, spies, the Panama canal, villians, noble hero, vamp, U. S. Navy, the Marines, lots of patriotic appeal. Well-liked. Tone good. Sunday, yes. Average attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (335 seats), Carbondale, Illnois.

STEPPING FAST. (4,608 feet). Star, Tom Mix. "Stepping Fast" is right—to get a chair before the theatre fills up. This is the kind that suits our fans. Tone good. Sunday, no. Attendance, S. R. O. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. A good sermon in picture form, but nine reels make it so long it loses its entertainment value. Will go over very well in small towns at that. Tone good. Sunday, yes. Attendance, good. Town and rural class town of 1,1000. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Most enjoyable Mix I have ever seen. Tone all right. Sunday, yes. Excellent audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

WESTERN LUCK. (5,000 feet). Star, Charles "Buck" Jones. The boys are glad to see "Buck" back in westerns and they showed it by turning out nicely for this one. Everybody liked it. Ranch stuff, a little Manhattan visit. Some comedy. Tone all right. Sunday, yes. Good attendance. College class town of 6,000. Admission 10-25. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WESTERN LUCK. (5,000 feet). Star, Charles "Buck" Jones. Jones was all right in this, but the picture is the bunk. Most of my patrons sympathized with me for having to pay for it and I feel like giving them a free show to make up for it. Tone, vicious. Sunday, no. Very poor audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

WESTERN LUCK. (5,020 feet). Star, Charles "Buck" Jones. A continual round of rescue stuff that seemed to please the western fans. Tone, okay. Sunday, yes. Poor attendance. Rural class town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

MONNA VANNA. (9 reels). Star cast. One of the Fox specials. Not good at all. Cost about twice more than took in on it. Not good for any day. Poor audience appeal. Mixed class town of 2,000. Admission 10-35. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

NET. (7 reels). Star cast. Not a special by any means. Fairly interesting mystery story. Look out for "1923" date on all paper and photos. Cast just competent. That's all. No kicks from this, so must have satisfied. Tone, all right. Sunday, yes. Fair ttendance. College class town of 6,000. Admission 10-35, usually. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

NET. (7 reels). Star cast. About one year old. A fair picture but not a special by any means. Played three days to ordinary business. Tone, not good. Sunday, no. Audience appeal, fair. Mixed class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre, (700 seats), Easton, Pennsylvania.

SHEPHERD KING. (8,500 feet). Star cast. This was made in Palestine, they say, and there is but one American player, and she is practically unknown. It is straight Bible story, and good of its kind, but very much like "Queen of Sheba," "Nero," and the others. Would call this mediocre, and say that our crowd was bored with it. Tone, very good. Sunday, very good. Attendance, average. College class town of 6,000. Admission 10-35, usually. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

Between Ourselves

A get-together place where we can talk things over

The bad print question has come up from another angle this week.

Hal Hodes, branch manager, Educational's New York Exhange, writes in to give the exchange side of the bad print controversy.

It's mighty well worthwhile reading because Mr. Hodes is fair and talks straight out from his angles.

It's certainly a shame for an exhibitor to be stuck with a bad print, and especially when he keeps his own projectors in apple-pie shape; but it's just as bad stuff for an exchange in a territory where a man is trying to give good service to see his reels coming in like junk.

Mr. Hodes is helping the goood cause along. If all branch managers were equally interested it wouldn't be long before we'd see A SQUARE DEAL ON PRINTS!

VAN.

For Release in October—Now Booking

Metro-Goldwyn

AN OLD SWEETHEART OF MINE. (5,400 feet). Star, Elliott Dexter. Fairly good program picture which will not cause many comments one way or the other. Tone, okay. Sunday, yes. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

A Square Deal on Prints—What One Exchange Is Doing

All that you say regarding bad prints in the "Straight From the Shoulder Reports" are fine, but what would you do in a situation such as this?

An exchange wherein no inspector is allowed to examine more than thirty reels per day, in order that each print be properly examined; wherein all prints are processed by what is generally regarded as the best of processes; wherein prints are renovated approximately each sixth time they have been booked. Yet it is impossible for this exchange to average more than eighteen to twenty-five bookings on each subject.

This is exactly the situation this exchange is up against. We invariably can spot the damage, and ascertain the theatre which did it, yet, invariably, the owner of the house will inform us that his operator is the best in the territory, that he has never before damaged a film, that his machines are in perfect condition and that, in short, it must have been damaged by someone else.

The New York Exchange for Educational Films is making every effort to give its exhibitors prints that are in the best possible shape. I personally feel that the exhibitor paying good lawful U. S. currency for service, is entitled to prints in good condition and because I want to make sure that they receive them in good condition, I hold responsible every exhibitor returning films that have been badly scratched, or films, the sprocket holes of which are nicked and torn.

Some exhibitors take the short-sighted attitude that it is better to deny everything point blank and to endeavor to fasten the guilt on someone else. The majority, however, I am glad to say, have promptly paid for the damage done to our prints.

As the result of the vigilance exercised in this exchange, we have, so far as our own shows are concerned, eliminated ruined film to a remarkable degree. The word has gone out: "Lookout for Educational—they make you pay for any damage you do," with the result that the operators have responded nobly and my films are coming back in good condition. There was a time when this exchange averaged twelve ruined films per week and if you think this is an exaggeration, just ask of the other managers in this territory. Greater care on the part of the exhibitors and operators who now know that damaged prints must be paid for, has enabled us to cut this down to a point where we have but one film ruined in the last two weeks.

Our experience in investigating the causes of damage would indicate that many films are ruined as the result of the film gates of the projectors not being put back properly and accurately. It has often occurred that operators would not snap the gates back all the way and the result would be ruined sprocket holes. Another cause has been too tight tension springs. The third cause has been neglect on the part of operators to see that dirt which gathers around the aperture is not properly cleaned off. Idle rollers that stick are still another cause. The tendency of reel-boys in rewinding film, to wind as fast as they can and then suddenly stop the reel this is being rewound, is a frequent cause of scratches and other bad abrasions. I could enumerate several other causes, but the foregoing are sufficient.

It must be borne in mind that an exchange does not ruin its prints as the result of projection. In this territory at any rate, such damages invariably occur at the theatres and as has been demonstrated by the experience of this exchange, much of this damage can be eliminated when proper precautions are taken by the operators. I want to conclude this letter by expressing my profound gratitude to the Members of Local 306 of the Operators Union for the cooperation they have given me in my effort to solve the damaged film questin. I doubt whether this exchange could have made the progress it has in eliminating damage done to films, without the help of the Local Operators Union.—Hal Hodes, Branch Manager, Educational (New York) Exchange.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A sure fire picture with a wonderful star. I believe that this one is the best Jackie has ever made. Business only fair due to depression in coal mining industry. General class city of 10,000. Admission 10-25. Paul L. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

DESIRE. (6,500 feet). Star cast. Another good Metro show that only drew a fair summer business. Started out good but flopped. Plenty of advertising. Tone, fair. Sunday, yes. Good audience appeal. Mixed classes city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FOOL'S AWAKENING. (5,763 feet). Star, Enid Bennett. Just an average program attraction. Pleased sixty percent. Tone, okay. Sunday, yes. Small audience appeal. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. One of the very poorest of the Dana subjects in a good many moons. Dana pictures not up to the standard of the other Metro output. Poor vehicles account for this. If Metro would spend a little more on Dana, this star would soon have them fighting at the box office. Tone, good. Sunday, yes. Fair audience appeal. Admission 10-20-30. Al. Anders, Coleman Theatre (750 seats), Southington, Connecticut.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. A very fine Murray picture. Our patrons don't like her type so well. Tone, okay. Average audience appeal. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

NAME THE MAN. (8 reels). Star, Conrad Nagel. Very good, follows book closely. Unusual plot but most of them liked it. Tone, fair. Sunday, no. One hundred percent audience appeal. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

OUR HOSPITALITY. Star, Buster Keaton. Very good and different. Went over great. Some said they liked it better than the Lloyd features. Business not up to the standard. Advise exhibitors to book it. Tone, good. Sunday, yes. One hundred percent audience appeal. Country and town class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7 reels). Star cast. Picture version of the famous novel and stage play that's a thriller all the way. Sufficient suspense to keep the interest at high pitch throughout. Claire Windsor just as beautiful as ever. Despite its tendency to be a bit too melodramatic, everybody liked it and said so. Failed to do big business owing to daylight saving. Admission 10-20-30. Al Anders, Coleman Theatre, Southington, Connecticut.

RENO. (7 reels). Star cast. Give credit where credit is due, and you will give this picture a good report. It has many complications and contains some very good moral points, worth a first run in any theatre, has a little bit of everything, some good scenery for backgrounds. Tone good. Sunday, yes. Good audience appeal. Mixed classes town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

SOCIAL CODE. (5 reels). Star, Viola Dana. Program picture in five reels. Pleased the small crowd that comes out this weather. Tone, fine. Sunday, yes. Audience appeal, fair. Small town class town of 1,367. Admission 10-15-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Great show. If only the public would take to shows of this kind. Everyone pleased but unable to do a fair business. Tone, good. Sunday, yes. Great audience appeal. Mixed classes city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THROUGH THE DARK. (7,999 feet). Star cast. This is a fair picture and pleased my patrons nothing big about it but satisfies the classes, and I would say that is a good report on any picture. Tone, good. Sunday, yes. Mixed class town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. This got by for a run at advanced prices. Many objected to what they considered too much Catholic propaganda, but in spite of that everyone agreed that it is a beautiful thing, gloriously acted and very well put on in every way. Remarkable photography and exteriors. Tragic ending, but this helps rather than hinders the success of the picture. You will have to judge for yourself the value of this to your theatre, taking in consideration the religious theme, the tragic ending, and general beauty of production. Excellent moral tone. Very suitable for Sunday. Good attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WOMEN WHO GIVE. (7,500 feet). Star, Renee Adoree. A very fine production. Pleased ninety percent. Tone, good. Sunday, yes. Average audience appeal. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. One of the best Meighan pictures ever shown here and that is saying a lot for my audience likes all of his pictures. Tone, good. Sunday, yes. Fine audience appeal. Town and country class town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. They may try but I do not look for any to excell this one.

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

Helene Chadwick

IN

"TROUPING WITH ELLEN"

from the story by EARL DERR BIGGERS Directed by T HAYES HUNTER

SCREEN DRAMATIZATION BY GERALD C. DUFFY

Produced by EASTERN PRODUCTIONS, INC.

We have played later releases of this star, but none as good as this. Little old but the price is right. Try it. Tone, fine. Sunday, yes. Attendance, fine. Mill class town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (210 seats), McColl, South Carolina.

BEDROOM WINDOW. (6,550 feet). Star cast. Very good picture, and pleased very well on Saturday. Not a special, however. Tone, good. Sunday, yes. Audience appeal, good. Oil field and business class town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. Good picture but there is too much of the foreign stuff in it to suit all. Tone, good. Sunday, yes. Fair audience appeal. Town and country class town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

BLUFF. (6 reels). Star cast. A real good program picture. Will please. First Paramount have had. Did not pay too much for it. Tone, fair. Sunday, no. Good audience appeal. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

BREAKING POINT. (6,664 feet). Star, Nita Naldi. Fairly good story if your audience can bring themselves to believe such hokum. Lost your memory today, lost the new one tomorrow, find the other, etc., as you like. Good snow storm in it. Tone, fair. Sunday, yes. Good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

CHILDREN OF JAZZ. (6,080 feet). Star cast. A good story and a good lesson. I would consider this a good picture to show the average theatre crowd on Sunday as it carries a real lesson with it. The average church crowd would not like the fast parties that are pulled to show the moral standards from which the young people develop but I will classify it as a good program. Tone, good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

CODE OF THE SEA. Star, Jacqueline Logan. A picture full of action. Undoubtedly one of the best sea stories ever filmed. Tone, good. Sunday, yes. Audience appeal, seventy-five percent. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. This seemed to please more than "Pied Piper Malone" but neither of the two are up to the Meighan standard. Tone, okay. Sunday, yes. Attendance, good. General class town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Good picture, but Meighan seems lost without children around him. Tone, fair. Sunday, yes. Audience appeal, fair. Elite class. Admission 20-30-40. Louis Isenberg, Elwood Theatre (1,600 seats), Buffalo, New York.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A typical Meighan picture, we played this for two days we did a nice business. Satisfied about ninety percent of our patrons. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

DOROTHY MACKAILL
Appearing in Fox Photoplays.

COVERED WAGON. Star, Lois Wilson. Very good drawing card. Pleased one hundred percent. Tone, good. Sunday, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COVERED WAGON. Star cast. Did a big business but Paramount got all of the money. People who seldom or never attend a picture theatre came out to see this one. A few criticised it, saying that from Paramount's advertising they expected to see a better picture. Tone, okay. Sunday, yes. Big attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

COVERED WAGON. Star cast. Probably a lot of your small town exhibitors will wonder how we could afford to run this picture at this date, and until after the showing I was somewhat perplexed myself, for we had to use about all of our collateral and trust to luck. Yet, the first night grossed more than any other two-night picture we ever ran. They came for miles around, and packed the house to the doors. Even when a theatre seven miles away was playing the same picture on the same night and another theatre eight miles away had played it about three weeks ago at twenty-five cents less. Spent about thirty-five dollars on advertising, when normally we spend about two. Mailed out one thousand cards and plastered up window cards for miles around, especially on the back roads. Got the complete music score and used a three piece orchestra, which added fifty percent to the value of the picture. Small towns however, should consider the ability of their available musicians, for the ordinary special picture, and, in addition, a percentage, which didn't leave us a big profit. However, when all the damages have been settled, we find ourselves on the right side of the ledger by a sufficient margin to have made it worth while, all this despite the fact that a one and one half hour interruption to electric service cut our attendance in two on the second night and we had to add to our expense by holding the picture for the third night. It's needless for me to say anything about the quality of the picture. It's a real one. No, I'm not on the Paramount payroll, but the guy that rated "Pioneer Trails" as equal to "The Covered Wagon" ought to get a slice of Vitagraph dividends for his imagination. Admission 25-75. Tone, good. Sunday, yes. Exceptional audience appeal. Rural class town of 300. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. This one near to pleasing one hundred percent. Beautiful, wonderfully acted by Miss Logan and Raymond Griffith. A picture to create talk that will help your house. "Pollyanna" sort of story. Tone, excellent. Sunday, yes. Good attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Another one that pleased my patrons. The stars are well liked and it has plenty of them, and they all do good work in this picture. Better than some of the specials, I have run. Comment was good. Give me more of pictures like this. Tone, fair. Sunday, yes. Good audience appeal. Mixed class town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

EBB TIDE. Star, James Kirkwood. A fine sea story that our patrons enjoyed. Pleased ninety percent. Tone, good. Sunday, yes. Fair attendance. Town and rural class town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FAIR WEEK. (5 reels). Star, Walter Hiers. While it can only be called a program picture still it pleased here. Has a small amount of humor and suspense but I wouldn't call it a comedy. Hiers is not suited for the part. Tone, okay. Attendance, fair. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FAIR WEEK. (5 reels). Star, Walter Hiers. Just an ordinary program picture. Not good and not bad. Better put a strong surrounding when you play this one. Tone, good. Sunday, no. Audience appeal, thirty percent. I. M. Hirshblond, Traco Theatre, Tom's River, New Jersey.

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. Fine picture and pleased all. Ran this on my worst night and got a good crowd. Tone, fine. Sunday, yes. Audience appeal, fine. Oil field and business class town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. Good cast, good program picture. Makes a good Friday and Saturday picture. Good comedy where it is wanted. Hiers also good. Tone, okay. Sunday, yes. Audience appeal, ninety percent. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

FLAMING BARRIERS. (5,821 feet). Star, Antonio Moreno. Was disappointed with this one. The forest fire is very realistic but the picture seems to drag terribly and will not hold the interest. The cast is excellent. Tone, okay. Sunday, yes. Audience appeal, large because of big fire scene. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOG BOUND. (5,692 feet). Star, David Powell. A real good picture. Powell and Dalton are good. Tone, yes. Sunday, yes. Admission 10-25. E. C. Bayes, Globe Theatre, Buena Vista, Virginia.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. Good mystery story, on the "who killed him?" theme. Star's great. Display of brain work at end may astonish audience, supporting cast good. No kicks on this one.

For Release in November—Now Booking

If your crowd likes murder mysteries, give 'em this. Tone, satisfactory. Sunday, yes. Average attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. A very interesting entertaining comedy drama dealing with the gentleman crook who is actually not crooked. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierce, South Dakota.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. Fair picture, but has no title or lobby to draw them in. Those that came were pleased but we had poor attendance. Tone, good. Poor attendance. Town and rural class town of 2,800. Admission 10-25. S. H. Rich, (450 seats), Montpelier, Idaho.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Roberts greatest character role. A fine picture with plenty of humor and a good star. Tone, good. Sunday, yes. Good attendance. Town and rural class town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HOLLYWOOD. (8,100 feet). Star cast. Different from regular run. At least three reels too long. Did not please more than fifty percent. Tone, okay. Sunday, yes. Audience appeal, fifty percent. Small town class town of 1,367. Admission 10-15-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. A very good sea story. Storm scenes were very good. Tone, okay. Sunday, yes. Good attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Gloria redeemed herself for the mess she made in "Zaza." This picture in our opinion is the best Gloria ever made and will please one hundred percent. Tone, good. Attendance, good. Town and rural class town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A very fine picture. Good cast well directed and the story is of general interest. Dealing with the purifying effect of the war. No objectionable scenes in this and a very interesting evening's entertainment. Tone, good. Sunday, yes. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierce, South Dakota.

ICEBOUND. (6,471 feet). Star, Richard Dix. A very good picture. Pleased nearly all. Tone, good. Sunday, yes. Average audience appeal. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

KICK IN. (7,074 feet). Star cast. A good crook story that pleased all who came out in a storm to the theatre. Tone, fair. Sunday, yes. Attendance, very poor. Town and rural class town of 1,000. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

KING, QUEEN, JOKER. (6 reels). Star, Sidney Chaplin. For the benefit of E. D. Gruppe, Isle of Pines, West Indies, this picture is a very funny farce comedy portraying an eccentric barber who's aspirations and desire to become a king leads him through many ridiculous and amusing escapades. Showed this in September, 1921, on Saturday to packed house. A two-reel western with news or review would make a pleasing program; comedy not necessary. Tone good. Sunday, yes. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. A well cast and acted show of its type. It made a good program for us. The print we had ran good only some of the titles were cut short to make the print run right. Tone, fair. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LAW OF THE LAWLESS. (6,387 feet). Star, Charles DeRoche. One of Paramount's best pictures. Kosloff is also cast. Not a dull moment in it. Just a real good picture. Admission 10-25. E. C. Bayes, Globe Theatre, Buena Vista, Virginia.

BUCK JONES

To make seven for the 1924-25 schedule; the first will be "The Desert Outlaw."

LIGHT THAT FAILED. (7,013 feet). Star cast. Only fair picture that did not draw. I did everything in an advertising way, but the picture only did an average business. Tone good. Average attendance. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. Well liked. An excellent program picture. Good fighting. Seven reels. Tone, excellent. Poor attendance. Meldrim & Clark, Opera House, Edwards, New York.

MEN. (6,564 feet). Star, Pola Negri. This is a well produced beautifuly set production but not one that drew for me. This star is being given everything and does not have a following here at all. Some of the scenes of Paris high life are a little wild but not offensive and I had no complaint on the moral tone though it isn't a child's picture by any means. Tone, poor. Sunday, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

MONTMARTRE. (7 reels). Star, Pola Negri. Hands off! Foreign made. Fortunately there was a carnival in town when we had to run this, and we missed a lot of kicks. This is our prize quince so far. Consensus of patrons' opinions unprintable. Our crowd cannot see this at all, although, judging from the rentals, Paramount thinks a lot of her. This is her worst; you know what that means! Tone, couldn't find any. Not suitable for Sunday nor any other day. Attendance poor. College class, town of 6,000. Admission 10-35, usually. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. Poor picture. Poor business. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. Average program picture. Dalton does not pull with us. Tone, okay. Sunday, yes. Average attendance. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. Good version of "Leah Kleschna." Star does well. Picture is interesting and acting is straightforward. Little or no comedy relief, but this should satisfy as program picture. Tone satisfactory. Sunday, yes. Good attendance. College class, town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. This is an excellent production, though a little old. Every exhibitor who has not played it should. Paramount sells pictures like this right. Tone good. Sunday, yes. Very good attendance. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. I have read a number of exhibitors' reports about this picture but cannot agree with those who say this is no good. I wish I could buy more like it. It went over well and the comment was one hundred percent favorable. Could bring it back again. It's a good picture. Mothers brought the children in to see it. Good audience appeal. J. E. Lewis, Everett Theatre, Middletown, Delaware.

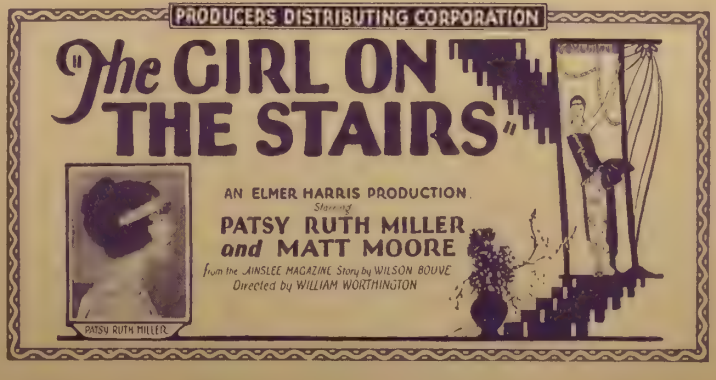
PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Good picture. Rental too high on this one. It seems impossible for us to do any business. Tone fine. Sunday, yes. Audience appeal good. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

PINK GODS. (7,062 feet). Star, Bebe Daniels. Very good entertainment. The few that saw it said it was good. The dry weather is hitting me hard. Advertised with ones, threes, newspaper, slide. Tone fair. Sunday, no. Audience appeal fair. Small town and farmer class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PRIDE OF PALOMAR. (7,494 feet). Star, Forest Stanley. Good program picture. Drew well. Pleased one hundred percent. Eight reels of interest. Tone, good. Sunday, yes. Good attendance. Meldrim & Clark, Opera House, Edwards, New York.

PURPLE HIGHWAY. (6,574 feet). Star, Monte Blue. Poor program. Might be worth what I paid for it but "I ha' ma doots." Two reels too long. Tone, fine. Sunday, yes. Audience appeal fifty percent. Small town class town of 1,367. Admission 10-15-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

For Release in November—Now Booking



PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. As a picture okay but with another star it would have been a better picture. Madge Kennedy is dead here. They don't like her. Tone okay. Sunday, yes. Audience appeal fair. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. Good, peppy racing story Thrills and speed. Any small town audience will be pleased with it. Tone good. Sunday, yes. Good attendance. Town and rural class, town of 1,000. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RUGGLES OF RED GAP. (7, 500 feet). Star cast. Very good program with an excellent cast and everything, but why oh why (the exhibitors eternal question) use eight reels to tell a good five or six reel story. Tone, good. Sunday, yes. Seventy-five percent, audience appeal. Small town class town of 1,367. Admission 10-15-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A fair picture but not big enough for a special. Story good and direction good. Tone, fair. Perhaps it may be suitable for Sunday. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. I ran this on the Fourth of July and, judging from both nights' business, they liked it. The picture will please but it is not a big picture. If it pleases, that's the main thing. Good attendance. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SALOMY JANE. (6,270 feet). Star, Lois Wilson. A very poor offering for a special. Tone, poor. Sunday, yes. Fair audience appeal. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. A romance of a Parisian Apache and the underworld in which the star enacts a role that fits her emotional temperament. This is a similar story to "The Humming Bird" but inferior in every way and our Gloria surpasses Negri in her own field. However, better than anything Pola Negri has done since "Passion" but not as good as "Men." Will not please every audience. George W. Walther, Dixie Theatre, Kerrville, Texas.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. In my estimation one of the best Pola Negri has ever done. This star is sure a comer and gets more popular all the time. Tone good. Sunday, yes. Good audience appeal. Oil field and business class, town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Shadows of a good story. Should go big in certain sections. Not suitable for Sunday. Audience appeal, none. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

Print good—or print bad—put it in the report. The good exchanges are entitled to credit. The others—well, "the boss" is watching them, and they'll eventually fall in with the procession and give A SQUARE DEAL ON PRINTS!

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. A good picture. Nothing big but an interesting Saturday Evening Post serial story. A good cast. Tone good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Brady no drawing card here. A northwestern picture with good scenery and a fair amount of entertainment value. Tone fair. Sunday, no. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Fair program picture; not so near bad as I thought it would be, judging from some of the reports on it. Tone okay. Sunday, yes. Poor attendance. Farmers and miners, town of 650. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Wonderful picture. Far better than Mary Pickford's "Rosita." We ran them both and neither registered at the box office. Film rental too high. The picture's there but it did not draw for me. Tone good. Poor attendance. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

STRANGER. (6,660 feet). Star, Betty Compson. Good melodrama. Tone good. Sunday, no. Good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

STRANGER. (6,660 feet). Star, Betty Compson. You can bank on this one with your eyes shut, first reading the cast. Betty Compson is always good, and with a support including Lewis Stone, Richard Dix and Tully Marshall, enuf sed. Everybody will like this one. All classes, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

TIGER LOVE. (5,325 feet). Star cast. A very good program picture. Will please all. Tone good. Sunday, yes. Average audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

TO HAVE AND TO HOLD. Star, Bert Lytell. A good educational picture. Don't fail to book this one. Good acting. A colonial picture, showing England and her colony, Virginia, under the rule of James I. Eight reels. Tone good. Good attendance. Opera House, Edwards, New York.

TO HAVE AND TO HOLD. Star, Bert Lytell. A great picture that drew well. Old but better than lots of new ones and gets better box office returns. Bought it right, too. Tone good. Sunday, yes. Attendance, S. R. O. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TO THE LAST MAN. Star, Richard Dix. Good western story that pleased the majority. Will go over good if your audience isn't too critical. Tone okay. Sunday, yes. Fair attendance. Farmers and miners, town of 650. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

UNGUARDED WOMEN. Star, Bebe Daniels. Settings and photography good, but it takes more than that to make a picture and, frankly, we are disappointed at the first of the Famous Forty. Theme of picture is one so improbable that the players are handicapped in putting over any really convincing work. Fair attendance from town of medium and better class people. H. A. Kridel, Atlantic Theatre, Atlantic Highlands, New Jersey.

VALLEY OF SILENT MEN. (6,491 feet). Star cast. If you want to crowd them in you had better get this picture. Stuck out a couple of ones with a small ad in paper and packed 'em in. Get it. Tone good. Sunday, yes. Excellent attendance. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. A very satisfactory picture but not the big special that they try to make you think it is. Fine cast. Tone okay. Sunday, yes. Audience appeal, better class. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. A good picture but cannot make anything on Paramount pictures. Paid too much for it. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WEST OF THE WATER TOWER. (7 reels). Star cast. Very good story. A bit spicy in spots, but should please all. Tone good. Sunday, yes. Audience appeal very good. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Only a fair picture. Nothing to pay so much money for. Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

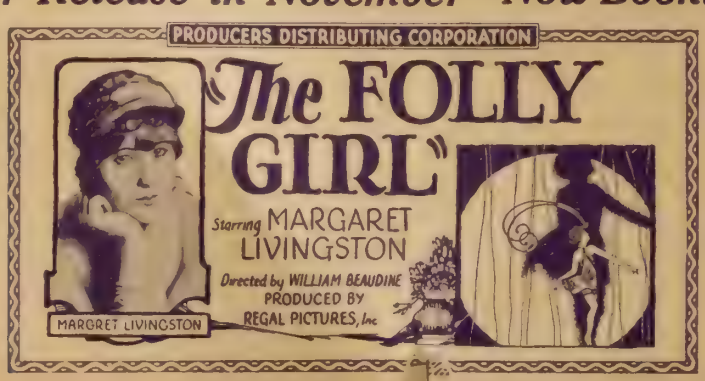
WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. Excellent picture. Film good. Good acting. Pleased all who saw it; but too much outside competition. Seven reels. Tone good. Fair attendance. Meldrim & Clark, Opera House, Edwards, New York.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. Wild, yes, beyond imagination. Boys, if your audience consists of dummies, give it to them; otherwise see it first. After seeing it, I feel sorry for William S. Hart. Don't fail to notice Lincoln in the picture. Elite Class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. Played this picture on a Saturday and bucked a carnival with it. If your patrons like Bill Hart they will like this picture. However, cannot say that it is Hart's best by a long shot. Too long and drawn out. Too much sob stuff for Hart. Tone, none. Sunday, no. Fair audience appeal. Mixed classes, town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

ZAZA. (7,076 feet). Star, Gloria Swanson. Did not please as well as "Bluebeard's Eighth Wife" but it is a very good picture, but Gloria Swanson does not draw any extra business here. This picture pleased about seventy per cent. Tone okay. Suitable for Sunday in some places. Poor attendance.

For Release in November—Now Booking



Farmers and miners, town of 650. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Producers' Dist. Corp.

DRIVIN' FOOL. (5,800 feet). Star cast. Good comedy; not one slow minute. Print in bad shape. Paul Bancroft, Pastime Theatre, Coshocton, Ohio.

GRIT. (5,800 feet). Star, Glenn Hunter. Picture good. Acting fair. Rotten attendance. General class, town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. Here is a picture that is out of the ordinary; a good novelty comedy drama. Frank Atkins, Jr., Lyric Theatre, Marysville, California.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. A very good feature, with one of the screen's best fights. Frank Atkins, Jr., Lyric Theatre, Marysville, California.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. Good outdoor picture, full of action. Tone good. Sunday, yes. Average attendance. Farmers and merchants, town of 1,650. Mrs. J .B. Travelle, Elite Theatre, Placerville, California.

LIGHTNING RIDER. (6 reels). Star ,Harry Carey. A pretty good western drama that drew better than a special, society or costume picture. Tone okay. Sunday, yes. Audience appeal good. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. One of the best pictures Carey ever appeared in. You can boost this one to the limit and not go wrong. Tone okay. Sunday, yes. Average attendance. Rural class, town of 850. Admission 10-25-35. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

OLD FOOL. (6,147 feet). Star cast. Very pleasing picture. The average small town will do well on this production. Tone good. Good attendance. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Selznick

MODERN MATRIMONY. (5 reels). Star, Owen Moore. Fairly good comedy-drama. Tone fair. Sunday, yes. Audience appeal fair. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

QUICKSANDS. Star, Richard Dix. Fairly good melodrama; should appeal to small house audiences. Soldier hero, villains, soldiers, etc. The old hokum. Tone, none. Sunday, yes. Fair audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

United Artists

HILL BILLY. (5,734 feet). Star, Jack Pickford. This is a very good picture but not as good as "Garrison's Finish." We bought it at a good price and made good. Tone okay. Sunday, yes. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

ORPHANS OF THE STORM. (13,400 feet). Star cast. A great big picture and that's all. No business, not in the cards. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

PADDY THE NEXT BEST THING. (6 reels). Star, Mae Marsh. This one was simply no good at all. The subtitles looked like they were written by amateurs and the acting was just as bad. There wasn't any plot or story to it. Tone okay. Sunday, yes. Poor attendance. Farmers and miners, town of 650. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

TESS OF THE STORM COUNTRY. Star, Mary Pickford. A very entertaining picture. A repeater and not much business. Mary does not draw as she used to. Tone good.

Heat's Some Good

"Well, having passed the Glorious Fourth with no casualties I am back to earth and business once more.

"The hot weather and the humidity may hurst some of the city fellows but it helps us little ones in the country. Every heat wave washes a few more summer people to town so I swelter without a murmur."—Guy C. Sawyer, Town Hall, Chester, Vermont.

Sunday, yes. Fair attendance. Tourists, town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

THREE MUSKETEERS. Star, Douglas Fairbanks. Old but sure a real business getter. Turned them away the first time since 1918-1919. A real picture that pleases all. Tone good. Attendance very good. All classes in town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

Universal

DON QUICKSHOT OF THE RIO GRANDE. Star, Jack Hoxie. Just the kind of western that we like to get, for it is not so full of the unreasonable situations that most westerns contain. Plenty of action and not offensive to the person of intelligence. Heard many favorable comments on this one. Tone good. Sunday, yes. Audience appeal general. Rural class, town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

DON QUICKSHOT OF THE RIO GRANDE. Star, Jack Hoxie. Very good action western, with a slight superfluity of riding and chasing. Would have been better if more faithful to the tale. Was well liked. Tone good. Good attendance three days. Working class, city of 163,000. Admission 4d to 8d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Well acted picture of doubtful moral tone. Priscilla Dean is slipping here. Small attendance. Poor tone. Not suitable for Sunday. Audience appeal fifty per cent. Savoy Theatre, St. Joseph, Missouri.

EXCITEMENT. (4,913 feet). Star, Laura La Plante. As good as could be expected. Pleased the young folks. Tone good. Sunday, yes. Average audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

FORTY HORSE HAWKINS. (5,149 feet). Star, Hoot Gibson. This is a very good comedy drama picture but very disappointing in what you would expect to see Hoot in. Although well played, the story does not suit him at all. Tone fair. Sunday, yes. Fair attendance. J. B. Stanley, Everybody's Theatre (210 seats), McColl, South Carolina.

FORTY HORSE HAWKINS. (5,149 feet). Star, Hoot Gibson. Another like this and Gibson will be done. Very poor hokum. Tone good. Sunday, yes. No audience appeal. Mixed classes, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. Good action western, with a stone quarry in place of oil or gold, for a change Some old stuff, also some fine riding. Tone good. May be suitable for Sunday. Audience appeal sixty per cent. Savoy Theatre St. Joseph, Missouri.

LAPLANTE-UNIVERSALS. Used all the LaPlante's. Laura LaPlante is a coming star. Don't be afraid of these. Draw high class, town of 4,000. R. L. Cochran, Judia Theatre (365 seats), Cisco, Texas.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. This was the first Hoxie picture I ever ran here. The plot was rather weak but the story was strong on action and I heard many good comments on it. Hoxie took big here. Tone good. Sunday, yes. Audience appeal large. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

McGUIRE OF THE MOUNTED. Star, William Desmond. A fairly good picture for program use. Nothing wonderful, but will please western fans. Tone okay. Sunday, no. Audience appeal average. Rural class, town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. This boy is going to be one of the great big stars. Here we have a revelation of his ability as a comedian. Most of the film is in the farcical vein, with some uproarious fun when he "walks the plank," gets seasick and tries to ride a bucking hammock. Some audiences won't accept feature farce, but enough drama is herein provided to make the offering acceptable anywhere. Our crowds voted it "immense." We'll say so, too. Attendance splendid, three days. Draw working class in city of 163,000. Admission 4d to 8d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

RAILROADED. Star, Herbert Rawlinson. This title means nothing to a British audience. The British angle is intentionally very strong in this. We had to explain it in all advertising. The Film provides a very American picture of English life, with some bad "howlers," but, thank Heaven, in a kindly spirit and without any monocles! It is slow and the climax is much ado about nothing, so that the crowd chuckled instead of being thrilled. It just got by and is suitable only for the unsophisticated. Moral tone very shaky—too much vengeance. Had

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
A CAFE IN CAIRO
Starring
PRISCILLA DEAN
Produced & Directed by HUNT STROMBERG
Adapted by HARVEY GATES - from the novel by ZOLA FORRESTER
PRISCILLA DEAN

pretty good attendance. Draw working class in city of 163,000. Admission 4d to 8d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. If Universal would give Hoot western pictures as good as this one and cut out the book stuff he would be a whizz bang. Come on, Carl, let's have more westerns for this boy. Paul L. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Have seen Priscilla Dean in much better, but of course that was when they were program pictures. This one is a Jewel. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

Warner Bros.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolph Menjou. Very entertaining program picture and above the average. Menjou portrays a very likable character, all the more noticeable after his varied career as a society reprobate. It's just a really good picture. Tone fair. Hardly suitable for Sunday. Poor attendance. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

BROADWAY AFTER DARK. (6,300 feet). Star cast. Unusually good. Mighty fine entertainment in any house except where clientele is absolutely low-brow. Everybody here had a good word for it. Except for the season of the year, with daylight saving and numerous automobiles, would have done smashing business. Tone good. Sunday, questionable. Good audience appeal. All classes, city of 10,000. Admission 10-20-30. Al Anders, Coleman Theatre (750 seats), Southington, Connecticut.

Comedies

DELIVERING THE GOODS. (Century). Some very clever work by "Pal" the dog. Great for the kids. Tone good. Sunday, yes. Audience appeal ninety per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats, St. Joseph, Missouri.

EDUCATIONAL COMEDIES. "Babies Welcome," "A Hula Honeymoon," "Hold Tight," "Hot Water." We claim these comedies the worst on the market. Not a laugh to be heard, except at rare intervals. Signed up for one a week and have almost completed contract. No more then, boys. Look at other comedies before you buy these Educationals, which are better two-reel dramas than comedies. All classes, city of 10,000. Admission 10-20-30. Al. Anders, Coleman Theatre (750 seats), Southington, Connecticut.

ETIQUET. (Fox). Fairly good comedy. Not up to standard, however. Seems that I have hit a streak of fair to rotten comedies for the last two weeks. Tone good. Sunday, yes. Fair audience appeal. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

EXHIBITORS

Keep your projectors in good shape. Send back the print in as good shape as you get it.

EXCHANGES

Wake up your inspectors and treat the exhibitor to the decent print he deserves.

LET'S HAVE A SQUARE DEAL ON PRINTS!

FOOL PROOF. (Christie Comedy). Star, Neal Burns. Some good gags here and an up-to-date idea. Tone good. Sunday, yes. Audience appeal eighty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HIS FIRST CAR. (Educational). Star, Al St. John. Pretty fair for a star comedy. A few new gags and tricks with a Ford. Scenes of the camp in the storm are thrillingly funny. Tone good. Sunday, yes. Audience appeal fair. Small town class, town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

LODGE NIGHT. (Pathe). Stars, Our Gang. Good. "Our Gang" comedies are good and will please the kiddies, and when they get to laughing they pass it on to the grown-ups. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

PLEASE, TEACHER. (Universal). Star, Buddy Messinger. Another good one, with one of Buddy's inventions. Very good indeed. A. F. Jenkins, Community Theatre, David City, Nebraska.

SCHOOL PALS. (Fox). Clean comedy. The monkeys (or whatever they are) are very good. I have liked this brand of comedies. Brand, Imperial. Town and rural class, town of 2,800. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SHANGHAIED LOVERS. (Pathe). Star, Harry Langdon. A good comedy; plenty of fun and action. A. F. Jenkins, Community Theatre, David City, Nebraska.

Serials

HAUNTED VALLEY. (Pathe). Star, Ruth Roland. This is all right as a serial and I find that serials are all right as entertainment. The kids eat them up and therefore they are good advertisements. All classes, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierce, South Dakota.

LEATHERSTOCKING. (Pathe). Star, Edna Murphy. A fair serial, but it's been a long time since I've made money on a serial, and "Leatherstocking" was no exception. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

LEATHERSTOCKING. (Pathe). Star, Harold Miller. A corking good serial. Big sets. Hundreds of Indians and soldiers. Wonderful outdoor scenery. It certainly looks like a winner so far. Played chapters two and three. Tone okay. Sunday, yes. Good attendance. Rural class, town of 850. Admission 10-25-33. J. D. Warnock, Luna Theatre (400 seats), Battle Creek, Iowa.

Short Subjects

SOCIETY KNOCKOUT. (Universal). Star, Jack Dempsey. The second of the "Fight and Win" series. Each one a complete story. A favorite with any audience. Tone, good. Sunday, yes. Audience appeal, any type. Family class city of 300,000. Admission 13-30-45. Lee D. Baisly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Miscellaneous

BRIGHT LIGHTS OF BROADWAY. (Principal). Star cast. (6,700 feet). This turned out to be the greatest flop at the box office we ever had. A good picture of its type but would draw nothing. Tone fair. Sunday, no. Attendance almost nothing. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

BROADWAY GOLD. (State Right). Star, Elaine Hammerstein. (6,800 feet). Just a fair picture. Not much to recommend it but we can't have big ones every day. Tone only fair. P. A. Preddy, Elaine Theatre, Sinton, Texas.

DANGER AHEAD. (Renown). Star, Richard Talmadge. (4,353 feet). "Bright Lights of Broadway" held the record for least attendance until we played this one on July 3. Maybe our patrons were afraid of firecrackers. We hate to pan the Talmadge pictures when they apparently go over well in some localities, but our patrons will not come out to see his pictures, so we merely state facts. Tone fair. Sunday, no. Attendance worst on record. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

DESERTED AT THE ALTAR. (Renown). Star cast. Another one with almost no drawing power. A fair picture at that. Tone fair. Sunday, yes. Attendance awful. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

EMPTY CRADLE. (Renown). Star cast. (7 reels). No drawing power. Paid the price of a special and lost money. Tone fair. Sunday, yes. Attendance very poor. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FLESH AND BLOOD. (Western Pictures). Star, Lon Chaney. (6 reels). An average program picture but does not warrant boosting. Has a bad ending. Why didn't the author let the father crook in a decent manner and allow the persecuted hero clear his name and become a useful citizen. Tone okay. Sunday, no. Good attendance. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

HIS LAST RACE. (Renown). Star, Boomerang (horse). A fairly good picture, but did not draw for us. Tone fair. Sunday, no. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

JUST A SONG AT TWILIGHT. (Renown). Star, Richard Talmadge. A good title to exploit and the music to the song will help to put the picture over. A fair picture. Tone good. Sunday, yes. Poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MAN THERE WAS. (Renown). Star, Victor Seastrom. Some people might call this a classic, but ours did not like it. A sea story founded on a poem. Tone good. Sunday, yes. Very poor attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

For Release in December—Now Booking

EDMUND LOWE
Appearing in William Fox photoplays.

Fox Names the First

Edmund Lowe's Initial Starring Vehicle Is "The King's Jackal"

Having been elevated to stardom by Fox Film Corporation following his excellent work in "The Fool," which will be one of the five Giant Specials to be issued by that organization this season, Edmund Lowe is about to start work on his first starring vehicle, "The Love Throne," adapted from "The King's Jackal," by Richard Harding Davis. September 14 has been set for the release date. Lowe will make seven starring pictures for Fox during the season.

Shirley Mason also will make seven star pictures for Fox. The first to be released is "That French Lady," from W. J. Hurlburt's stage piece, "The Strange Woman," Production has been completed and the release date set as August 24. Miss Mason's second picture of the year will be "The Great Diamond Mystery." It is an original story by Shannon Fife and was directed by Denison Clift, who made "This Freedom."

Miss Mason is now at work on "My Husband's Wives," a story by Barbara LaMarr, which represents the first directorial effort for Fox of Maurice Elvey, the noted English director. Bryant Washburn supports Miss Mason in this picture and the cast also includes Evelyn Brent.

Buck Jones has completed his first starring vehicle for the new year, "The Desert Outlaw," which will be released August 17. He is now working on "Winner Take All," the second of his series of seven productions, which will be released September 28.

La Rocque Cast

Rod La Rocque has been chosen to play the leading role opposite Pola Negri in the Ernst Lubitsch production, "Forbidden Paradise," which Lubitsch, loaned by Warner Bros. for this picture, is starting at the Paramount West Coast studio.

This screen play by Agnes Christine Johnston was adapted from the comedy-drama, "The Czarina," which Gilbert Miller produced at the Empire Theatre, New York, two seasons ago and in which Doris Keane was starred. The original version was written by Melchior Lengyel and Lajos Biro, the story dealing with intimate incidents at the court of the famous Empress Catherine of Russia.

"Never Say Die" Premiere in Los Angeles Great Hit

THE first thing Charles H. Wuerz did as the new manager of the Metro-Goldwyn California Theatre in Los Angeles, was to put over in real style the world's premiere of Douglas MacLean's latest comedy, "Never Say Die."

Manager Wuerz did not overlook a bet in starting the rush of the patrons to the California Theatre and in keeping up that rush during the entire first week of the run of the picture, which began its engagement on August 2nd.

Approximately 75,000 pieces of printed matter, accessories and literature were used in exploiting "Never Say Die" by the opening day. This number included 250 twenty-four sheets, 2,500 assorted three-sheets, 2,000 assorted one-sheets, 3,000 window cards, 2,000 one-sheet tack cards, 20,000 haralds, 20,000 "Never Say Die" illustrated roto supplements and 20,000 special Douglas MacLean lapel buttons.

In addition to this 300 "Don't Be Foolish" cards were made up for hotels, drug stores, barber shops and haberdasheries, each of which contained a dozen Douglas MacLean buttons. Just 10,000 buttons pinned on pedestrians.

Manager Wuerz, through the co-operation of the Douglas MacLean studios, obtained 50 of the studio girls, dressed them in fancy bathing suits with natty French bathing cloaks, with stockings rolled down to the ankles, and during the lunch and tea hours sent them out on the streets of the city pinning buttons on everyone from the mayor and chief of police down to the traffic men and all male pedestrians. This was an opening day stunt and created widespread notice.

At the theatre a special prologue was put on, depicting a cabaret scene in the Latin Quarter of Paris with the California ballet dancing to Delibes' famous ballet from "Lakma."

Pathe Releases for August 17 Afford Well Balanced Program

PATHE heads its release program for the week of August 17 with a Will Rogers two-reel comedy, a Sennett Langdon two-reel comedy in addition to the third episode of "Into The Net," the Pathe serial, written by Richard E. Enright, Police Commissioner for the City of New York.

The Sennet-Langdon comedy featuring Harry Langdon is entitled "The First Hundred Years" and is the story of a newlywed and the laborious job he has in keeping a cook. The production was made under the supervision of F. Richard Jones. In the cast also are Alice Day, Frank Coleman, Louise Carver and Madeline Hurlock.

Hal Roach presents Will Rogers in a Pathe comedy, "A Truthful Liar," the third of Rogers' political satires. The production was directed by Hampton Del Ruth and in addition to Will Rogers has Richard Pennell, Beth Darlington, Madge Hunt, Jack Cooper and Jack Ackroyd in the cast.

In "Kidnapped," the third episode of the Pathe serial "Into the Net," the bigger moments of the picture are the chase of the kidnappers down Fifth avenue at breakneck speed with guns popping and speedometers registering fifty miles an hour. The final climax comes in the fight on the Brooklyn Bridge between the police and the bandits with one of the detectives hurdling the rail to almost certain death in the waters, one hundred feet below. Edna Murphy is the featured player and is supported by Jack Mulhall, Frank Lackteen and Constance Bennett.

Pathe Review No. 33 carries four interesting subjects. The first, Ohshima Shores, is a narrative of the Japanese coast. Next comes "The Gay Deceivers," a story of a dog who looks ferocious but in reality is as meek as a lamb. "The Photo-Sculptor" is third and concerns machine-made art. The last is "The Tourists Paradise," a trip along the River Ain, France, in Pathe color.

"House Cleaning" is the title of Aesop's Film Fables release for the week starring Paul Terry's funny little black cat.

"Topics of the Day," No. 33 and Pathe News numbers 68 and 69 complete the program for the week.

Big Booking Deal

Producers Dist. Corp. Closes With Modern-Beacon Theatres, Boston

L. J. Hacking, manager of Boston branch of Producers Distributing Corporation, has closed a booking deal for Producers product for the coming season. The contract was made with Jake Lourie of the Modern-Beacon Theatres in Boston and covered the entire new output of Producers Distributing Corporation, with the agreement that four of the group will go into the Park Theatre, Boston, for indefinite runs.

The first picture to be played under this contract will be "Welcome Stranger," the Aaron Hoffman Broadway stage success, starring Florence Vidor, made by Belasco Productions under the direction of James Young, with screen adaptation by Willard Mack and James Young.

A contract for subsequent showings of the same group of pictures at the Bijou Theatre, Boston, was also closed by Mr. Hacking.

Hammons Sees Banner Year for Educational Shorts

NEVER before in the history of Educational has such an attractive array of talent been gathered under the banner of one releasing company," said E. W. Hammons, president of Educational Film Exchanges, Inc., in discussing his company's product for the 1924-25 season.

"Lige Conley will continue in Educational-Mermaid Comedies, in leading roles, supported by a cast composed largely of players who were with him last year. Ruth Hiatt, who appeared with both Conley and Lloyd Hamilton, will have the main supporting role with Conley in Mermaid Comedies, and Otto Fries, Jack Lloyd, Peg O'Neill and 'Moonlight' will form the balance of the casts.

"Lloyd Hamilton, in Educational-Hamilton Comedies, is one of the most dependable stars in short subjects. This year he will have a new leading lady, Dorothy Seastrom, a newcomer to his company. He will produce a series of six two reel comedies.

"Larry Semon, who will make a series of four special comedies, I consider one of the best drawing cards on the comedy screen.

"Bobby Vernon, heading his own company producing Bobby Vernon Comedies, will provide six two reel comedies. Two new beauties are supporting him in his first picture, Evelyin Francisco and Ann Cornwall. Vernon has built up a reputation as a dependable comedian, and in his own company will make comedies superior to any he has yet produced.

"Walter Hiers is so well known through his long association with Paramount that he needs no introduction to exhibitors or fans. Both Mr. Hiers and myself feel that his work in two reel comedies will surpass anything he has done in the longer pictures. Duane Thompson, recruited from the Christie forces, will be his leading lady.

"Altogether, I feel that Educational is offering to exhibitors this year the greatest array of short subject talent ever listed on the releasing schedule of one distributing concern."

Important Announcement

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WATCH FOR LATER ANNOUNCEMENTS

Director Neilan Praised

By N. Y. Critics for Excellent Work in "Tess of D'Urbervilles"

"In giving to the screen Thomas Hardy's 'Tess of the D'Urbervilles,' Micky Neilan has proven that he is one of the best directors of the upper ten," wrote the Evening World's reviewer. "He has retained all the power, the appeal and beauty of the original and has invested the dramatic progress of the story with pictorial beauty that adds greatly to its interest. Another outstanding feature is that the exterior scenes were filmed on the exact locations in Wessex County, England, in Stonehenge and other places described by Hardy."

The criticisms follow the picture's world premiere at the Capitol, New York, last week.

"There is bound to be a great deal of discussion over 'Tess,'" said the American.

"Neilan has directed many pictures, but taken in its entirety this last effort takes the palm. Miss Sweet gives an exhibition rarely seen on the screen of real art," said the Times.

Jackie Coogan Appeals

Touring to Swell Near East Relief Fund in Children's Crusade

In Cincinnati August 9, Jackie Coogan will visit Detroit, Cleveland and Pittsburgh and will arrive in New York August 14, leading the Children's Crusade that has so far raised thousands of dollars for the Near East Relief fund.

The crusade that started August 2 from Los Angeles has taken Jackie into eleven cities to appeal for funds for the 60,000 destitute orphan children of the Holy Lands.

Pasadena, Albuquerque, Hutchinson, Newton, Emporia, Topeka, Lawrence, Kansas City, Chicago, Indianapolis and Louisville are the cities thus far visited. In Albuquerque elaborate native ceremonies attended Jackie's initiation into the Navajo Indian tribe.

On September 6 Jackie, with his father and mother, and entourage, will sail from New York to Athens to be there in time to meet the arrival of the slower steamship that will bring the necessities from the Near East Relief.

GEORGE O'BRIEN
Featured in Fox Photoplays.

Pennsylvania Protests

President O'Toole to Combat Emergency Lighting System

An effort is now being made on the part of the Department of Labor and Industry in Pennsylvania to have installed in the theatres of that state a so-called emergency lighting system which is intended to take care of the illumination in the theatres in the event that the entire lighting current of the city or town is turned off. This has caused a storm of protest on the part of theatre owners generally and the attention of National President M. J. O'Toole has been brought to the matter through letters from Pennsylvania exhibitors. It is contended that present systems are ample to care for every possible safety requirement.

Mr. O'Toole is a Pennsylvania exhibitor, for years has been identified with the affairs of the industry in that state and during that period has been chairman of the state legislative committee. He will attempt to have this rule so changed that theatre owners will be able to install any satisfactory form of system that will be of a kind to meet every possible emergency and at the same time be put in place at a minimum of cost.

"Never Say Die" Bookings

The latest Douglas MacLean comedy is "Never Say Die," which is the initial release of Associated Exhibitors product for the season of 1924-5. In addition to the pre-release booking at the California Theatre, Los Angeles, where a tremendous exploitation campaign is being put behind the picture, it has also been booked for other pre-release showings at the Neuman Theatre, Kansas City, and the Harry Davis Grand, Pittsburgh.

L'Estrange Is Manager

Dick L'Estrange has been engaged as general manager of the Priscilla Dean unit in Hunt Stromberg's production activities. L'Estrange will officially assume his new position with the starting of "A Cafe in Cairo," Priscilla Dean's second picture to be released by Producers Distributing Corporation.

Warners Announce First Nine Releases of 1924-25 Schedule

THE order of release on the first nine of the twenty productions which Warner Brothers will make during the season 1924-25 has just been announced:

"Three Women," "Find Your Man," "Deburau, Lover of Camille," "This Woman," "The Dark Swan," "The Narrow Street, "A Lost Lady," "The Age of Innocence," "The Lighthouse by the Sea."

"Three Women" is the first of the Ernst Lubitsch Individual Productions of the season. "Find Your Man" has Rin-Tin-Tin, the wonder dog, for a star.

"Deburau, Lover of Camille," the motion picture version of the celebrated Belasco stage success is next. "This Woman," fourth on the list, is from the Howard Rockey novel by the same name. "The Dark Swan" is from the book of the same name.

Behind Locked Doors

Emory Johnson Surrounds New Film With Veil of Secrecy

With a large cast of principals and several hundred extras, Emory Johnson, the producer began his sixth production for Film Booking Offices behind locked doors on the F. B. O. lot last week. Not only did Mr. Johnson insist on having the entrance to the stage padlocked but he also had the set on which he and his company were to work "boxed" higher than is usual, even in the case of the most temperamental stars.

Employing a theme, which is at once novel and of exceptionally strong possibilities for exploitation and showmanship, Producer Johnson is guarding his story jealously in order to prevent any poaching by other producers. The name and theme of the story by Mr. Johnson's mother, Emilie Johnson, will be withheld until at least a month before release date, which will be early in the autumn. The cast includes Tom Santschi, Johnnie Walker, Jane Thomas and David ("Red") Kirby.

Ahead of Schedule

Blackton Produces "Clean Heart" in Record Time for Vitagraph

When the A. S. M. Hutchinson novel, "The Clean Heart," was placed in production on May 22, J. Stuart Blackton notified the Vitagraph executive office that he would consume forty-two actual working days.

The last scenes and sequences were shot on July 12. The elapsed time was fifty-two days; deducting seven Sundays and four not suitable for working makes the record stand at forty-one days, one less than scheduled.

This speed was maintained in spite of a brand new technique which Mr. Blackton employs for the first time in this picture. This portrays the effect of the drama on the individual rather than his action on the drama and thus produces an effect which might almost be called "visual conversation."

Corinne Busy

Corrine Griffith Productions, Inc., has begun work on Miss Griffith's first starring vehicle for First National, "Wilderness," from the story by Evelyn Campbell. Robert Z. Leonard is directing. James Kirkwood, Ian Keith, Emily Fitzroy and Anna Schaeffer have roles.

New Jack Pickford Film

"The End of the World" Print Coming to New York by Air Mail

"The End of the World" is on its way. Which merely means that Jack Pickford has shipped his new picture to New York. It is going by aeroplane mail. The reason the film is going by air mail is that Jack is anxious for his sister Mary to see the picture before she leaves New York for the Coast. She arrived in New York from Europe recently, to remain a few weeks before continuing on to Hollywood.

"The End of the World" is the first picture Jack has done since releasing "The Hill-Billy" which critics rated as the best picture of its kind yet produced. It is the opinion at the studio that "The End of the World" will prove equally sensational in its success.

Fredericks in "Big U" Film

Pauline Fredericks is to be featured in one of Universals big Jewel productions for the second half of the 1924-1925 season. The film will be "Smouldering Fires." It supplies Miss Fredericks with an unusual role of wide scope and one which will call upon her for the full vent of her screen ability.

Claire de Lorez appears in Priscilla Dean's "Siren of Seville," a Producers Distributing Corporation picture.

Scenes from Warner Brothers' "Babbitt."

Burr Arranges Big National Campaign for "Speed Spook"

SO enthused is C. C. Burr over Johnny Hines' latest feature, "The Speed Spook," which has just been completed, that he is making preparations for the most extensive advertising and publicity campaign in his long career as a producer. This campaign will be along similar lines to that of his nationally advertised "I Am the Law" two years ago.

It is Burr's plan to use full page space in all the prominent fan magazines and the Saturday Evening Post. Accompanying these advertisements will be a host of feature publicity stories, the forerunner of which has already appeared in the August issue of the Aero Digest in a story titled "Speed Spooks Speak."

This particular story dealt with the close relationship between the camera and the airplane; the analogy between the movie thrill star and the pilot, and the thoughts of Johnny Hines and Lieut. Eric Nelson, who is one of the three American round-the-world aviators.

The trade paper campaign was set in motion eight weeks ago and will continue until all territorial rights are sold. Beginning September first, New York State will be covered with a twenty-four sheet campaign, particular emphasis being laid on the Greater New York territory. Aside from this campaign, C. C. Burr has already contracted for four huge illuminated sign spaces in the Times Square district.

Starting "Peter Pan"

Herbert Brenon and Willis Goldbeck arrived in New York from the Coast this week. They will start immediately upon the preliminary preparations for the production of "Peter Pan," for which Goldbeck has written the scenario and which will be made under the direction of Brenon at the Paramount eastern studio.

China Unsettled

American-made motion pictures are received with high favor in China, according to H. W. Ray, president of Hong Kong Amusements, Ltd., who is in New York to look over product for his nine theatres in southern China. He visited the Paramount Long Island studio to see how pictures are made. Mr. Ray said that present conditions in China are very unsettled and this is having an effect on theatre patronage. There is scarcely a town, he says, that does not have a little war of its own at least once a month. It is unsafe to travel from one district to another.

"Scandal" Finished

B. P. Schulberg has completed a screen version of Edwin Balmer's novel, "The Breath of Scandal," which will be his first Preferred Picture for release through the recently organized company of B. P. Schulberg Productions, Inc. Gasnier directed and Eve Unsell wrote the scenario. The cast includes Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Jack Mulhall, Phyllis Haver and Myrtle Stedman. The release date is September 1.

Being Edited

Camera work on Samuel Goldwyn's production, "In Hollywood with Potash and Perlmutter," adapted from the Broadway stage success, "Business Before Pleasure," is finished. The picture is being edited and titled by Montagu Glass, author, Francis Marion, scenario writer, and Al Green, director, preparatory to being shipped east for First National fall release.

Efforts are being made to cut the picture to feature length, but according to advices from the West Coast, if most of the funny business is retained after pre-viewing, the picture will reach the public as a super-special production.

Sennett Lot Active

Three comedy companies are working simultaneously at the Mack Sennett studios in the production of pictures for Pathe. Harry Langdon started work on a new "laugh-getter" under the direction of Harry Edwards. Natalie Kingston is his leading lady. Under the direction of Ralph Ceder, Ralph Graves has started on another two-reel farce with Alice Day. Del Lord is shooting a celluloid comic operetta, trifeaturing Billy Bevan, Sid Smith and Madeline Hurlock. Ben Turpin is on a brief vacation.

Ochs Buys Sign

Lee Ochs has closed the electric sign contract for his Piccadilly Theatre with Sam Roth of Murphy & Brode, Inc. This will be the largest theatrical sign display on Broadway, it is said. The chief innovation of the sign will be the patented direct and indirect lighting system. The name of Vincent Lopez, who will conduct the Piccadilly Orchestra, will be featured in large electric letters on a sign covering the entire face of the building.

Scenes from "The Man Who Came Back," which will be a William Fox release.

Dempsey Completes Another

The Eighth Picture of the "Fight and Win" Series is Finished

Jack Dempsey has just finished work in "The Town Hall Tonight," the eighth picture of the "Fight and Win" series in which he is being starred by Universal. His present contract calls for two more pictures, one of which will be started within the next ten days.

The titles of the Dempsey films, in the order of their release are "Winning His Way," "A Society Knockout," "West of the Water Bucket," "So This is Paris," "All Swell on the Ocean," "Officer 999," "The Title Holder," "The Town Hall Tonight," and the two not yet made, "The Health Farm" and "A K. O. by Cupid."

Chuck Reisner, Hayden Stevenson and George Ovey, skilled comedy trio, appear with Dempsey in all of the productions directed by Erle Kenton.

Again on Broadway

Fox Film Corporation has arranged for a Broadway premiere of "The Man Who Came Back" at the Central Theatre, Broadway and Forty-seventh street, opening Sunday, August 31. The event should create unusual interest for this photoplay is based upon one of the greatest of legitimate stage successes. Season after season it was presented by various companies until every city and town in the United States and Canada was played. As a play it was a vehicle for Henry Hull and Mary Nash. Many other actors and actress, now established film favorites gained fame in this play.

George O'Brien Starring

George O'Brien, the young actor whom Fox Film Corporation is featuring in several big productions next season, will have Billie Dove to support him in "Thorns of Passion," the screen version of Robert W. Service's "The Roughneck."

Universal's Big Cast

Supporting Reginald Denny in Universal's "Oh, Doctor!" directed by Harry A. Pollard with Mary Astor in the feminine lead, are: Otis Harlan, William V. Mong, Tom Ricketts, Lucille Ward, Clarence Geldert, Mike Donlin, Blanch Payson, C. L. Sherwood, George Kuwa and Martha Mattox.

A STRIKING NOVELTY

"The Last Man on Earth" is a William Fox production along original lines.

Seeling Offers Coolidge in Five-Reel Westerns

A NEW western star is to blossom forth on the state rights horizon with Charles R. Seeling, well known independent producer as his sponsor. Cuba Coolidge is his name and he has been signed to a long-term contract by Seeling to make four series of five-reel westerns. Coolidge, under his cowboy name of Crutchfield, has medals and cups galore won in the rodeos and round-ups of the wild west for rope twirling, rough riding and other daring feats of horsemanship.

Coolidge is an actor as well, having played dramatic stock and toured the country with the better type melodrama companies. Production on the first picture will start immediately, as Seeling has promised delivery to the independent exchanges by September 15.

Seeling will handle his distribution direct from Hollywood, having established headquarters at 5528 Santa Monica boulevard. Upon the completion of the first series Seeling will take Coolidge on a personal appearance tour of the country, he states.

Independent exchange owners are helping to finance the Seeling productions by small advance payments for the first picture, the the selling arrangement calling for an immediate refund of money deposited in case the first production is not entirely satisfactory. By using his own money, together with that of the exchange men, Seeling is avoiding the excess charges of cinema finance companies, and the profits that would have to be paid to capitalists outside the industry who might be called upon to invest in the venture.

Seeling has risen from the ranks of cameramen and is credited with knowing production from all angles. This, his first attempt at direct distribution from Hollywood, is being watched by other producers to see how the experiment will turn out.

Century Releases

Century Film Corporation, producers of Century Comedies, released through Universal, announces that it has releases for the next four months already in Universal exchanges. Among the twenty two-reelers scheduled are six starring Wanda Wiley, seven in which Buddy Messinger stars, four with Al Alt and the balance featuring the New Edition Century Follies Girls, the Century Kids and Pal the dog.

Productions are being outlined for the begining of next year.

Grauman Going Abroad

Sid Grauman, owner-manager of the famed Grauman Egyptian Theatre at Hollywood where "The Thief of Bagdad" is playing, passed through New York this week on his way to Europe in search of a rest. Sid expects Doug's picture to run in his house for two years.

Buys "Charity Ball"

"The Charity Ball," a famous American play, has been bought by Metro-Goldwyn-Mayer. Maud Fulton, playwright and star, who was signed two weeks ago to write original stories and adaptations for Metro-Goldwyn-Mayer will begin at once on the script of "The Charity Ball," her first work directly for the screen.

"Great Divide" Cast

Wallace Beery, Mae Busch and George Cooper have been assigned by Irving G. Thalberg to join the cast of William Vaughn Moody's "The Great Divide," which Reginald Barker is directing for Metro-Goldwyn Mayer.

Scenes from Metro-Goldwyn's Rex Ingram picture, "The Arab," with Alice Terry and Ramon Novarro.

Leaves Ottawa Field

On September 1, Marcus Loew is stepping out of the Ottawa, Ontario, theatre field and will remain outside for an extensive period, said to be ten years, according to an announcement made at Ottawa on, August 2 relative to an important change in connection with the direction of Loew's Ottawa Theatre, one of the most handsome houses in Canada.

The new arrangement means, it is said, that the new B. F. Keith Company of Canada, Ltd., recently organized with a $5,000,000 capitalization, is taking over the Loew Theatre at Ottawa and the new manager of the house will be J. M. Franklin, who has been the proprietor of the Franklin Keith Theatre, Ottawa, for the past year.

Tom Mix Working

"The Deadwood Coach," one of the seven Tom Mix Specials on the schedule of Fox Film Corporation for the coming season, was started at the West Coast studios of that company this week. It is an adaptation of Clarence Mulford's novel, "The Orphan." The scenario was made by Lynn Reynolds, who is directing the picture. The cast, which has not been completed, includes George Bancroft, Dewitt Jennings, Buster Gardner and Lucien Littlefield.

Fox Signs Leonard

T. C. Leonard, who last season handled the publicity for the Chicago company of "The Fool" for the Selwyns and who also was ahead of Jane Cowl in "Romeo and Juliet" has been engaged by Fox Film Corporation to direct the publicity and exploitation campaign for the Central Theatre, Broadway and Forty-seventh street, New York, which has been leased by that company.

Is Leading Lady

Claire Adams will be Edmund Lowe's leading lady in his first starring picture for Fox Film Corporation, "The Love Throne," adapted from "The King's Jackal," by Richard Harding Davis. Sheldon Lewis and Diana Miller also have leading parts.

Gibson Title Changed

The title of Hoot Gibson's newest completed Universal special feature, "The Cactus Kid," has been changed to "The Hurricane Kid."

SCENES FROM METRO-GOLDWYN'S "REVELATION"
A George D. Baker production with all-star cast.

Great Joppa Gate Set Built for "Ben Hur"

THE largest set ever built for a motion picture has been completed for the big Metro-Goldwyn-Mayer production of "Ben Hur," it is claimed. The set represents the famous Joppa Gate of Biblical times, through which streamed a continuous horde of people with their goats, cows and camels.

On a plateau outside of Rome the hulk towers 150 feet in the air, in sight of the Roman aqueduct and city walls. Many months of labor have gone into the construction of the great Joppa Gate. It was built under the supervision of Horace Jackson, art director of "Ben Hur," who has been abroad with the company several months. Jackson will have Harold Grieve for his associate in the work. Grieve left New York to join "Ben Hur" two weeks ago.

Another big set will be the immortal Circus Maximus. It is here that the great chariot race in "Ben Hur" occurs. Construction plans for the Circus Maximus call for a length of a quarter mile on both sides, and it is possible that this size will be increased to half a mile. The Circus Maximus has already been constructed in miniature, and from the dimensions of the model it will be necessary to have 60,000 people to fill the seats.

Metro Goldwyn Announces 5 Big Releases in September

SINNERS IN SILK" will be the first of five Metro-Goldwyn specials to reach exhibitors in September. This Hobart Henley production, made under the working title of "Free Love," was recently completed at the Culver City studios, and made such an impression when pre-viewed by Metro-Goldwyn-Mayer executives that it was chosen to head the list of September releases.

"The Red Lily," Fred Niblo's production, featuring Ramon Novarro; "Yolanda," the Cosmopolitan special starring Marion Davies; "Wine of Youth," King Vidor's picture; and "One Night in Rome," starring Laurette Taylor, are the other September releases.

September 8 will see the release of "The Red Lily," and "Yolanda" will be given to exhibitors on September 15, "Wine of Youth" on September 22, and "One Night in Rome" on September 29.

Scheduled for August release are "Bread," Marshall Neilan's "Tess of the D'Urbervilles," Reginald Barker's "Broken Barriers," and Jackie Coogan in "Little Robinson Crusoe." The first two have had pre-release showings at the Capitol, New York.

Titled "Tinsel Woman"

Made under the working title of "Circe," Mae Murray's next Metro-Goldwyn picture will be called "The Tinsel Woman" when it is released on the fall Metro-Goldwyn schedule. This is a Blasco Ibanez story, first to be written directly for the screen.

Scenes from "Cornered," the Warner Brothers' Classic with all-star cast.

Members of the I. M. P. P. D. A. Offer Strong Array

With the Independents

Variety of Appeal Present in Open Market Offerings

Louis Weiss, Planning National Tour, Hints of Big Independent Developments

LOUIS WEISS, executive of Weiss Brothers' Artclass Pictures, has postponed his country-wide selling trip for a few days, it being his original intention of starting on August 1, a later decision setting the start at August 10. Mr. Weiss has definitely scheduled his stopping-off places as follows: Pittsburgh, St. Louis, Kansas City, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, Minneapolis, Chicago, Cleveland and New York. He will cover some 10,000 miles in all, with quite a stop-over at Los Angeles, to confer with Lester F. Scott, Jr., who is making the Buddy Roosevelt and Buffalo Bill, Jr., series for Weiss Brothers' Artclass distribution.

In discussing his trip to the key cities, Mr. Weiss said he maintained the greatest of confidence in the state right market, notwithstanding the pessimistic attitude of many of the independent producers and distributors regarding it.

"There are still a number of tough spots for the independent distributor to negotiate," Mr. Weiss said, "but that is a subject that several members of the Independent Motion Picture Producers' and Distributors' Association has had under consideration for a long time, and I believe we have solved the difficulties to a great extent. This embraces a comprehensive plan that enters the realms of distribution, with money, brains and effort behind it, and I expect we will be able to make known our plan of procedure within a couple of weeks.

"Just to prove that my faith in the state right method of distribution is based on the right sort of confidence, I intend to make arrangements when I reach Hollywood for the production of several new series for the independent market. One series will be of two-reelers, some 20 approximately, and will be of a comedy nature. Another series will enlist 20 two-reelers, more or less of a novelty nature. And still another series will consist of 10 two-reelers. I also will make arrangements more than likely for the production of two series of five-reelers, the type of which I am not at liberty to disclose at present.

"With Weiss Brothers' Artclass Pictures Corporation list including such productions as 'After Six Days,' the spectacular Biblical picture, the Buddy Roosevelt and Buffalo Bill, Jr., series of westerns, 'The Woman Who Believed,' etc., we will be very well represented next season in the way of product, especially so with the acquisition of the new two-reelers and longer productions I will arrange for while on the coast.

"The two-reelers alone will give Weiss Brothers' Artclass a complete program of a year's releases. Needless to say, we will get behind this product with an exploitation campaign that will make it known internationally."

To Be Featured

Violet La Plante Won Place by Fine Work in Buddy Roosevelt Series

After looking over the second Buddy Roosevelt production, "Battling Buddy," Weiss Brothers' Artclass Pictures decided the work of Violet La Plante merited recognition, and instructions were issued to feature Miss La Plante's name on the lithographic paper advertising the picture. This move was taken only after serious consideration of Miss La Plante's excellent performance in "Battling Buddy."

Buddy Roosevelt is starred in the Buddy Roosevelt series and his name naturally will appear in the largest type and boldest letters on all posters and other exploitation matter, Miss La Plante's name not appearing in the large sized letters of that of Mr. Roosevelt, but being accorded recognition second to that of the star, Buddy Roosevelt.

It is the first time in many years that a member of a picture cast has jumped to feature position in billing, but Miss La Plante, who is making her feature debut in "Battling Buddy," is entitled to the honor, as a glance at the picture will prove to the most captious critic. Violet La Plante is a sister of Laura La Plante, the Universal star, and, it is expected, will shortly be giving her famous sister a hard battle to determine who shall be the most famous picture star in the La Plante family.

Territory Sold

"The Woman Who Believed," one of the Weiss Brothers' Artclass productions, a six reel society drama, with some unusual wild animal stuff interpolated in the plot, has been sold for the following countries: Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador. Max Glucksman, of 145 West 45th Street, New York, was the purchaser.

Third Buddy Roosevelt Done; Fourth to Be Begun at Once

THE third of the Buddy Roosevelt series of westerns has been completed and has arrived in New York. It has been titled "Biff, Bang Buddy." The Buddy Roosevelt series is being made in Hollywood by Approved Pictures Corporation, with Lester F. Scott sponsoring the productions. The fourth of the series will start in a week or so. The first two of the series are titled respectively "Rough Ridin'" and "Battling Buddy."

Among the territorial rights purchasers of the Buddy Roosevelt series are the following:

Progress Pictures Co., Frank Zambreno, 808 So. Wabash Avenue, Chicago, Illinois—Indiana, Wisconsin and Northern Illinois.

R. G. Hill Enterprises, Inc., 1010 Forbes Street, Pittsburgh, Pa.—Western Pennsylvania and West Virginia.

Enterprise Distributing Corp., 87 Walton Street, Atlanta, Ga.—Georgia, Florida, Alabama, Tennessee, North and South Carolina.

Skirboll Gold Seal Productions, Inc., 507 Film Building, Cleveland, Ohio—Ohio and Kentucky.

Enterprise Distributing Corp., 1066 Perdido Street, New Orleans, Louisiana—Mississippi and Louisiana.

Beacon Films, Inc., 454 Stuart Street, Boston, Mass.—New England States.

Specialty Film Corporation, 1914 Main Street, Dallas, Texas—Texas, Oklahoma and Arkansas.

Twentieth Century Film Co., 256 North 13th Street, Philadelphia, Pa.—Eastern Pennsylvania and Southern New Jersey

Chicago's Greatest Critic Says:—

"AFTER SIX DAYS"
Has the Ten Commandments Licked!

It's a Gold Mine for State Right Buyers and Exhibitors Alike

Read These Striking Excerpts from "Mae Tinee's" Review:

Chicago Sunday Tribune.
THE WORLD'S GREATEST NEWSPAPER
APRIL 20, 1924

By Mae Tinee

To my way of thinking, "After Six Days" has "The Ten Commandments" licked

The latter is ornate and effortful. The former is convincing and effortless in that nobody seems striving for effect. It is great and it is simple. The Bible stories we have been taught to believe unfold before our eyes so naturally that while the miracles thrill—they still appear logical.

The Golden Calf episode is better done than it is in "The Ten Commandments."

Also, it seems to me the parting of the waters has been more satisfactorily accomplished.

Every Inch the Prophet

And though Theodore Roberts makes a splendid Moses, the Moses of "After Six Days" is far more the prophet conjured up by your imagination, than that of America's beloved veteran actor.

The mob scenes are most impressive. You never for a moment have the sensation of watching the carefully directed efforts of crowds of "extras."

AFTER SIX DAYS
featuring **MOSES** *and the*
TEN COMMANDMENTS

BUYERS WHO KNOW

AMERICAN FEATURE FILM CO., HARRY ASHER, PRES., 37 PIEDMONT ST., BOSTON, MASS. New England Territory.
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STANDARD FILM ATTRACTIONS, 1322 VINE ST., PHILADELPHIA, PA. Eastern Pennsylvania and Southern New Jersey.
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FROM THE FAMOUS STORY
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THE FALCON

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Featuring
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"VIRTUE'S REVOLT"

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FOURTH
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SIXTH
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IN A SERIES OF

6 EMOTION-AROUSING STORIES OF ACTION, REAL LIFE AND HEART INTEREST **6**

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PRESENTS

THE FIRST OF A SERIES
OF EIGHT SOCIETY STUNT
MELODRAMAS

Helen Holmes

AND

William Desmond

IN

"OUTWITTED"

WITH

GRACE CUNARD
ALEC FRANCIS
AND
EMILY FITZROY

A

J.P. McGOWAN
PRODUCTION

PRODUCED AND DISTRIBUTED BY
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To All State Rights Exchanges
By Nathan Hirsh

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"MOCCASINS"

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"MEDDLING WOMEN"
starring
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WRITTEN & DIRECTED BY
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"The PAINTED FLAPPER"
with
JAMES KIRKWOOD
& PAULINE GARON

4

"I AM THE MAN"
starring
LIONEL BARRYMORE
WRITTEN & DIRECTED
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5

"The TOM BOY"
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"The STREET SINGER"
A powerful story with a great cast

"ROMANCE *of an* ACTRESS"
BY
LANGDON McCORMACK
author of
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THIRD
LIONEL BARRYMORE
SPECIAL
title to be announced-

"SUNSHINE OF PARADISE ALLEY"
by DENMAN THOMPSON
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209 Golden Gate Ave., San Francisco, Calif.; 915 S. Olive St., Los Angeles, Calif.

Celebrated Players Film Corp.
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Commonwealth Film Corp.
729 Seventh Ave., New York City

Federated Film Exchange Co.
1018 Forbes St., Pittsburgh, Pa.

First Graphic Exchanges, Inc.
676 Broadway, Albany, N. Y.;
257 Franklin St., Buffalo, N. Y.

Independent Films, Inc.
10 Piedmont St., Boston, Mass.

Masterpiece Film Attractions
1329 Vine St., Philadelphia, Pa.

Mountain States Film Attractions
2104 Broadway, Denver, Colorado

Standard Film Service Co.
617 Film Bldg., Cleveland, Ohio; Broadway Film Bldg., Cincinnati, Ohio; Joseph Mack Bldg., Detroit, Mich.

Trio Productions
926 New Jersey Ave., N. W. Washington, D. C.

Celebrated Players Film Corp.
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Chadwick Pictures Corporation

CORPORATION
An Achievement"

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220 WEST 42ND ST. N.Y.C.

Chadwick's Advertising Campaign to Benefit Showmen Everywhere

ONE of the most important duties of a distributing organization in the Independent field, according to Chadwick Pictures Corporation, is that of keeping the exhibitors throughout the United States acquainted with who is distributing their product in the various sections of the country. It is a feature that is unfortunately all too often neglected and left entirely up to the local distributor.

A national distributor who releases product in the Independent market generally gives this product a comprehensive and thorough advertising campaign through the medium of the trade papers. This advertising serves a two-fold purpose, designed to sell the product direct to the Independent exchanges and also to acquaint the exhibitors with the fact that such a picture, or series of pictures, is being made, telling them something about the story, cast, direction, etc.

For many reasons it is not always practical for the Independent exchangemen to advertise their product in the national magazines, the principle reason of this being that the expense is too great. For example, an exchangeman operating in, let us say, a 10 per cent territory and advertising in a magazine with a 100 per cent circulation, would be paying for 90 per cent waste circulation—a condition obviously unfair to the exchangeman. He can and frequently does advertise in the regional magazines to cover his territory, but all territories do not have regional magazines and consequently all territories cannot be covered.

Therefore, after a careful analysis of this situation, I. E. Chadwick, president of the Chadwick Pictures Corporation, has determined to carry on an advertising campaign not only to the Independent exchangeman but for him—to carry this campaign directly to the exhibitor. The result of this already has been felt, according to Mr. Chadwick, for his organization has received many compliments on the fact that all of his trade paper advertisements list the various territories together with the name and address of the exchanges in those territories who are handling his product.

Commenting on this, Mr. Chadwick stated: "After a careful study of the advertising requirements in the Independent field I have come to the conclusion that one of the prime essentials is to have our advertising acquaint the exhibitor not only with all facts concerning our nine productions, but also where and from whom they may be obtained. To this end I have issued instructions to our advertising department to carry in all trade paper advertising a complete list of the exchanges throughout the country who are handling the Chadwick Nine.

"My thought in this matter is that it is one of the most important duties of a distributor in the Independent field, and I hope that the campaign which we are now carrying on through the medium of the trade papers will prove of real benefit to the Independent exchangeman handling our product. We have carried and will continue to carry the names and addresses of our franchise holders, so that any exhibitor, no matter where he is located, if he is interested in any of the Chadwick Nine, can find in that same advertisement where and from whom he may book it.

"The Chadwick Nine has been contracted for in the majority of the territories in the United States. These pictures are at present being distributed by:

"Samuel Zierler, Commonwealth Film Corporation, 729 Seventh Ave., New York City, for Greater New York and Northern New Jersey; Ben Amsterdam, Masterpiece Film Attractions, 1329 Vine St., Philadelphia, Pa., for Eastern Pennsylvania and Southern New Jersey; J. A. McConville, Independent Films, Inc., 10 Piedmont St.,Boston, Mass., for New England States; Max Milder, Trio Productions, 926 New Jersey Ave., N. W., Washington, D. C., for District of Columbia, Maryland, Delaware & Virginia; L. W. Greenstein, Standard Film Service Co., 817 Film Bldg., Cleveland, Ohio, for Kentucky and Ohio; Nat Lefkowitz, Standard Film Service Co., Broadway Film Bldg., Cincinnati, Ohio, for Kentucky and Ohio; R. J. Rowan, Standard Film Service Co., Film Bldg., Detroit, Michigan, for Michigan.

I. E. CHADWICK

"Mr. Goodman, Federated Film Exchange Co., 1018 Forbes St., Pittsburgh, Pa., for Western Pennsylvania and W. Virginia; J. L. Friedman, Celebrated Players Film Corp., 810 So. Wabash Ave., Chicago, Ill., for Northern Illinois & Indiana; L. B. Goulden, Celebrated Players Film Corp., 144 W. Vermont St., Indianapolis, Ind., for Indiana; J. S. Grauman, Celebrated Players Film Corp., 713 Wells St., Milwaukee, Wisconsin, for Wisconsin; Louis Hyman, All-Star Feature Distributors, Inc., 209 Golden Gate Ave., San Francisco, Calif., for Northern California and Nevada; E. A. Benjamin, All-Star Feature Distributors, Inc., 915 S. Olive St., Los Angeles, Califorinia, for Southern California and,Arizona; E. J. Drucker, Mountain States Film Attractions, Inc., 2104 Broadway, Denver, Colorado, for Colorado, Wyoming, New Mexico, Utah and Southern Idaho; Mr. Berkowitz, First Graphic Exchanges, Inc., 257 Franklin St., Buffalo, N. Y., and B. H. Mills, First Graphic Exchanges, Inc., 676 Broadway, Albany, N. Y., for upper New York State.

"My suggestion to the exhibitor is that he clip out any one of our advertisements and keep it for ready reference, for you will note that each of the advertisements carry the name of each of the Chadwick Nine pictures as well as the list of exchangemen handling them.

"It is our policy to devote a certain number of advertisements to each production progressively, but at the same time carrying the remaining eight pictures. Thus, for some time past, we have been concentrating on 'The Fire Patrol,' which is our first release and which, I am happy to say, is meeting with the hearty support of exhibitors. It recently played to most successful business at B. S. Moss' Broadway Theatre, New York, is at present running in the Randolph Theatre, Chicago, where I understand it is duplicating its New York success. It opens on August 17 at the Mark Strand Theatre in Brooklyn, and also will have a first run in Milwaukee, starting that same date.

"Our second release will be 'Meddling Women,' written and directed by Ivan Abramson, starring Lionel Barrymore, supported by Sigrid Holmquist and Dagmar Godowsky.

"Our third release, which also is completed, is a John Gorman Production, 'The Painted Flapper,' with James Kirkwood, Pauline Garon, Craufurd Kent, Claire Adams, Kathlyn Williams and Johnny Harron.

"Our fourth release will be 'I Am the Man,' which likewise is completed. This picture was written and directed by Ivan Abramson and in addition to the star, Lionel Barrymore, has Seena Owen, Flora Le Breton, Gaston Glass and Joe Striker in the cast.

"Our fifth and sixth productions, respectively, will be 'The Tom Boy' and 'Sunshine of Paradise Alley,' both of which are in production on the West Coast. The cast and directors of these two will be announced shortly.

"Our seventh release will be the third of the series of Lionel Barrymore Productions, the title of which will shortly be announced.

"Our eighth production will be 'The Street Singer' and the ninth and last of the Chadwick Nine will be 'Romance of an Actress,' by Langdon McCormack.

"Exhibitors may take this as a definite guide of the Chadwick Nine. Four of these have already been produced and I am proud of them. Each one represents the best in story material, box office names and directorial talent. The remaining five will be as strong. I feel that each and every one of the Chadwick Nine will be box-office pictures in every sense of the word. I am bending every effort and will not spare either time or money to make this desire an accomplished feat."

Chadwick Pictures Corporation has planned an extensive advertising campaign on the nine pictures being released under the brand name of the Chadwick Nine. This campaign calls for advertising each week and will run well into next spring, thus offering a real help to the exchangemen who are distributing these pictures and making a distinct step forward in the Independent advertising field.

Goldburg Completes Society Special, "Dangerous Pleasure," on West Coast

THE Independent Pictures Corporation is seething with activity. Jesse J. Goldburg, president of that company, who is in Hollywood supervising the various producing units of his productions, has wired his New York office that the six-reel society special entitled "Dangerous Pleasure," has been completed and was given a preview at the Ambassador Hotel last week for the industry and invited guests, and that the production was acclaimed as one of the most unique and beautiful society dramas screened in a long time.

The cast is an all-star one, including Dorothy Revier, Niles Welch, Gladys Valerga, Sheldon Lewis, Neely Edwards and Alice Howell. "Dangerous Pleasure" is the first of four super-specials to be produced and released by the Independent Pictures Corporation on the Independent market.

Active preparations are being made for the second society special, "Does Marriage Pay?" The cast in this production will number some of the most popular players of the screen.

The first society stunt melodrama produced under the direction of J. P. McGowan and starring Helen Holmes and William Desmond also has been completed. This is the first of a series of eight productions with these stars. The cast in this picture, which is entitled "Outwitted," includes Robert Edeson, Alec Francis, Emily Fitzroy and Grace Cunard.

The second Desmond-Holmes production is in active work and this too, following the established plan of Mr. Goldburg, will have as its supports favorites of the screen, including Robert Edeson, Sylvia Breamer and Paul Walters. Each of the Desmond-Holmes productions will be in six reels and are avowedly sensational melodramas replete with hair-raising stunts, at the same time laying accent on an intense dramatic story.

The first of a series of eight Westerns that are "different," starring Franklin Farnum, also has been completed, and that unit is actively engaged in the making of the second subject. This series of Farnum Westerns is the second series to be released by the Independent Pictures Corporation to follow the release of the last of the first series of eight productions.

The unit starring Bill Cody, also producing Westerns, has completed the first three subjects. The first, "Riders of Mystery," was followed by "Moccasins," which in turn was followed by "Western Justice." Peggy O'Dare, formerly of the Universal forces, supports Bill Cody in the first two and Nola Luxford appears as the ingenue lead in the third.

In addition to these four units, Mr. Goldburg also is producing a series of fifty-two single reel novelty subjects entitled "The Screen Book of Knowledge," the first four subjects of which have been completed under the direction of Donald I. Buchanan.

With these various units of the Independent Pictures Corporation working at the Hollywood Studios, the production plans of Mr. Goldburg have been brought into full swing. Mr. Goldburg is on his way east to remain at his executive offices in New York for two weeks, so as to lay out his trade paper advertising and an exhaustive campaign for this year and next year, at the conclusion of which he will return to Hollywood to continue supervising his various producing units. The Independent Pictures Corporation, it is expected, will shortly announce a radical departure in its method of distributing its releases.

Lee-Bradford President Sounds Progressive Note

"I BELIEVE the state rights market can absorb the biggest pictures that can be produced," says Arthur Lee, president of the Lee-Bradford Corporation. "In selecting the material for the Lee-Bradford offerings for the 1924-25 season I have had this thought foremost in my mind. I spent several months in reviewing pictures, selecting casts and passing upon the all-important question of suitable and attractive titles. In the long list of well-known stars appearing in the new releases will be found the names of Estelle Taylor, Elliott Dexter, Wilton Lackaye, Eva Novak, Maurice Costello, Irma Harrison, Wanda Hawley, Nigel Barrie, Paul McAllister, Marian Swayne, Arthur Donaldson, Tully Marshall, Betty Balfour, Gladys Leslie, Zena Keefe, Seena Owen and Henry Hull.

"Outstanding among the eighteen pictures to be released by the Lee-Bradford Corporation will be 'Passion's Pathway,' starring Estelle Taylor and a notable cast. In this elaborate production Miss Taylor is suitably cast in a role which gives her great emotional scope. Also 'For Woman's Favor,' with Elliott Dexter, Seena Owen, Wilton Lackaye, and a host of other big names, is a big, powerful, dramatic subject based on the immortal story, 'The Falcon,' by Bocaccio. George R. Sims' famous melodrama, 'The Lights of London,' starring Wanda Hawley and Nigel Barrie, will be a thriller. What will prove in all probability a season's hit will be 'Live, Life and Laughter,' introducing Betty Balfour. Rare indeed is the equal of this most unusual and delightful picture. I predict it will prove a sensation. A Harriet Beecher Stowe story will present Gladys Leslie with a strong cast. An unusual feature will be 'The Heart of Alaska,' with Maurice Costello and Marian Swayne. Never before has an Alsakan picture been made that contained such rare material. Nobody could fully describe the rare thrills and the exquisite backgrounds of virgin Alaska which set off this elaborate production.

"The state rights market is in my opinion deserving of only the best pictures, and my preparations for the output of my company for the coming year have been with this end in view. Much of my time I spent in laying plans for a line of high-class advertising accessories.

"The Lee-Bradford Corporation, in presenting its 1924-1925 programs, is offering the most dependable program it has ever issued, as the pictures constitute the cream of the state rights market."

Two scenes from Independent Pictures Corporation's "Outwitted" and a view on location while Director J. P. McGowan was putting on the picture.

Dynamic Action of Steiner Units Is Excellent Omen for Independents

AS to the progress of the independents, Big Bill Steiner, from the personal angle, does not have to say a word. His finished product is all over the country raking in the coin. Looking from the same perspective at the next horizon, Bill does not make glamorous predictions. He does not say a syllable. He is too busy pushing through what he promises will excel in brilliance of casts and type of screen entertainment a bill of fare for Mr. Exhibitor for the coming months which, in no lazy words, will top anything he has ever done.

"Words mean little or nothing to me," asserts Big Bill. "It's the name on the dotted line and accomplishment which best speak for themselves."

Big Bill returned a few weeks ago from giving things on the coast the once over. A few weeks from now he will repeat that tour of inspection, dropping in, on the way out and back, to shake hands with his countless friends at the exchanges.

Personal contact is one of the big things to which friends of Bill, as well as business associates, attribute his success. He makes these trips to the Coast not so much to tell the fellows out there what to do, because, as he says, "they are as competent a crew as you could find," but more to extend a phrase of praise or a word of encouragement.

Such trips mean more to his employes than the outsider realizes. They know that behind that smile and handshake Bill is giving each and every one of them the once over. They know that the big fellow takes no greater pleasure than in elevating an employe who really merits the elevation.

Thus it was that for a time Charlie Hutchison, one of Steiner's main drawing cards and universally noted for his stunt deviltry, was without a leading lady. Big Bill recognized in Edith Thornton a starring ability which warranted her having her own vehicles. She was scheduled to have played opposite Hutch in a series of six special society and stunt dramas and had completed but three of these, "Surging Seas," "Hutch of the U. S. A." and "Poison," when Steiner quite suddenly took her out of the Hutchison cast and arranged for her a series of four brand new features in which she will predominate.

Miss Thornton is now in the midst of the first of these productions. This, her first starring number, is titled "Virtue's Revolt." Scheduled to follow it are "On Probation" and "A Glimpse of the Heights." Her fourth feature in this series is as yet undecided. According to his associates it is Big Bill's intention to make this pretty little actress a permanent member of the movie constellation.

With three of his series of six already in the New York office, Hutchison is now finishing the fourth, "Turned Up." Following that will be "Silent Wires" and "After Dark." From the standpoint of real thrills it is said that these last three will be equally as good if not a little surpassing in daring over the earlier productions, whose success is already assured.

In the westerns for the next season Leo Maloney is completing "Not Built for Running," his first of a series of eight specials for Steiner. "Across the Deadline" will be the feature which he will start expectantly during the next week. After that comes "The Loser's End" and "The Trouble Buster." Maloney's first series of six specials for Steiner was completed about five weeks ago. In that line-up are: "King's Creek Law," "Headin' Through," "Huntin' Trouble," "Payable on Demand," "Ridin' Double" and "The Perfect Alibi."

Neal Hart is on his third series of Steiner westerns. He is now on his fifth, "The Verdict of the Desert," having completed "Lawless Men," "Tucker's Top Hand," "The Left Hand Brand" and "Branded a Thief." His sixth vehicle will be chosen shortly.

This is Pete Morrison's first year under the Steiner banner. So far he has turned out "Black Gold," "Rainbow Rangers" and "Pot Luck Pards." His fourth under the series, "False Trails," has just been finished and is in the cutting room. He is now looking about for material for his fifth and sixth vehicles.

"Big Bill" Steiner on Right Track

Commenting editorially on an interview with "Big Bill" Steiner, producer, appearing in a recent issue of Moving Picture World, the Christian Science Monitor, Boston, in its July 29 edition, had this to say:

"'Big Bill' Steiner is showing his good sense and his respect for the laws of his country in deciding to eliminate from his wild west pictures all saloons and drinking parlors. It appears that 'westerns' may be graded quite similarly to society dramas and comedies. That is to say, there are the cheap, the mediocre, and the best. They all show shooting, banditry and cattle rustling. But, or at least so Big Bill says in the Moving Picture World, it is all in the way the bandit rides, or in the tricks to which the cattle rustlers resort, and so on. One thing is certain, anyhow, that wild west dramas produced without the saloon won't lose anything thereby and are much more likely to be tolerable to the ordinary frequenter of the 'movies.'"

"Fire Patrol" Scores

Chadwick Feature Makes Big Hit in New York City

"The Fire Patrol," which was given its premiere metropolitan showing at B. S. Moss' Broadway Theatre last week, in the face of one of the hottest spells New York has felt this season, scored a distinct hit and was announced by Manager C. B. McDonald as being a real box office attraction.

Samuel Zierler, president of the Commonwealth Film Corporation, who are distributing the Chadwick Nine, is most enthusiastic and reports very heavy advance bookings on this production.

"The Fire Patrol" also opened on Sunday at the Randolph Theatre in Chicago, where, according to advices received by the New York office, it duplicated its New York success, and J. L. Friedman of Celebrated Players Film Corporation, who is releasing Chadwick product in northern Illinois and Indiana, reports keen interest on the part of the exhibitors, not only in "The Fire Patrol" but the whole Chadwick Nine.

Scenes from the Pete Morrison Productions Released by William Steiner

Bill Cody in "Western Justice," an Independent Corp. picture.

Marlborough Plans for Its Second Aywon Film

SCHUYLER E. GREY and John L. McCutcheon, respectively, production manager and director of Marlborough Productions, Inc., which was recently organized to produce features of quality for the independent market, already are planning to begin work on their second production, following the completion of "The Law and The Lady," the final scenes of which are being "shot" under Mr. McCutcheon's direction at the A. H. Fischer studios in New Rochelle this week for release by Aywon Pictures Corporation

"The Law and the Lady," which is the first of a series of six sumptuous society melodramas, specializing in "stunts" and thrills of box office dimensions for state-right field, is from an original story by Lewis Allen Browne, author of many screen successes. It was selected by Mr. McCutcheon out of a long list of stories submitted as Marlborough Productions' initial offering, by reason of its unusual box office and exploitation possibilities.

As a further guarantee of attraction value, Messrs. Grey and McCutcheon have included in the cast of "The Law and The Lady" such well known screen favorites as Alice Lake, Mary Thurman, Maurice Costello, Tyrone Power, Tom Blake, Joe Burke, Henry Sedley and Joe Depew.

Besides all these, a new juvenile lead and daring "stunt" man will also be seen in the person of Leonard St. Leo, former Broadway musical comedy headliner, who is making his debut in motion pictures in this production. It is said that he already has demonstrated that new laurels await him before the camera and that a long term contract has been made with him by Marlborough Productions, Inc., insuring him a featured, if not a stellar role in future productions in the series of Marlborough pictures.

By special arrangement with Messrs. Grey and McCutcheon, Aywon Pictures has contracted for the world distribution rights on the entire series, all of which will be made under the Marlborough banner.

Weiss Bros. Sales Brisk on the Buffalo Bill, Jr., Series

THE second of the series of thrillo-action westerns starring Buffalo Bill, Jr., is nearing completion in Hollywood, where Lester F .Scott's organization is putting finishing touches on the production. The Action Pictures Cor., of which Lester F. Scott, Jr., is the chief executive, is making the Buffalo Bill, Jr., series for distribution by Weiss Brothers' Artclass. There will be eight features in the Buffalo Bill, Jr., series.

The first of the Buffalo Bill, Jr., series, "Rarin' to Go," was shown to the trade recently and made a great impression, receiving unusually good trade paper notices.

The state-right purchasers listed as having secured the Buffalo Bill, Jr., series to date include:

Progress Pictures Corporation, Frank Zambreno, 808 So. Wabash Avenue, Chicago, Illinois—Indiana, Wisconsin and Southern Illinois.

R. G. Hill Enterprises, Inc., 1010 Forbes Street, Pittsburgh, Pa.—Western Pennsylvania and West Virginia.

Enterprise Distributing Corporation 876 Walton Street, Atlanta, Ga.—Georgia, Florida Tennessee, North and South Carolina.

Enterprise Distributing Corporation, 1000 Perdido Street, New Orleans, Louisiana—Mississippi and Louisiana.

Specialty Film Corporation, 1914 Main Street, Dallas, Texas—Texas, Oklahoma and Arkansas.

Twentieth Century Film Co., 256 North 13th Street, Philadelphia, Pa.—Eastern Pennsylvania and Southern New Jersey.

Scenes from the Edith Thornton Productions released by William Steiner

Picks Good Books

Banner Policy Is They Afford Best Screen Material

After a thorough study of the successful pictures of the past few seasons the Banner Productions chiefs and the exchange executives handling that firm's independent product have come to the unanimous conclusion that screen entertainment which has first been offered to the public in the form of the printed book is almost assured of success when the story is translated to the screen.

"Of course," said George H. Davis, "the most careful discrimination must be exercised in the examination and purchase of screen rights of novels. Many novels which have enjoyed the most phenomenal success from the publishers' viewpoint lack the action and dramatic quality so essential in pictures."

Samuel J. Briskin, who is associated with Davis in the direction of the Banner activities, has but recently returned from a tour of the country, during which he met and talked with the leading independent exchange and theatre operators.

His tours have convinced him of the wisdom of Mr. Davis' views.

Managers in New York

Three of First National's branch managers have arrived for a week at the home office. They are Charles Hoarner, manager of the Portland, Ore., branch, W. N. Hughart of the Butte branch and Harry Weise of the St. Louis branch. They are coming in accordance with First National's custom of bringing its branch managers to New York at stated intervals that they may be in closed touch with the home office, because more familiar with distribution and sales policies and study the new productions.

Open New Branch

More evidence of the expansion of activities of Producers Distributing Corporation is indicated by the announcement that they have opened a new branch office at New Haven, Conn. H. R. Olshan, who has been appointed branch manager of the new exchange, returns to the company with which he was affiliated before going to Goldwyn.

Title Changed

The title of Jacqueline Logan's second picture for Producers Distributing Corporation, previously announced as "Limehouse Polly," changed to "Off the Highway."

Will Hays Returns

Back Enthusiastic After Inspection of West Coast

Will Hays returned to New York City on August 6 from the West Coast where he had been since early in July looking over conditions in Hollywood and Los Angeles. The head of the Motion Picture Producers and Distributors of America, Inc., told members of his staff, upon his arrival, that he was most enthusiastic over the manner in which he found things on the Pacific Coast.

Jans to Produce

After Lapse of Year Indicates He Will Make Independent Films

Herman F. Jans, who made a number of independent productions slightly over a year ago, announces his expectations of resuming his operations as a motion picture producer in the fall. Jans' office is 729 Seventh avenue, New York City.

It is said that Jans has signed a director and several stars and that he is now looking over future material. He is now on a vacation in Maine where he has with him five plays and seven popular books.

San Francisco Uses 24-Sheet Stands on Short Subjects

Short subjects and the proper publicizing of them has become a matter of supreme importance to the average successful exhibitor in the field today. In the past it had been the custom to just let them ride, a filler for a strong program or a possible laugh for a weak one. In recent years the average exhibitor has learned that short subjects, whether they are comedies or otherwise, play a very important part in his program, and today a comedy or short length subject is bought on its merit and popularity and advertised from its box-office angle.

In many instances where the feature of the program has been weak exhibitors have advertised the short subjects over the feature, and if the comedy subject was an unusually successful one it offset the weakness of the feature in the gross receipts.

Noticable among the exhibitors who go after the advertising of short subjects strongly are the theatres of San Francisco and Los Angeles. The Wigwam, California, Granada and Mission theatres use twenty-four sheet stands, eight and six sheets in plugging business on the subjects that have proven their popularity.

In fact, theatres of the West Coast have realized for some time the value not only of an occasional all short subject program, but of co-featuring a striking short subject with the feature on the program.

This example of western enterprise has been generally followed by the larger theatres of the East, and now is attracting the attention of many small theatres.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Red Lily"

Human Story, Excellent Acting and Remarkable Sets in Metro-Goldwyn Picture

Reviewed by Sumner Smith

"The Red Lily," written and directed by Fred Niblo and released by Metro-Goldwyn, is the story of a youth and girl separated in Paris by circumstance, each of whom drinks the dregs of life before finding each other and happiness. The theme evidently is that our lives depend upon the whims of fate. This is illuminated by a series of incidents that show how fate intervened each time the lovers might have met, but, nevertheless, the picture is more a cross-section of criminal life than a well-knit story.

Ramon Navarro and Enid Bennett play the leads. Almost of equal importance is the part assigned to Wallace Beery. The picture is exquisitely done, with truly remarkable scenes of underworld dens and characters, and the story, though possessing structural weaknesses, is very human. Even its touches of sentimentality and despondency will not be generally resented because the picture is, above all else, human.

There is that difficulty of a smooth, quick opening. "The Red Lily" runs for two reels before gaining real impetus. A subtitle foreshadows unhappiness for the lovers in the French village, but this knowledge quite fails to compensate for many trivial domestic details, such as the building of a log fire. The picture really begins to move when misfortunes come thick and fast in Paris, especially after Wallace Beery put in a grinning, villainous appearance. Then a succession of escapes from the gendarmes and wonderful scenes of Parisian dives—designed, incidentally, by Ben Carre—send the imagination soaring. Not only are these underworld backgrounds perfect, but the characters appearing in them are remarkably striking. Some mighty good casting was done.

Navarro is excellent in his part of the French villager who turned Apache, and it is safe to say that seldom has Enid Bennett approached her work in "The Red Lily." Beery again proves himself inimitable.

A sugary ending robs "The Red Lily" of some of its previous illusion. The boy and girl who, as adults, have become of dissolute appearance, after their reformation, are shown as young and fresh and unwrinkled as the day that a vicious fate first nominated them as its victims.

All of which tells something about Fred Niblo's picture but doesn't express a definite opinion as to its box office value. That the individual exhibitor can best determine for himself. But it strikes us that "The Red

"Janice Meredith"

"JANICE MEREDITH," opening at the Cosmopolitan Theatre, Tuesday, August 5, lives up to all the color of the glowing advance promises. Comparison with "America" is obvious, and it may be said that "Janice Meredith" meets the test more than favorably. There is greater unity to the story, it is more comprehensive in its treatment of the Revolution. Marion Davies is charming and effective, set in a cast that finds such stars as W. C. Fields playing a "bit." For the rugged truth of "America" it substitutes an artificial magnificence that in many ways makes better screen entertainment. If faint fault must be found it can only be on the score that Director Hopper has sought to embrace "too much territory" in the introduction of incident. Judicious cutting will help here, and it is easily possible as the picture ran two hours and fifteen minutes at the premiere. An extended review will appear in next week's Moving Picture World.—R. E. W.

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They Last Longer

Lily" ought to fascinate all but highly sophisticated audiences, for the story is human, the acting excellent and the settings magnificently picturesque.

Cast

Marise La Noue.....Enid Bennett
Jean Leonnec.....Ramon Navarro
Hugo Leonnec.....Frank Currier
Bobo.....Wallace Beery
D'Agut.....Mitchell Lewis
Mama Bouchard.....Emily Fitzroy
Papa Bouchard.....George Periolat
Mme. Poussot.....Milly Davenport

Written and directed by Fred Niblo.
Adapted by Bess Meredyth.
Photographed by Victor Milner.
Length, 6,975 feet.

Story

The disapproval of parents sends Jean Leonnec and Marise La Noue to Paris with the intention of marrying. Fate separates them and keeps them apart. The girl goes from a waitress to a scrubwoman to a fast woman; the boy becomes a thief. Pursued by gendarmes, the boy chances to find refuge with Marise. Her dissolute appearance robs him of his last illusion and he knocks her down. She nurses him through a period of delirium. Eventually the police capture him. At the end of his term in prison he returns to find Marise a changed woman, and he himself is a changed man.

"Being Respectable"

Excellent Acting Is Outstanding Point in Warner Brothers' Society-Triangle Production

Reviewed by C. S. Sewell

Under the appropriate title, "Being Respectable," Warner Brothers are offering a production based on the popular novel of the same name which has as its theme the manner in which all through our lives we are bound by conventions and the established ideas of what constitutes respectability. It is a story that involves the eternal triangle in a basic situation which is familiar but takes on additional interest because of the angle from which it is handled.

The idea of the picture is strongly brought out right in the opening scene where we see how the father allows his ideas of respectability to dominate over every consideration, and there is well developed interest in the situation where his none too forceful son allows him to force him into a marriage with a woman he does not love. The succeeding developments, in which the hero again meets the woman he loves and prepares to elope with her but is saved by the appeal of his baby boy and his recognition of his obligations, follows along oft-used lines and does not develop as strong interest.

There are not many situations that are strongly dramatic and there is a scarcity of incidents showing the development of the story, with others which have no direct bearing on the main theme being used, such as the unfulfilled romance of the hero's sister. The result is that minor events have been held to such a length that the development is retarded and the tempo slows down considerably. It would appear that the picture could be shortened to advantage.

The chief appeal lies in the fine acting of the principals and the fact that the situation will strike home to quite a number of patrons, and because of its easy-going tempo and society angle it will probably prove more attractive to high-class patrons.

None too much sympathy is developed for any of the characters, nor are they shown in an enviable light, and the wrecked romance of the three principals, with the attempted suicide of the heroine, leans toward the drab and tragic side of romance, which is not dissipated by the final development, bringing about a happy ending and one in line with the theme.

Monte Blue gives a satisfactory performance as the hero who has a rather thankless role. Irene Rich is capable as the woman who married him knowing he did not love her, and Marie Prevost was an ideal selection for the type portrayed by the other woman. Louise Fazenda has few opportunities for giving vent to her comedy ability in the role of the hero's sister.

Cast

Valerie Winship.....Marie Prevost
Charles Carpenter.....Monte Blue
Deborah Carpenter.....Louise Fazenda
Suzanne Schuyler.....Irene Rich
Stephen O'Connell.....Theodore Von Eltz
Darius Carpenter.....Frank Currier
Louise Carpenter.....Eulalie Jensen
Mrs. Winship.....Lila Leslie
Philip Denby.....Sidney Bracey

Based on novel by Grace H. Flandrau.
Scenario by Dorothy Farnum.
Directed by Phil Rosen.
Length, 7,500 feet.

Story

Through the scheming of his father, Charles Carpenter finds himself married to Suzanne Schuyler, although he really loves Valeria Winship. Valerie goes away to forget and a child is born to Charles and Suzanne and they are seemingly happy until Valerie returns. The old love flares up again and Charles neglects his wife, who decides to take her life just as Charles is getting ready to go away with Valerie. Charles awakens to the fact that he cannot leave his little boy and to his duty to Suzanne and they become reconciled.

"That French Lady"

Shirley Mason's Newest for Fox Is Pleasing Romance Between Little French Girl and American

Reviewed by C. S. Sewell

Shirley Mason's newest production for Fox, "That French Lady," is a pleasing little romance of a rather straight-laced American chap studying architecture in Paris and a young French widow who, because of an unhappy experience, believes in matrimony independent of the church or state ceremony.

Shirley is delightful as the French woman, both in acting and appearance; she wears a number of charming gowns and everything has been done to show up her attractive personality. Some of her admirers may be surprised to see her in such a role, but somehow you never really feel that she is the type of woman that would follow the lines advocated in her novel and you are sure that she will see the fallacy of her ideas when the time comes, and so she does.

The picture has been capably directed by Edmund Mortimer and there are some pleasing French scenes. There is also good audience material in the situation where the heroine faces the society crowd in the hero's home village and comes off with flying colors by showing up the hypocrisy of those who are seeking to persecute her. This is typical screen small-town stuff and it is well handled.

Theodore Von Eltz gives a good performance as the hero and Harold Goodwin is well cast as his friend. Charles Coleman is fine as Uncle Walter, one of the worst of the hypocrites, whose moral life is anything but what it should be. He makes you detest him thoroughly. The remainder of the cast is entirely satisfactory.

Altogether, "That French Lady," while it will probably not be classed as among her very best pictures, is one that should please this star's admirers and prove a good program attraction in the average theatre.

Cast

Inez De Pierrefond.....Shirley Mason
John Hemmingway.....Theodore Von Elts
Charles Abbey.....Harold Goodwin
Uncle Walter.....Charles Coleman
Mrs. Abbey.....Kate Lester

Story by W. J. Hurlburt.
Scenario by Charles Kenyon.
Directed by Edmund Mortimer.
Length, 5,470 feet.

Story

John Hemmingway goes to Paris to study architecture and meets and falls in love with Madame Inez De Pierrefond. When he wins a prize that necessitates his returning to America he proposes to Inez, but she reveals the fact that she does not believe in marriage and is really the author of a sensational novel along this line, prompted by her unhappy marriage. She finally persuades John that her view is all right and comes with him to America to explain the situation to his loving, old-fashioned mother. The small town in which John lives learns of Inez's book and starts to turn her down, but she threatens to reveal their own hypocrisy. She confesses her views to John's mother, who makes her see the light and realize the truth, and she gladly consents to marry John.

"Love and Glory"

Universal Offers Story of Undying Love and the Glory of War, With Charming French Settings

Reviewed by C. S. Sewell

At the Lyric Theatre, New York, a house usually devoted to stage attractions, Universal is offering "Love and Glory" at advanced prices. The picture therefore invites comparison with the best that the screen has produced, but it does no tmeasure up under such a test. It is true that from a technical standpoint there are many striking scenes; the reproduction of the quaint French village in which much of the action takes place is effective; there is a charming atmosphere and the settings are colorful. The battle scenes in the Algerian campaign are well handled and a few of the scenes register strong dramatically, but with these exceptions the story never seems to get right down under the skin and take hold.

The theme of the picture is undying love and the story is reminiscent of "Evangeline," but it does not strike the depths of feeling of Longfellow's immortal romance. Considerable time is taken in creating the atmosphere and getting the story under way; in fact, it is late in the film before you are sure of the real trend, and much of this section could be trimmed to advantage in tightening up the action. In contrast to this there is an unusual lapse of time bridged by a single subtitle, fifty years, with no reference to the intervening events.

The story concerns a girl, her sweetheart and brother who go away to war and are reported by the villain as having been killed. He kidnaps the girl and takes her to Paris. What happened is left to the imagination; apparently she made no attempt to ascertain the truth. The brother and sweetheart, un-

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able to find her, return home. Fifty years later, as the brother is to be decorated for heroism, he dies and his companion takes his place. Someone has heard the woman's story and the two are brought together.

The most effective scenes are where the brother, captured by the enemy and ordered to blow the retreat, sounds the charge, which results in victory for the French, and in the scenes where the sweetheart, taking his friend's identity, receives the honors that were to be bestowed on his dead comrade. In this role Charles DeRoche does excellent work; in fact, it is about his best screen performance. Madge Bellamy as the girl is beautiful to look at but seems to lack in emotion and is inclined to overact, and as the old lady her performance does not ring true. Wallace MacDonald is capable as the young soldier brother, but he, too, fails to make his portrayal of the aged soldier register strongly.

Ford Sterling as the town mayor makes his role a regular pompous buffoon and succeeds in getting several laughs, but some of his comedy seems out of place in the strongly dramatic scenes.

The story just misses being a tragedy, being rescued by the union of the lovers at the end, for it is one of disappointed love, and pathos and sorrow dominate throughout. Such a theme, to register strongly with the public, which primarily desires amusement or light entertainment, must be overwhelming in its drama and heart appeal, and Dircetor Rupert Julian does not seem to have succeeded in producing this result.

Cast

Pierre Dupont.....Charles DeRoche
Anatole Picard.....Wallace MacDonald
Gabrielle.....Madge Bellamy
Emile Pompaneau.....Ford Sterling
Jules Malicorne.....Gibson Gowland
Little Marie.....Priscilla Moran
The Imp.....Charles D. Ravenne
Dissard.....Andre Lancy

Based on story, "We Are French," by Perley Poole Sheehan and Robert H. Davis.
Scenario by Elliott Clawson and Rupert Julian.
Directed by Rupert Julian.
Photographed by Gilbert Warrenton.
Length, 7,094 feet.

Story

Among those who answer the call to the colors for the Algerian war of 1869 in the little French town are Pierre and Anatole and a sinister chap, Jules. In the campaign Jules deliberately shoots himself in the foot and is sent home and reports that Pierre and Anatole are dead. With the appearance of the enemy during the war of 1870 Jules kidnaps Gabrielle, the sister of Anatole and sweetheart of Pierre, and takes her to Paris. Anatole proves a hero when captured by the enemy as, ordered to blow the retreat, he blows the charge on his bugle. Returning home, Pierre and Anatole search for Gabrielle but do not find her. They find Jules has been killed in the second commune. Fifty years pass. Chance brings to Anatole recognition for his valor. He and Pierre start to walk to Paris, but Anatole dies. Pierre takes his place and receives the medal of the Legion of Honor. The story of his heroism naturally involves Gabrielle, who is still alive, and she comes to him, revealing that she has waited for him all the years.

"Hit and Run"

Hoot Gibson at His Best in Fast-Moving Baseball Feature for Universal

Reviewed by Tom Waller

"Hit and Run" is in the class of sport pictures which are general favorites and sure money getters. It is essentially a baseball feature and a well rounded plot develops a romance and thrills which will place it on the list of Hoot Gibson starring vehicles as one of that actor's most pleasing achievements.

There is an ever-increasing suspense which starts in the early footage and terminates in a blaze of action with the hero thwarting scheming managers of rival teams and getting back on the diamond just in time to bat his own nine into championship.

Several locales used provide a wide variety of backgrounds and circumstances. Hoot as "Swat" Anderson is "unearthed" while playing with a scrub team of cowboys in the cactus land by the scout for a big league outfit whose argument with his manager has resulted in his stopping off at this jerkwater station. Here at the very start romance is injected, since with the scout is his attractive sister, who is partially instrumental in inducing "Swat" to abandon the ranch and join the professionals.

The picture is well supplied with humorous tid-bits. Although a prodigy at the bat, "Swat" knows little about catching the ball. In one of the big games this ignorance provides much comedy. This, however, is never allowed to overshadow the real qualities of the great ball player, who when at bat generally makes up for missing a fly by hitting the ball over the fence and sending three men on bases and himself over the home plate.

An excellent scene is where "Swat" is lured to a cabaret by the team's treasurer, who, through jealousy for the scout's sister's attachment for the batter, double-crosses him to a rival unit. A realistic brawl prevails when "Swat" downs the thug hired to break his arm and cleans up the place. How he and the girl are bound and escape from a fast freight, into which they have been cast by the schemers, to return just in time to secure for their team the pennant is the thrilling climax of this nicely worked up plot.

Cast

"Swat" Anderson.....Hoot Gibson
Joan McCarthy.....Marion Harlan
George Collins.....Cyril Ring
"Red" McCarthy.....Mike Donlin
The Gopher.....William A. Steele

Story and scenario by Edward Sedgewick and Raymond L. Schrock.
Directed by Edward Sedgewick.
Length, 5,508 feet.

Story

When "Red" McCarthy, "scout," disagrees with the manager of a big league team he takes his sister, pulls the bell rope of the train and gets off at a little desert town in time to see "Swat" Anderson at bat with a village team. "Swat" in action makes him forget about the argument and he signs the boy as a professional. The treasurer of the company dislikes "Swat" because of the attachment he realizes is being formed between the cowboy and McCarthy's sister. He schemes with a rival manager to cripple "Swat" for the last game of the series. Failing in this, thugs bind "Swat" and the girl and throw them into a freight car. The two escape from the car and get back to the field just in time for the last inning, when "Swat" bats home a score which wins the pennant for his team.

"Broken Barriers"

Unusually Fine Acting in Metro-Goldwyn Feature Based on Meredith Nicholson's Sensational Novel

Reviewed by C. S. Sewell

With some of its most daring points toned down and with minor characters and incidents dropped or altered to tighten the dramatic effect, Meredith Nicholson's sensational novel, "Broken Barriers," dealing with the romance of a girl whose ideas toward life and matrimony were unconventional has reached the screen as a Metro-Goldwyn production directed by Reginald Barker.

The story interest is built up along decidedly modern lines showing the tendency of a certain type of young women to get away from old-fashioned restraint and ideas, the heroine realizes whither her path is leading before it is too late, but the moral is pointed in the cases of two other girls. Naturally with a theme of this type there are some rather peppy scenes, especially the one of a dinner at the mountain lodge of one of the principals, and the theme itself is not a sunday school one.

New and old ideas of life are contrasted with the girl's family and the hero representing the latter views. This conflict adds to the dramatic value of the production. Due to this fact and to the unusually fine cast rather than to any striking originality of story, the picture holds the interest throughout and we believe will prove a good box-office attraction in the majority of theatres.

Seldom have we seen pictures where the players gave such uniformly well-rounded performances or with a greater variety of box-office names. Norma Shearer is an ideal type for the leading role and even when she allows her unconventional ideas to almost carry her to disaster, she retains your sympathy and you feel she is a victim of her environment. James Kirkwood gives a fine performance as the hero, a married man separated from his wife. Winifred Bryson is well cast as the wife. Adolphe Menjou, in a somewhat minor role of the type he frequently portrays, a convivial man of the world who regards women lightly, makes his few scenes count, and never has Mae Busch done better work that as the girl who was too free with her love and reaped the consequence; some of her scenes are magnificently acted. Robert Agnew, Vera Reynolds, Ruth Stonehouse and George Fawcett all give capable performances. In fact the outstanding feature of "Broken Barriers" is the work of the cast. Their portrayals make the story seem very real. Reginald Barker deserves credit for the excellent manner in which he has directed this production and in addition to smooth continuity and logical development he has introduced a climax involving an auto accident that imparts a good punch and brings about a satisfactory ending by getting rid of the wife in a rather unexpected way.

Cast

Ward Trenton.....James Kirkwood
Grace Durland.....Norma Shearer
Tommie Kemp.....Adolphe Menjou
Irene Kirby.....Mae Busch
Mr. Durland.....George Fawcett
Mrs. Durland.....Margaret McWade
Bobbie Durland.....Robert Agnew
Ethel Durland.....Ruth Stonehouse
John Moore.....Robert Frazer
Mrs. Trenton.....Winifred Bryson
Beulah Reynolds.....Edythe Chapman
Sadie Denton.....Vera Reynolds

Based on novel by Meredith Nicholson.
Scenario by Sada Cowen and Howard Higgin.
Directed by Reginald Barker.
Length 5,717 feet.

Story

Loss of his position by her father causes Grace Durland to go to work in a swell garment store. Her superior, Irene Kirby who is having an affair with Tommie Kemp takes her to a party where she meets Ward

(Continued on page 584)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Wolves of the North"

Universal Serial Starring William Duncan Is Exciting Northwestern Story of Adventure

Reviewed by C. S. Sewell

Particularly appropriate for the hot summer days is the new Universal serial, "Wolves of the North," starring William Duncan, for the locale of the picture is the wide snow-covered expanses of the Canadian Northwest during the winter season.

This serial is a vigorous melodrama of the great outdoors, involving a fight between a great fur syndicate which seeks to drive out smaller concerns and independent traders, and the star is cast as one of these free traders who becomes the manager of a rival concern. It is further complicated by the villainous activities of a band of fur pirates who prey on both sides. The romantic angle is supplied by the love affair between Duncan and Edith Johnson, the daughter of the manager of the syndicate's trading post, and in the beginning she is shown as resisting all of Duncan's efforts to aid her, though fate continues to place her in the position where she has to accept assistance from him in escaping perils.

The three episodes shown for review promise a picture that should appeal to serial fans and patrons who like the virile action associated with the Northwestern type of stories. There is the usual thrill at the end of each episode, the first concluding with the star being saved from being washed over a waterfall over which the fur pirates have been swept. Their appearance in the next episode, unharmed and still carrying the stolen furs, is even more improbable than is usual in serials. The next episode shows the heroine trapped by hungry wolves and the third has a good punch climax where a hut is buried under an avalanche of thousands of tons of snow.

Duncan has a thoroughly congenial role and many opportunities for stunts and heroism in addition to a suggested element of mystery in his secret trips to the hills. Edith Johnson is capably cast as the heroine, Esther Ralston gives a fine performance in a semi-villainous role, then there is the sinister villainy of Edward Cecil and the out-and-out villainy of Joe Bonomo, Harry Woods and Frank Rice, all capably acted. The serial is based on a popular magazine story, "The Free Trader," by Kathleen and Robert Pinkerton.

"The First Hundred Years"

(Pathe—Comedy—Two Reels)

Mack Sennett's "The First Hundred Years" presents Harry Langdon and a cast including Alice Day, Frank Coleman, Louise Carver and Madeline Hurlock in a two-reel sketch into which seems to have been conglomerated all of the various phases of human encounter as interpreted in stageland. It starts off as one of those types of comedies which have no particular point in view. Then it seems to develop a plot and finally does in time to secure a highly dramatic ending. The ending eliminates the bewildering middle portion. It shows that after all the beautiful cook is not trying to elope with the husband, as the wife was persuaded by a friend to believe that she was. It shows that the cook was a detective, as was the ghost-like man with the black beard, who seemed to haunt the house, and that they were on the trail of the friend, who turns out to be a much wanted criminal. The whole thing is rather a peculiar treatise of a hodge-podge of about everything. From this standpoint it is certainly an innovation. —T. W.

"A Truthful Liar"

(Pathe—Comedy—Two Reels)

Because of its extreme burlesque qualities this Will Rogers number should be classed as one of his greatest mirth provokers. As the ambassador to a well-known country, Will rehearses how he, a western farmer by occupation, will meet the king. Instead of the customary silk pantaloons, Will's cloak, which he discards at the foot of the throne, reveals him to be attired in cowboy garb. Will slaps His Majesty on the back, induces him to lay aside his sceptre and teaches him to lose his money by dealing with the cards and chips. The comedy is such a venturesome and bold burlesque on the dignity of the court that it should set the average audience into an uproar. Some of this boldness is gracefully smoothed over when the chimney, which Will tells his cronies on the bench near the country store will topple upon him if he has been fibbing to them, does crash by his tobacco wagging jaw.—T. W.

"Broken Barriers"

(Continued from page 583)

Trenton who is separated from his wife. Grace falls in love with him and is willing to defy convention when his wife will not grant him a divorce, but as she is about to go to him she learns the pitiful result of such an action in the case of her own brother's sweetheart and persuades him to right the wrong, also that her friend Irene is beginning to regret following such a course. Grace tells Ward that they cannot defy the world. Coming home, Tommie is driving, the car is wrecked, Tommie is killed and Ward badly injured. His wife agrees to release him when she learns he may never walk again. Grace goes to him and the doctor tells her that maybe his diagnosis was in error.

"Little Robinson Crusoe"

Metro-Goldwyn Story Involving Cannibals, Police and the Navy Is One of Jackie Coogan's Best

Reviewed by C. S. Sewell

Jackie Coogan's new Metro-Goldwyn picture, "Little Robinson Crusoe," looks like a big box-office winner and one that will furnish decided satisfaction for the majority of screen patrons of all ages. Willard Mack, who is responsible for the story, is an actor-author who has many successes to his credit, and in writing this story he has given Jackie a role that will be envied by every child, for what youngster has not pictured himself shipwrecked on a desert island, where he encounters cannibals and becomes their hero, or would not be thrilled at having the U. S. Navy come to his aid or does not want to perform acts of great heroism for which he receives the plaudits of hundreds of police? And all of this and more, too, happens to Jackie in this picture, and any child will picture himself in Jackie's place.

As indicated by the title, "Little Robinson Crusoe" is a romantic story of adventure, frankly of a story-book type that, while not impossible, is not intended to be taken seriously but simply to provide good entertainment, and it succeeds. There is plenty of good comedy, many amusing subtitles, a lot of human interest and excellent real human kid stuff, as when Jackie stops at a stirring dramatic climax to eat a piece of cake there is exciting melodrama with a punch; in fact, it is full of good audience material.

Jackie, as always, is wonderful and magnetic, his acting is fine, he has grown up a little but this has been used to advantage, and he is still a lovable little kiddie. His work seems less precocious and more real than in some of his other pictures, and with the exception of a scene in which he sends out a wireless call for help he does nothing that the average boy of his age would not do.

Jackie has the advantage of a fine cast, including such players as Will Walling, Tom Santschi, Eddie Boland, Noble Johnson, Tote Ducros, Bert Sprotte and Gloria Grey. All do excellent work but never detract from Jackie.

"Little Robinson Crusoe" is one of Jackie Coogan's best pictures. It is excellent entertainment that will delight the children and should be a source of enjoyment for grown-ups, too, for, after all, most of us are still responsive to the adventure stories of our childhood.

Cast

Police Capt. McDavitt.....Will Walling
Captain of Ship.....Tom Santschi
Wireless Operator.....Eddie Boland
Cannibal Chief.....Noble Johnson
Medicine Man.....Tote Ducrow
Schmidt.....Bert Sprotte
His Daughter.....Gloria Gray
Mickey Hogan.....Jackie Coogan

Story by Willard Mack.
Produced under supervision of Jack Coogan, Sr.
Photographed by Frank Good.
Length, 6,216 feet.

Story

Mickey Hogan's father, a police officer, is killed on duty and little Mickey is placed in charge of his rascally uncle, a ship captain, to be sent to relatives in Australia. The ship is destroyed in a typhoon and Mickey and the ship's cat land on a cannibal island. The medicine man tells them Mickey is a white god and they worship him. On another island is a cruel copra buyer, Schmidt, who whips the natives. The cannibal chief sends his men to capture the white men and prepares to make a feast of them. Mickey goes to warn Schmidt's daughter. The white men get away and the cannibals come for the girl. Mickey sends a wireless that is picked up by a U. S. destroyer and help arrives just as they are about to make way with Mickey. Mickey returns to San Francisco with the destroyer and his friend, Captain McDavitt, has the whole police force to meet him when he lands clad in a policeman's uniform.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

When A Girls Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000

EDUCATIONAL FILMS CORP.

Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Cornied	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000

FILM BOOKING OFFICE OF AMERICA

Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Glorio Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002

FIRST NATIONAL

Abraham Lincoln	George A. Billings	Feb. 2	12,000
The Enchanted Cottage	Richard Barthelmess	May 31	7,331
Cytherea	Rich-Stone	May 31	7,603
The Goldfish	Constance Talmadge	April 19	7,120
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Girl in the Limousine	Larry Semon		5,630
Single Wives	Corinne Griffith		
Born Rich	Claire Windsor		

FOX FILM CORP.

Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakling	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,800
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000

METRO-GOLDWYN

Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,765
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery	July 12	6,710
Bread	V. Schertzinger prod	Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet		
Little Robinson Crusoe	Jackie Coogan		
Broken Barriers	Reginald Barker prod		
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000

PARAMOUNT

The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,038
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051
The Eenemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511

PATHE

Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000

(Continued from preceding page)

		Review	Footage
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	....
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,900
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		5,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Spring of 1964	Neely Edwards	April 12		1,000
Excitement	Laura LaPlante	April 19		4,913
The Storm Daughter	Priscilla Dean	April 19		5,303
The Racing Kid	Buddy Messinger	April 19		2,000
Forty Horse Hawkins	Hoot Gibson	April 26		5,149
One Wet Night	Neely Edwards	April 26		1,000
Pretty Plungers	Follies Girls	April 26		2,000
Riders Up	Creighton Hale	May 3		4,964
Politics	Slim and Bobby	May 3		1,000
Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17	2 r each	
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,927
The Turmoil	Tarkington novel	June 7		7,000
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieaces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,030
The Iron Man (serial)	Albertini	June 28		....
Behind the Curtain	Winifred Bryson	July 5		4,875
A Royal Pair	Century Comedy	July 5		2,000
Why Be Jealous?	Bert Roach	July 5		1,000
Young Ideas	Laura LaPlante	July 12		4,005
Her Fortunate Face	Century comedy	July 12		2,000
The Little Savage	Western drama	July 12		2,000
The Sawdust Trail	Hoot Gibson	July 19		5,509
The Cry Baby	Slim Summerville	July 19		1,000
Starving Beauties	Wanda Wiley	July 26		2,000
Flying Eagle	Wm. E. Lawrence	July 26		2,000
Patching Things Up	Bert Roach	July 26		2,000
Fighting Fury	Jack Hoxie	Aug. 2		4,491
Kid Days	Snooky (monkey)	Aug. 2		1,000
Her City Sport	Waunda Wiley	Aug. 2		2,000
The Gun Packer	Pete Morrison	Aug. 2		2,000

VITAGRAPH

Modern Banking	Urban Classic	Dec. 22		1,000
Newsprint Paper	Urban Classic	Dec. 22		1,000
Horseshoes	Larry Semon	Dec. 22		2,000
The Last Stand of Red Man	Urban classic	Dec. 29		1,000
Let Not Man Put Asunder	Feature cast	Jan. 26		8,000
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,650
Between Friends	Blackton prod.	April 26		6,900
Code of the Wilderness	Bowers-Calhoun	July 12		6,480
Behold This Woman	Blackton prod.	Aug. 2		6,425

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16		8,500
Conductor 1492	Johnny Hines	Feb. 23		6,500
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300
Babbitt	Star cast	Aug. 2		6,500

MISCELLANEOUS

		Review	Footage
ARTCLASS PICTURES CORP.			
Rough Ridin'	Buddy Roosevelt	April 26	4,870
Leave It To Gerry	Billie Rhodes	July 19	6,400
Rarin' To Go	Buddy Roosevelt	Aug. 2	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
CHARLES C. BURR			
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
C. B. C.			
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
DOUGLAS FAIRBANKS			
The Thief of Bagdad	Douglas Fairbanks	Mar. 29	13,000
PHIL GOLDSTONE			
His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,800
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000
GRAND-ASHER			
Between Worlds	Star cast	July 19	6,000
D. W. GRIFFITH, INC.			
America	Feature cast	Mar. 8	14,000
INDEPENDENT PICTURES CORP.			
In the Spider's Web	Alice Dean	Sept. 29	
WM. STEINER PROD.			
Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	

EQUIPMENT-CONSTRUCTION-MAINTENANCE

From the Other Angle

EVERY now and then somebody writes me and says, "Why don't you get out your Equipment Department something like the magazine 'Popular Mechanics'—full of illustrations of the new, novel, and surprising? Full of snap—pictures of this device to save time, that invention to do away entirely with labor, and something else that will do a hundred dollar job for fifty cents. That sort of material would make a lively department that would certainly be interesting reading."

And for a few moments we always feel tempted. Yessir, that's the stuff that would make a zippy department—interesting reading, you bet.

There wouldn't be any trouble getting that material, either. Every week sees the office mail filled with descriptions of this and that pet invention of some earnest tinker.

But there is a joker.

As the Goldberg cartoon puts it—this material would make interesting reading BUT IT WOULDN'T MEAN ANYTHING!

You'd be surprised at the mortality list among the inventions that were going to revolutionize and startle the industry. You'd be surprised how few—if any—ever see the market.

So that, when you come right down to it, if we ran that sort of department we would be doing no more nor less than kidding our readers.

Week after week we would be telling them about clever contrivances and ingenuities that were going to lighten their toil and improve their work—but what good would a single one of the new ideas be until the article was ON THE MARKET—where it can be bought by the man who needs it?

No sir!—we like to give you "interesting reading," but we also believe that you want reading that MEANS SOMETHING. And we feel that a good ninety per cent of our job is to sift out the dreams and impracticalities and give you only the real, all wool article.

You can't imagine the amount of his own time that Richardson devotes to investigating and testing new propositions before he will let them get the benefit of type. It is labor that does not show up in columns of printed space—but it is labor that conscientious "Rich" puts forth with a will rather than waste your time passing on untested information.

We don't feel that The World's Equipment Department is just a few pages of interesting reading sandwiched around the ads—we feel that you are looking for AUTHORITY and RELIABILITY.

And we try to give it to you.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Wants Help

From Arizona comes this appeal for help:

I would like to hear from some of the gang who are using Wagner Rotary Converters—35-ampere, 2-arc machine with duplex arc regulator. Have not handled such a machine before and am having a little trouble on the change-over. The arcs show a tendency to "steal," which surely ought not to be. Do any of the Chicago men know a man (presumably a projectionist—Ed.) named William Piatt, or "Bill" Piat? The name may be spelled Piatte.

Think the trouble is in the resistance. However, if any of those using Wagners of the same type will communicate with R. A. Hooker, Projectionist Martin Theatre, Globe, Arizona, telling him just what you think is wrong, all will be well. Frankly, I don't know.

Commutator Trouble

John Sconsby, presumably a small-town exhibitor, writes:

Have been showing pictures, with fair success, for eleven years. Through all that time I have kept pretty close tabs on the projection department, because I have found that there is not enough revenue available to the small-town theatre to enable the employment of a projectionist of greater ability than that necessary to thread, set carbons somewhere in the neighborhood of right after one has shown him how and MADE him follow instructions and to make a splice which is near enough right to perhaps get through the projector. Time and again I have taken Projection Department articles up to the projectionist (?) and literally rubbed them under his nose—Oh, well, I should not be too severe, because I just can't pay for ability and keep the show shop open, therefore I have to be able, with the help of the Bluebook and the department, to get a good picture on the screen myself—and I'll tell the world I do it, too, if I may judge by what I see here in my home city, New Orleans.

His Trouble

I have a trouble now, though, which I'm not certain about. I have a Ft. Wayne motor generator which has given good service for several years. There has been little sparking, but of late, without any change in amperage and with the commutator in apparently excellent condition, the brushes spark pretty badly, and the commutator gets so warm that after a two-hour run I can hardly bear my fingers on it. Evidently something is wrong, but I am unable to locate it. Can you help me? S. O. S.! P. S. Have had the commutator turned down twice. It is smooth now and glossy, too.

The Probable Answer

The last sentence probably is your answer. The commutator bars are now too thin. See paragraph (e), page 456 of your Bluebook. You might have my decision checked by a competent repair man, but I think there is small question but that after two times turning down and additional wear, the cause of your trouble is too-thin commutator bars. You need a whole new commutator.

As to the small-town projectionist, why, I think you must have had a rather unfortunate experience. My own observation has been that, as a general rule—there are plenty of exceptions, of course—the small-town projectionist wants to learn all he can perhaps, because he has visions of busting into city work later. On the other hand, though, his opportunities are very limited. The city man meets with his fellows, and in the very nature of things various points are discussed—and some of them cussed, too. The city man has the help of the department and the Bluebook available, too, just as your man has, if he cares to avail himself of it. However, this is true: there is a tendency of the city man to feel rather self-sufficient. Very many of them spread a decidely restricted amount of knowledge over such a wide space that it is only an exceedingly thin veneer.

I have every sympathy with the small-town exhibitor and projectionist, and I know of a goodly number of village projectionists who have a better grounding in their profession than many a city man.

P. S.—You'd better have that commutator attended to at once, or some nice night it'll probably quit you cold right square in the middle of a show.

Bluebook School,

Question No. 104—Explain why spacing condenser lenses wastes light.

Question No. 104A—Explain why, when using a plano convex condenser combination the collector lens should, under all ordinary conditions, be 6½ focal length, the longer focal length lens being the converging lens.

Question No. 105—To what is condenser breakage usually due? (In answering this question you are at liberty to go as far as you like in explaining different causes of condenser breakage which have come under your own observation.)

Question No. 106—Is the floor of arc crater of even brilliancy? If you say it is not, then tell us what causes the unevenness you claim is present.

Question No. 107—Why should the crater not be focused sharply at the film plane?

A Nice Collection

C. H. Watkins, Projectionist Empress Theatre, Indianola, Iowa, sends in samples of film faults he had amputated from various "shows" he has received. He says:

Friend Richardson: Am sending you pieces of film taken from three features. Have labeled each feature and each reel separately. This is what I have to do each week, if I hope to project a picture fit to be seen by an audience. It seems as though exchanges could stop this if they really wanted to. You will note that the Metro is well filled with company punch marks. I suppose the ham "operator" thinks it is quite O. K. to punch holes in the films IF THE COMPANY ITSELF SETS THE EXAMPLE. I attach a piece from a Fox feature. If exchanges or producers must mark their films, why not do it as per the Fox sample? At least it is not noticeable on the screen.

"Anti-Punch Hole" League

Seems to me we might have an "Anti-Punch-Hole" League. There is or was such a thing as an "Anti Mis-Frame" League. Don't know just what it was or who was behind it, but I've talked with a few men who said they were members and therefore were taking out the mis-frames from films they project.

The "Anti Mis-frame League" was merely a scheme of a trade paper to try to stimulate interest of projectionists in their paper. Doubtless it did induce some men to be a little more careful in the matter of cutting out mis-frames, BUT what do you think of the man who must be thus induced to take enough interest in his work to do what he must do if he is to prevent a mis-frame on his own screen? Also, I DON'T approve of the projectionist being compelled to cut out mis-frames. Of course it is necessary to do it, BUT the act should be promptly followed up by a VIGOROUS kick to BOTH the theatre manager and the exchange manager. My belief is that film service is sold on a basis of FILM ENTIRELY FREE FROM SUCH THINGS AS MIS-FRAMES, PUNCH MARKS AND SIMILAR OBVIOUSLY IMPOSSIBLE THINGS!

"Film Service"

In my opinion film service is sold and COLLECTED FOR on the basis of FILM IN PROJECTABLE CONDITION. The exchange sells a show, presumably in showable condition, and when an exchange, except in case of emergency, sends out films with misframes, ripped sprocket holes, punch marks of any sort, or other faults which make them unfit for projection, then it is selling something it IS NOT DELIVERING. You can put that together any way you wish to, but in ordinary business affairs it would be called by a rather harsh name.

I have repeatedly called attention to the DISHONESTY of forcing the projectionist to repair films sent from the exchange in bad shape, free of charge. That a projectionist injured the film is no manner of excuse. The exchange CAN stop projectionists from putting punch marks in film IF IT REALLY WANTS TO. I have repeatedly told them how, and up to this time not a single exchange has disputed the correctness of what I have said.

The Fox mark consists of the words "FOX FILM" in letters about three-sixteenths of an inch high, embossed in the film, with the words run lengthwise of the film. I see no good reason why exchanges or producers might not each adopt a suitable monogram which could, without appreciable injury either to the film or the results upon the screen, be embossed into the film.

The samples sent show the usual more or less long string of punch holes, scratch marks and—one sample—what seems to be a streak of black ink running through ten frames.

(Continued on following page)

(Continued from previous page)

Hard Problem

H. J. McMahan writes from a small Pennsylvania town (the name of which I think it best to suppress) as follows:

I want one of your Bluebooks of Projection. Advise me of its price and I will remit at once. Am considering a problem which is too much for me. Do you think it would be possible for me to have some good business expert give me an opinion as to the wisdom of putting in a picture business at the stand where I am located, provided, of course, I supplied a full report as to the exact conditions? The town has about 2,500 population, and there is a rural population of about 1,000, or a total of 3,500. There is a big job of construction work right beside the town, which will employ about 500 to 600 men, many of whom will have their families with them. This work will last two years.

The location I have is the center of the town, but the building sets back from the main street about 60 feet. However, there is a side street on one side of it and it would be possible to make an attractive arcade entrance to the theatre from the main street.

There is a unit of a chain of theatres here, but it is very old style—like the old nicolodeon houses of years ago. The company is, however, talking of erecting a new theatre. It is said to be a very strong company. They have good films, charge about twenty-five cents admission and have a fair business now, before construction work has begun. My location has some garden space around it, which could be fixed very attractively with park benches, flower beds and maybe refreshment tables and a soda fountain.

The building I am thinking of remodeling into a theatre is about 40x80, with no columns in center. With little expense it could be made to have a ceiling 16 feet in the clear. Floor is now level, and of concrete. I own the property and would not have a very heavy outlay for alterations. With expert advice I might get a first-class, second-hand projection apparatus. Would the chain house be able to block me on films? Location is about 100 miles from New York.

Hard to Say

First of all, I could not possibly say how your people would react to a second show. The present house is, you say, "doing a fair business"—in other words, probably about the same business you would have to do to make your proposed house pay. Query: Would enough of the town people go more frequently when there were two theatres, with the business of the men engaged in construction added, to give to each of two houses the same amount of business one now gets?

In my opinion you can make as intelligent a judgment as to that as any man unac-

(Continued on page 592)

Bluebook School Answers, 69 to 73

Question No. 69—What may happen if the black paint on interior of projection lens barrel is allowed to wear off so that the metal is bare?

This question was correctly replied to by Daniel Constantino, Easton, Pa.; W. E. Lewis, Endicott, N. Y.; G. W. Bennewitz, Sioux Falls, S. Dak.; H. C. Spence, Charlottetown, P. E. I.; Charles Oldham, Norwich, Conn.; Karl H. Sommermeyer, Marietta, Minn.; Harry Dobson (?); Wm. A. Burnett, Newton, Iowa, and A. L. Fell, Collingswood, N. J.

There was considerable variation in wording of the various replies, and a few tacked on things which did not belong, but every one agreed that the absence of black paint would cause light to be projected outside the screen.

I placed a question mark after the reply of Brother Dobson, which reads:

When from any cause the black coating no longer covers the entire interior surface of the projection lens, the bare spot or spots will reflect light which will be visible on the screen in the form of a poorly illuminated section of the picture, or it may even be reflected outside the screen, and in extreme cases form a circle or halo of light around the screen. The paint may have been rubbed off while cleaning the interior of the lens, or it may flake off. Any bare spot should be immediately recoated.

Now, I wonder. Is Dobson right? May such a reflection appear on the screen in the form he says it will? Personally I've never experienced anything of that sort, nor do I know of any one who has. If he is correct, I will stand corrected. So far as I know, such light falls entirely outside the screen image. Can any one shed light on this point?

Question No. 70—Why is the diameter of the projection lens of great importance?

This was correctly answered by Lewis*, Bennewitz, Oldham, P. E. Thomas, Creston, Iowa; Sommermeyer*, Constantino*, Dobson, Spence*, Burnett* and Fell*. Some of the replies were quite comprehensive—especially those of Fell and Burnett, but none of them seems quite suitable for publication, so, with your permission, I will answer the question myself—a thing I don't like to do, and have up to now succeeded in side-stepping. My answer to that question is:

The diameter of the projection lens is of importance, since from every viewpoint it is best to have it no larger than is necessary to avoid excessive waste of light, loss of depth in the picture and unevenness of illumination of the screen field, both of which latter occur when the lens does not "pick up" the entire beam from the projector aperture.

The small diameter projection lens gives better definition and has a much greater depth of focus, which latter is particularly desirable when the projection angle is heavy.

Summed up, lens diameter is of importance since it has intimate connection with two exceedingly important items, viz: efficiency in projection and excellence of the projected picture. Still another item is that with increase of lens diameter there must also be increase in rotating shutter master blade, which operates to increase flicker tendency, besides reducing the screen illumination. Of course a large lens may be "stopped down," but the question meant only the importance of the diameter actually used.

Question No. 71—Is it desirable to have projection lens diameter greater than is necessary to receive the entire beam of light from the aperture?

Fell, Burnett*, Spence*, Dobson*, Constantino*, Thomas, Oldham and Bennewitz "got by." The reply of Brother Bennewitz is short but covers the subject. He says:

It is not desirable to have projection lens diameter larger than is necessary to pick up the entire beam, since anything over that will necessitate increase in shutter master blade width in order to prevent reflected light from causing a slight travel ghost; also, unnecessary lens diameter operates to detract from the definition of the picture. Of course if a lens be unnecessarily large it may be stopped down.

Question No. 72—How can you test your projection lens for distortion?

Lewis, Benewitz, Oldham, Thomas, Sommermeyer, Constantino, Dobson, Spence and Fell all replied essentially the same. Dobson's answer is selected for publication because he emphasizes the importance of STRAIGHT lines on the mica. He says:

To test a projection lens for distortion, secure from a hardware store a piece of clean mica, commonly called "isinglass," about four inches long. Cut this to the width of a strip of film. Scratch upon its surface STRAIGHT lines in both directions and a suitable distance apart, using a sharp pointed instrument and a ruler for the purpose. Place the mica over the aperture, close the film gate and project the white light on the screen.

The lines on the mica will appear greatly magnified on the screen and may be tested for straightness by means of a stretched line for the horizontal lines and a line and plum bob for the perpendicular ones. If the lines are straight there is no distortion. If the lines are crooked, then the lens should be replaced. Be sure the lines on your mica are STRAIGHT.

One important point, overlooked by all but Brother Thomas, is that the mica must be perfectly FLAT, and must remain so over the aperture, therefore do not make such a test with worn aperture plate tracks, since under that condition the mica might and probably would be slightly bent or buckled.

Question No. 73—What is it you really do when you "focus the picture"?

I think I must apologize. Most of those who answered this question were right as far as they went, but only one caught the idea I had in mind. My apology is for not having realized that the question was not as clear as it should have been. And yet I dunno. Seems as though you should have considered the image itself. Of course we all know that the "lens is moved" and the "distance from lens to film is altered," etc.

Brother Burnett says:

A projection lens must focus all light rays from every point in the object to a corresponding, though magnified, point in the image. The distance at which this focusing will be accomplished depends, within limits, upon the distance of the object (film) from the lens. This is diagrammatically illustrated in figure 36D, page 146 of the Bluebook, in which arrow A is being projected and focused at point I—that is to say: with the arrow at distance from lens shown, the rays will meet and cross at plane I, beyond which they begin to diverge. Beyond plane A each point in the object (arrow) will appear as a blurred ring. If the distance from lens to object be altered, then the distance from lens at which the rays will focus (meet and cross) will also be altered, and this is what we do when we "focus" the picture. We alter the distance from object to lens until the rays meet (focus) at the surface of the screen.

All right, boys, I'll accept your darned old apology! But next time when a thing like this is sprung, begin AT THE THING AFFECTED and reason things out for yourselves. You might a known that moving the lens or altering the distance from it to the film was not ALL there was to it. Bing! Consider yourselves slapped on the wrist.

Three New Theatre Projects Are Scheduled in Detroit

Three theatre building projects in Detroit were actively forged ahead during the past week with the announcement of the latest plans for houses to be erected by John H. Kunsky and C. W. Munz and the remodeling of the Gladwin Park Theatre, one of the largest of the suburban theatres in the city.

Everything is in readiness to commence razing the old structures that stand in the half block on Woodward avenue and Elizabeth street, where the new Kunsky first-run house will be erected, and by the middle of August the latest and most elaborate motion picture will begin to take new form. The new Kunsky house will be known as the State and will rival the Capitol, Madison and Adams in size and beauty.

Named Grand Riviera

C. W. Munz announces that plans are completed and contracts let for his new house at Grand River avenue and Joy Road, which will be one of the most important structures in Detroit theatre circles. The name decided upon is the Grand Riviera and it will seat more than 3,000. The policy will be pictures and vaudeville. Mr. Munz is president of the new organization, Bert Williams is vice-president and general manager and Miss E. Applegate is secretary and treasurer. This is the same organization that operates the La Salle Garden, the Tuxedo and the Palace, leaders among the neighborhood theatres.

To Rebuild Gladwin

After a tempestuous career in which more than a dozen different hands have had control, the old Gladwin Park Theatre on Jefferson avenue is to be entirely rebuilt by its new lessees, William A. and Julius D. London. They will expend a large sum of money and everything will be brand new from the rear to the front of the house. When completed the house will seat 1,000 and be devoted exclusively to pictures.

How Ace Berry Cooled His Theatre

Several months ago Ace Berry, managing director of the Circle Theatre, Indianapolis, got a tip from the weather man that the latter part of the summer was going to be a scorcher. So to enable Indianapolis photoplay fans to comfortably see their favorites on the screen, Mr. Berry and his co-workers began looking around in other cities for a good cooling system.

They found none exactly perfect, but they did find many good features. For instance, up in Minneapolis a theatre was forcing its air supply through cold water pumped from a deep well. It was found easy to keep a fairly uniform temperature with this method. If the thermometer fell below a certain point, automatic valves shut off the water supply. Then when the temperature rose the valves opened and the cooling off process began all over again.

Deep Well Drilled

With a large expenditure the Circle has just completed the installation of a similar system. A well 150 feet deep has been drilled and pumps installed to force the water through sprayers. Air is drawn in from the outside, forced through the spray, cleaned and cooled to 70 degrees, then circulated through the theatre.

The new system has been closely observed during the few days it has been in operation and shows that the temperature of the theatre can be kept at ten or twelve degrees lower than the street temperature. Patrons are well pleased with the innovation, judging from the number of favorable comments Mr. Berry and his co-workers got.

Northwest Continues Its Building Program

In spite of the fact that over 200 theatres in the four Pacific Northwest states have closed for the summer, some permanently, the program of building continues with unabated enthusiasm in this territory. Among the important projects which are in fair way to be finished for early fall openings are the palatial new Everett. Installations on booth equipment and interior furnishings have already been begun, opera chairs have been delivered and the work is being rushed for a September 1 opening.

Alfred Graeper's Egyptian, Portland, has reached the decoration stage and a full crew of workmen are busy imparting the correct Egyptian atmosphere.

The Mutnomah Theatres Company will have the new Granada in Portland ready for the public by August 15. Decorations have been finished and the final touches are being applied. The house will of course be Spanish in its atmosphere.

Equipment is being installed and interior furnishings placed in D. Constanti's new Liberty Theatre Puyallup, Wash.

The above are all equipped and furnished by B. E. Shearer, Inc., of Seattle, and will constitute a valuable addition to the theatrical upbuilding of the Pacific Northwest. A number of other houses are under construction and in prospect, which should assure a steady growth in this line.

Manager E. C. Bostick of Seattle Pantages, has purchased two new Simplex machines with new double bearing intermittent arc controls. Installation was made by Shearer.

High Standards Set by Rosenzweig & Katz Circuit

The progressive exhibitor today is, beyond a doubt, in a position to branch out without detriment to the other fellow or his own particular organization. As an illustration, take the Rosenzweig & Katz Circuit, at present controlling the City Line, Ozone Park, Sheridan and Beverly theatres in Brooklyn, and having in construction two new theatres, one at 18th and Gravesend avenue, Brooklyn, of 1,800 seats, and another at Liberty and 122nd streets, Brooklyn, of 2,000 seats. They are also starting to build at Pitkin avenue and Barrymore street, Brooklyn, a 2,000-seat house which will, no doubt, surpass anything that has been done in that particular size house to date.

These people also have controlling interests in the Allwon Circuit, on the East Side, which comprises approximately eight theatres.

Always Progressive

The success of these two prominent exhibitors is due to their progressiveness in endeavoring to maintain at all times the highest standard of theatre. Their projection room equipment is always up-to-the-minute. Their theatres are properly and cleanly kept at all times. Their fronts are really ideal and attractive propositions to the passers-by and patrons.

They have already made arrangements with Joe Hornstein of the Howells Cine Equipment Company to furnish the entire equipment necessary for their three new theatres.

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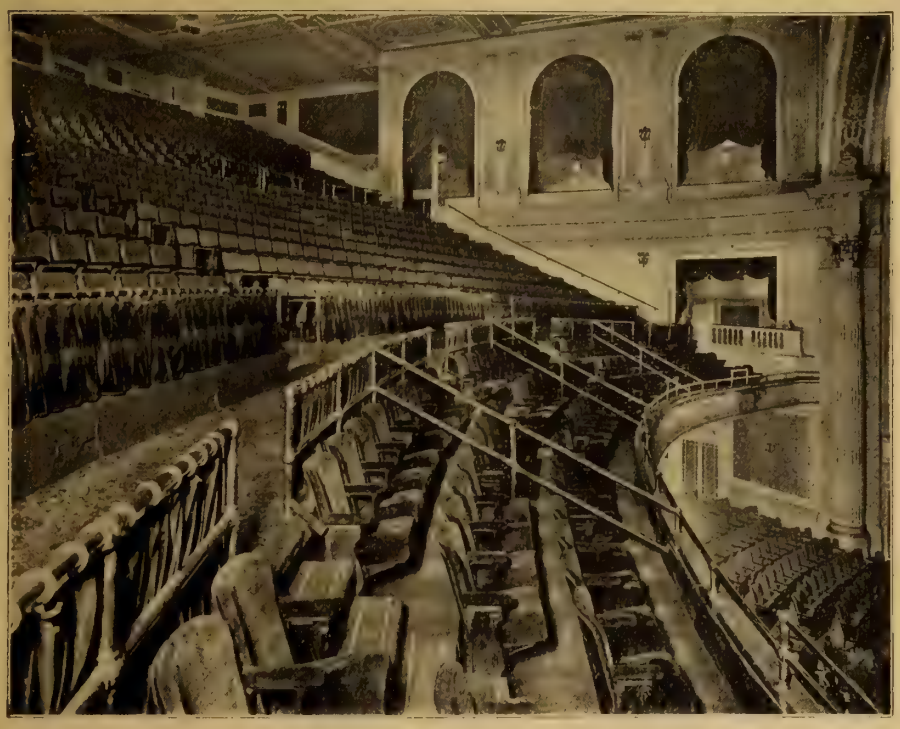
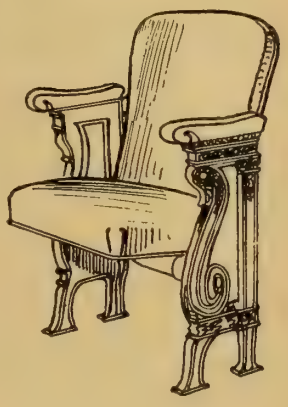


Loge of Rivoli Theatre Broadway and 49th Street New York City Recently reseated with American Seating Company Ball-Bearing Upholstered Interlocking Loge Theatre Chairs.



The LOGE—

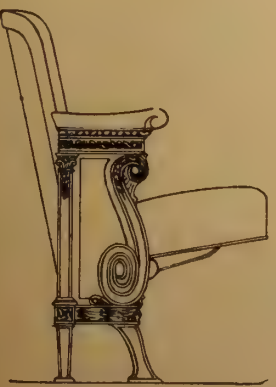
A Neglected Source of Profit

TRADITION has no doubt much to do with the failures of theatre managers to consider the seating of their loge sections from the same business point of view as the rest of the house. It is regarded as a thing apart.

Thus loges are generally furnished in either of two extremes —either with great overstuffed easy chairs that are delightfully welcome in front of a fireplace in the home or in the lobby of a hotel, but were certainly never intended for theatre chairs. Or they are equipped with as many chairs of restaurant or dining room variety as can possibly be crowded into the loge space. Neither provide comfort, convenience or pleasure to your patrons or profit to you.

Our ball-bearing, upholstered theatre chairs, with interlocking standards, are perfectly adapted for loge seatings. They embody all the requirements of comfort, sturdiness and beauty to make your loge a dependable source of pleasure to your patrons and of real profit to you.

The reseating of your loge as of your entire house can be accomplished by us without disturbing your regular business one hour. Write to us about it.



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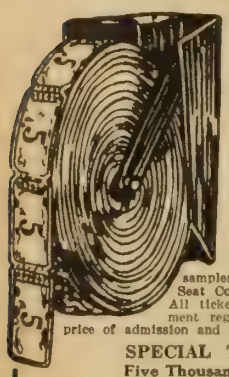

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Projection

(Continued from page 589)

quainted with your people and your conditions possibly could, no matter how expert he might be in business matters.

A Big Point

Here is one BIG point to which you apparently have given little attention: The chain theatre undoubtedly is in the hands of men who KNOW THE SHOW BUSINESS at least fairly well, whereas you, if I may judge from your letter, know very little about it. Don't make the basic mistake of under-estimating the importance of KNOWING THE SHOW BUSINESS. If you do, I venture the assertion that you will discover your mistake later on and it may prove to be a very expensive one, too. As to films, no, I don't think the chain theatre could "block" you on films, BUT if it is a considerable chain—a company owning a considerable number of theatres—then it may, and very likely will be able to get a very much better general run of attractions than you can; also it may have the control, in that section, of the entire bookings of one or more of the best producing companies, which would of course, place you at a decided disadvantage.

One Mistake

To my mind, you show poor judgment right on the start—or perhaps it were better to say you show lack of knowledge of the motion picture business when you propose to start off bucking a proposition of that kind with second-hand projection apparatus. In the very nature of things you would want the projection apparatus to be of the very best, and in the very best possible condition—which is hardly likely to be the case with second hand apparatus.

On the whole, my dear Mr. McMahan, I don't think any one could answer your question except somewhat in the way I have done, but after having duly considered what I have said, if you think the thing looks worth while, I believe the only thing to do would be to go ahead and give it a try-out, first, however, having ascertained from what source your competitor gets his productions, and so far as possible, just to what extent he has things "sewed up." It is possible you might be able to make a contract with a very satisfactory source. If you are going into the show business and expect to succeed you will have to learn to dope out such little trifles as that, and the sooner you begin the quicker you will know how. Let me warn you, however, that if the owners of the "chain" house are now talking of building a new theatre in your town, it is more than likely that it will be begun immediately they learn that you are going to build.

As to Price

From Ossining, New York, comes this roar:

I think theatre managers are a lot more than stingy. Why is it they want to hog everything for themselves and are not willing to pay a man what he is worth?

There was quite a lot more along the same lines in the letter, but not a word of it was "wasted" setting forth the reasons why the man thinks he is worth more than he is receiving. What I am about to say will be immediately and strenuously disputed by some, and honestly questioned by others. However, in my opinion it is largely true, but is qualified by the fact that standards of pay are more or less automatically set up in the various walks of life, and the standards of pay for certain things is based largely upon the amount of skill required, and what additional beneficial results are brought into evidence when superior skill or knowledge is applied to the production of that thing.

Valuation

What I have in mind is this: A man stamps his own price upon himself by his actions, and the price is given him, BUT only after he has, by his actions, demonstrated the correctness of the price tag he has attached.

But, say you, I find it impossible to demonstrate to the theatre manager that I am worth more than the ordinary sum paid. What then am I to do.

You are to some extent the victim of the thing projectionists have, as a whole, done in the past. As a body they have, in the past, done about everything they possibly could to foster the idea that they really are not worth more than just an ordinary mechanic's wage. What I have for years been trying to do is to get the men, as a whole, to reverse their SILLY actions, cease being mere operators of a semi-automatic machine and view their work as the PROJECTION OF PICTURES, in all that that implies. Instead of harping to the manager about "operating a machine" talk to him about PROJECTING PICTURES.

Operating vs. Projecting

It's the same thing, you say? Oh no, it is NOT—not by a long shot. Operating a machine means just that, and nothing more; projecting pictures means any and all things which affect the finished result upon the screen, and if you will stop and really study that over you will realize that it means a very considerable number of things entirely outside of "operating the machine."

It, for instance, means screen surfaces and immediate screen surroundings. It means orchestra pit lighting and theatre auditorium lighting, all of which comes properly within the purview of the motion picture projectionist. It means many other things.

"But," you say, "the manager attends to all that. He don't consult me about those things at all."

Certainly not, because you have never impressed him with the idea that the projectionist has anything to do with them, or that the projectionist has expert knowledge of them.

Why, not so long ago, I was talking with the Chief Projectionist of pretty good-sized chain of theatres. He proudly showed me how he had "made his screen brighter." And what do you think his brilliant idea was? He took me back of the screen and showed me that he had painted the back of the canvas of the screen with a sort of lead color paint. Said he: "There used to be a lot of light go through the screen, which was, of course, wasted. I painted the back with this paint, which I mixed myself, and SAVED ALL THAT WASTED LIGHT! You can see for yourself there don't, a bit of it, get through now!"

Can You Beat It?

Can you beat that? I had hard work to refrain from laughing in his face. I said nothing. What's the use? He would not have believed what I told him anyhow. And that chap is Chief Projectionist in charge of I don't know how many theatres. You may search me as to how he got the job. I don't know! He does NOT read projection departments. He does NOT own a Bluebook, though he has a set of Hawkins. Has had 'em for two years and they don't look as though they had been opened half a dozen times.

How do you think men such as that can impress theatre managers with the idea that high grade expert knowledge is necessary to projection? Of course he is a bit the exception, but nevertheless it is a fact that comparatively very few of the men, taking them as a whole, make any sustained, concerted effort to impress the theatre manager that the price tag they have affixed to themselves is a correct one, and a very large number are well content to allow the union to fix the MAXIMUM price tag to one and all alike, making absolutely no effort to rise above it.

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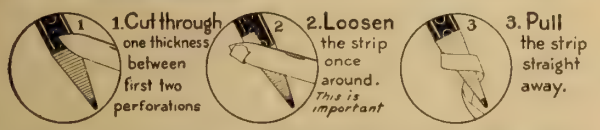
1
1. Cut through one thickness between first two perforations
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2. Loosen the strip once around. This is important
3
3. Pull the strip straight away.

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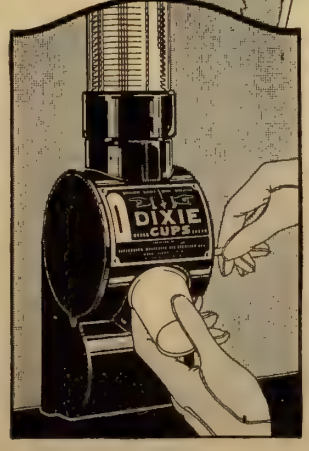

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Saenger Amuse. Co., Helena, Ark.
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Balboa Theatre, San Diego, Calif.
Senator Theatre, Sacramento, Calif.
New Crescent Theatre, Los Angeles, Calif.
Compton Theatre, Los Angeles, Calif.
Court Theatre, Brooklyn, N. Y.
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Beery in the kind of role that has made him famous

They'll love (and hate) Beery in the role of "Jean Scholast."

You know Beery, the arch villain of the screen. In this picture he has the kind of role that made him famous.

Imagine a man with whom women were a hobby; a man who would plot and plot to gain his ends; who would outwit and outthink the woman he was after. Yet while he could dominate woman he could not dominate his own conscience.

It's melodrama with a kick; acting that you'll remember.

Ask to see it at the nearest Associated Exhibitors Office.

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First in the Field!

Moving Picture WORLD

Vol. 69, No. 8 August 23, 1924 PRICE 25 CENTS

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Listen in!

—and take a tip from showmen who know!

BALABAN & KATZ (*and boy! they mean something!*) are now playing at their great CHICAGO THEATRE *Reginald Barker's production* "BROKEN BARRIERS," *and they have booked* FRED NIBLO'S "THE RED LILY" *with Ramon Novarro,* KING VIDOR'S "WINE OF YOUTH" and MARSHALL NEILAN'S "TESS *of the* D'URBERVILLES" *for early playing at the* CHICAGO, TIVOLI *and* RIVIERA *theatres.*

ROOSEVELT *Theatre, Chicago starts its long run engagement* MARION DAVIES *in* YOLANDA *A Cosmopolitan Production*

Metro Goldwyn

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

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declares "The N. Y. Morning Telegraph"

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—*New York Daily News.*

"There are interesting scene beautifully photographed."
—*The New York Times.*

"A close approach to perfec tion."
—*Bronx Home News.*

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Twice Daily
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CARL LAEMMLE
presents

Love and Glory

A DRAMA FOR THE ENTIRE HUMAN RACE

featuring Charles de Roche—Wallace Mac Donald—Madge Bellamy

Directed by RUPERT JULIAN
who made "MERRY GO ROUND"

ANOTHER GREAT PICTURE IN
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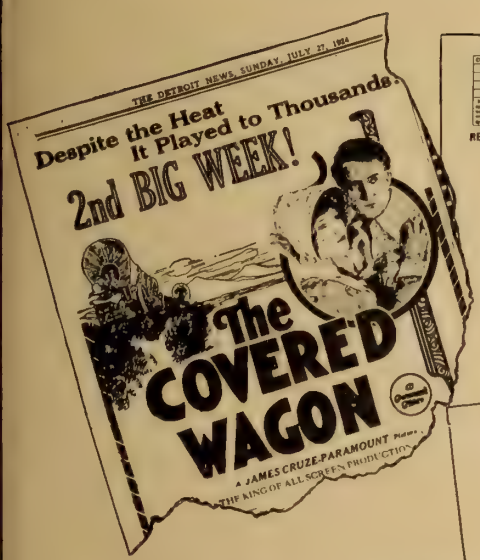
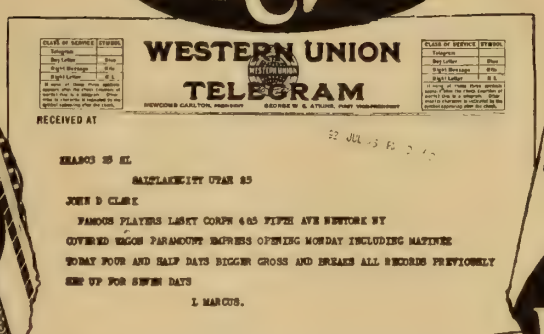
The Tale of— "THE COVERED WAGON"

in Big Cities


THE DETROIT NEWS, SUNDAY, JULY 27, 1924
Despite the Heat It Played to Thousands.
2nd BIG WEEK!
The COVERED WAGON
A JAMES CRUZE-PARAMOUNT Picture
THE KING OF ALL SCREEN PRODUCTIONS



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COVERED WAGON PARAMOUNT EXPRESS OPENING MONDAY INCLUDING MATINEE TODAY FOUR AND HALF DAYS BIGGER GROSS AND BREAKS ALL RECORDS PREVIOUSLY SET UP FOR SEVEN DAYS

L MARCUS.

THE SEATTLE DAILY TIMES
LARGEST CROWDS ON RECORD AT THE STRAND HAVE DEMANDED IT— HELD OVER FOR A THIRD BIG WEEK
The COVERED WAGON

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

Date July 25, 1924

To Mr. Botsford:

I do not know whether or not you have been advised of the business done on THE COVERED WAGON in the Howard Theatre, Atlanta.

It grossed over $16,000 and broke our records by several thousand dollars for this theatre. The closest ever done before at the Howard was returns of around $15,000 with Harold Lloyd.

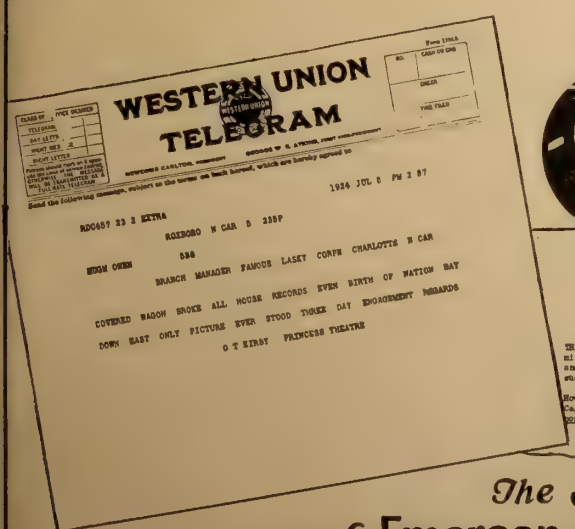
H. O. Ballance

HOB-D

cellent Exploitation: 24 sheets, newspaper ads and lobby display.

MILLION DOLLAR—The Covered Wagon" (Paramount). Fourth week to same capacity business.

-and Small Towns



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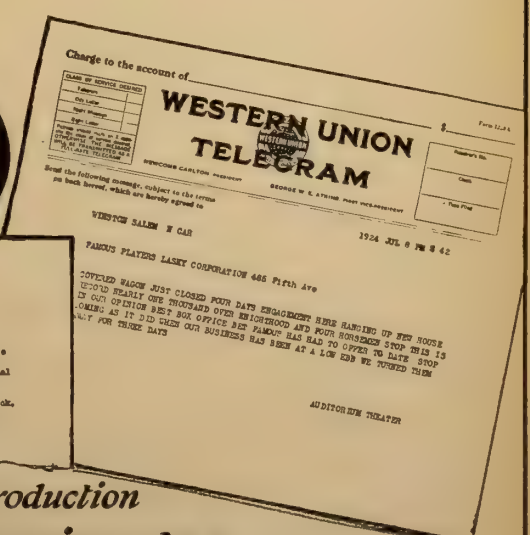
BRANCH MANAGER FAMOUS LASKY CORPN CHARLOTTE N CAR

COVERED WAGON BROKE ALL HOUSE RECORDS EVEN BIRTH OF NATION DAY DOWN EAST ONLY PICTURE EVER STOOD THREE DAY ENGAGEMENT REGARDS

O T KIRBY PRINCESS THEATRE

THE COVERED WAGON played a road show engagement in Modesto, twelve miles from Turlock, Calif., which is a town of 3500 population, and Turlock hesitated to play the picture because of its phenominal success in Modesto.

However, the picture was sold to the California Theatre, in Turlock, Calif., and played to paid admissions amounting to the entire population of Turlock.



Charge to the account of

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WINSTON SALEM N CAR 1924 JUL 8 PM 8 42

FAMOUS PLAYERS LASKY CORPORATION 485 Fifth Ave

COVERED WAGON JUST CLOSED FOUR DATE ENGAGEMENT HERE HANDING UP NEW HOUSE RECORD NEARLY ONE THOUSAND OVER NEIGHBORHOOD AND FOUR HORSEMEN STOP THIS IS IN OUT OPINION BEST BOX OFFICE BET FAMOUS HAS HAD TO OFFER TO DATE STOP COMING AS IT DID EARLY IN OUT BUSINESS HAS BEEN AT A LOW EBB WE FORCED THEM TO WAIT FOR THREE DAYS

AUDITORIUM THEATER

The James Cruze *Production*
of Emerson Hough's *great American story*
(*Adapted by* Jack Cunningham) *is just one of*

Paramount's Famous Forty

Rudolph Valentino Returns

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Night Message	NRte
Night Letter	N L

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CHICAGO ILLS 1119 AUG 4 1924

HARRY REICHENBACH
FPLC
NYC

VALENTINO IN BEAUCAIRE HAD TREMENDOUS OPENING THIS MORNING STOP THEATRE COMPLETELY FILLLD TEN THIRTY SIDEWALK HOLDOUT BEFORE ELEVEN STOP LOOKS LIKE OUTSTANDING SUCCESS REGARDS

SAM KATZ

THE MORNING TELEGRAPH,

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Aug. 8.

Rudolph Valentino is a riot at the Roosevelt, which he occupied as the shining central figure in "Monsieur Beaucaire." There hasn't been such a line in front of a Chicago film palace in months. And it seemed never to break. Standing in six or eight file, the fans were happy to act as "hold-outs," some of them waiting an hour or more to get in. It has been a jam from before noon until nearly midnight. If anyone ever "came back" with a hurrah, Rudy did it in his satins and laces.

Form 120-

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	NRte
Night Letter	N L

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CHICAGO ILLS 931 A AUG 7 1924

HARRY REICHENBACH
FPLC

BEAUCAIRE GETTING BETTER AS ENGAGEMENT PROGRESSES STOP YESTERDAY FIGURES FORTY SIXTY NET BEST RECORD FOR A THIRD DAY AT THE ROOSEVELT THEATRE DESPITE RAINFROM EARLY MORNING UNTIL EARLY EVENING STOP CONGRATULATIONS REGARDS

R W HOLLANDER

1150AM

One of the Famous Forty

"Monsieur Beaucaire"!

Valentino Triumphs in Return to Screen as "Beaucaire" at Strand

By DOROTHY HERZOG.

Valentino has returned!

In a production ravishing with beautiful women, exquisite costumes and wonderful sets of the period of Louis XV. of France, the sheik returned to his public yesterday after a two years' absence, amid tumultuous applause from an appreciative audience that packed the Mark Strand Theatre, where "Monsieur Beaucaire" has opened for a week's run.

No wonder the ladies of Louis' court lost their heads over the gallant Duke de Chartres (Valentino). What a leg! What a manner! Valentino, the lover, the court favorite, the barber, the champion swordsman; all this, and more, there is of him who moves with princely grace, swaggering humor and captivating sangfroid in the title role of this costume drama, which was adapted by Forrest Halsey from Booth Tarkington's story. Valentino excels in the most versatile role of his screen career.

— New York Mirror —

"BEAUCAIRE" LOOMS AS WRECKER OF RECORDS

The Valentino Vogue, Coupled With the Tarkington Charm and the Masterly Olcott Direction, Sets This Week's Mark

— New York Morning Telegraph —

On the Screen—By Harriette Underhill

Valentino's "Monsieur Beaucaire," at Strand, Can Be Pointed Out as Perfect Film

one flaw in his work. Just as surely as he never misses an opportunity to put a bit of pantomime across, so he never overplays. And in his sure, graceful, magnetic interpretation he is buoyed along by such support on the part of the other players as a star rarely receives. You're good if you can find one place in the entire production where anybody falls down.

— New York-Herald-Tribune —

Rudy Comes Back and Such a Returning!

"Monsieur Beaucaire" an Almost Perfect Picture.

Notice the crowds on the west side of State street between Washington and Randolph yesterday? Wonder where and what the accident was? No accident at all, my darlings! Just the town turned out to welcome back to the silversheet, after an absence of two years, his matinee-idol-majesty Mr. Rudolph Valentino.

The perfect lover in a perfect picture! THAT is Rudolph Valentino in "Monsieur Beaucaire." There is not

— Chicago Tribune —

It is over. Two years of lamentations over the pictorial absence of Rudolph Valentino, two years of sorting and discarding of his "successors," two years of anticipation of his return to the screen—all that is over, carried under at the Roosevelt Theater at the first showing of "Monsieur Beaucaire."

Love for this extraordinary film figure, the screen's most successful Prince Charming, admiration for him and no doubt curiosity, at least in the cases of new film fans, drew crowds which, despite unfavorable weather, filled the theater at the first performance and formed a lengthy line, four wide, in State st.

Happily, anticipation surely could not have been greater than the realization.

— Chicago American —

VALENTINO NOW A NEW ACTOR, SAYS STEVENS

More Prince Than Barber in His "Monsieur Beaucaire," Which Critic Calls "Pleasantest Performance of Summer."

VIRTUALLY every foot of Paramount's "Monsieur Beaucaire" is a picture, a lovely graceful picture, with just the right note of artificiality. Indeed, this is one of the finest "pictures of manners" that I have ever seen. It is a costly production, but the money is never vulgar. It tells the story as you would have it told, opulently and in the grand manner. Some of the titles are terrible, especially the sentimental ones; but so were some of the lines in the old play, which, on the whole, the picture betters at almost every point.

— Chicago-Herald-Examiner —

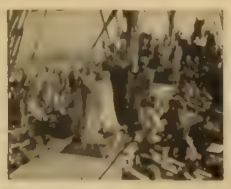
Fall-Winter Paramount Pictures

9 Times out of 10 when a big picture is made from a book—
IT'S A GROSSET & DUNLAP 75c BOOK!

Whenever you book a picture which has been made by one of the big producers from a famous novel, nine chances out of ten it is a Grosset & Dunlap book, which will be displayed and sold by dealers in every city, town and hamlet in the country.

Just as an instance of how highly Grosset & Dunlap stories are considered by the Producers, 12 out of the Paramount "Famous 40" recently announced are Grosset & Dunlap books!

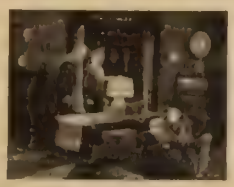
Here is an opportunity for every Exhibitor and every Bookseller to cash in on the stories which have the public O. K. and which in story form and film version will be enjoyed by millions of people.



THE SEA HAWK.....*Rafael Sabatini*
It's a First National Picture
from
A Grosset & Dunlap Book

JANICE MEREDITH *Paul L. Ford*
It's a Cosmopolitan Picture
from
A Grosset & Dunlap Book

DOROTHY VERNON OF HADDON HALL *Charles Major*
It's a United Artists' Picture
from
A Grosset & Dunlap Book



IF WINTER COMES
A. S. M. Hutchinson
It's a Fox Picture
from
A Grosset & Dunlap Book

These are all Grosset & Dunlap Books

THE COVERED WAGON	*Emerson Hough*
THE SEA HAWK	*Rafael Sabatini*
SCARAMOUCHE	*Rafael Sabatini*
WANDERER OF THE WASTELAND	*Zane Grey*
MANHANDLED	*Stringer-Holman*
MONSIEUR BEAUCAIRE	*Tarkington*
JANICE MEREDITH	*Paul L. Ford*
AMERICA	*Robert W. Chambers*
SUNDOWN	*Hudson-Eberhardt*
A DOG OF FLANDERS	*Ouida*
DOROTHY VERNON OF HADDON HALL	*Charles Major*
THE WHITE SISTER	*F. Marion Crawford*
SHOOTING OF DAN McGREW	*Tynan*
THE TEN COMMANDMENTS	*MacMahon*
ANOTHER SCANDAL	*Cosmo Hamilton*
THE SALAMANDER	*(Photoplay title "The Enemy Sex")—Owen Johnston*
YOLANDA	*Charles Major*
WILD ORANGES	*Joseph Hergesheimer*
DAWN OF A TOMORROW	*F. H. Burnett*
A GIRL OF THE LIMBERLOST	*Gene Stratton-Porter*
THE BREATH OF SCANDAL	*Balmer*
LOVE INSURANCE	*(Photoplay title "The Reckless Age")—Earl Derr Biggers*
BEING RESPECTABLE	*Grace Flandrau*
THE TURMOIL	*Booth Tarkington*
SECRETS	*James Batchelder*
McTEAGUE	*(Photoplay title—"Greed") Norris*
THE WAY OF A MAN	*Emerson Hough*
HELEN'S BABIES	*John Habberton*
SINNERS IN HEAVEN	*Clive Arden*
THE MOUNTEBANK	*(Photoplay title "The Sideshow of Life") William J. Locke*
FEET OF CLAY	*Margaretta Tuttle*
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Thrills and heart throbs!

That, obviously, was the prime object of Pearl Keating when this brilliant author began the plot construction of this marvelous story. In the photoplay version nothing has been spared to further this aim. "THE BROADWAY BUTTERFLY" truly is a photoplay of thrills and heart throbs.

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The Editor's Views

THERE was a time when one of America's most popular pastimes revolved around the phrase, "When big business gets into politics." From current happenings it begins to look as though an approaching problem of ours is going to hinge on the words, "When the stock exchange gets into the picture business."

All of which is perhaps inevitable as industry switches from swaddling clothes to knickerbockers, but inevitable or not, it is regrettable.

If the mysterious unnamed informant, the whispered "big deal," all aiming at subterranean contact with the stock exchange floor, are to find permanent position with us, a bit of readjustment is necessary.

Exhibitors and newspaper men will both have to acquire the virtue of reading between the lines. Both must learn when to use a grain of salt and when to pour a tumblerful. If this can be done then the inevitable injury that stock manipulating can do to an art-industry will, to an extent, be minimized.

Daddy of Them All

WE journeyed to Brooklyn the other day for a chat with John Rock, son of a pioneer, who is now giving every evidence of carrying through as a pioneer's son should.

Once upon a time, hardly a week passed that a trade paper man did not journey into the wilds of Brooklyn to visit the studio upholding the traditions of the eagle trade mark.

Time passed, conditions changed. Incidentally, we also noticed the absence of the triumphant eagle from the Vitagraph standard. Today—something has happened that is significant in more ways than one.

The proud eagle is back on the trade mark. And his return is an evidence of the confidence and enthusiasm that radiates from A. E. Smith, John B. Rock, and Victor Smith.

Make no mistake about it. If you have heard the advance rumblings from Los Angeles that always precede a big one, you know that with "Captain Blood" to lead off Vitagraph is going to be right in the middle of the fight this year.

Exhibitors like and respect Vitagraph, for through the years it has kept its name clean and its methods above criticism. They will welcome the production policy heralded by the staging on a massive scale of the novel that many consider Sabatini's greatest.

Make Yourself at Home, John

WILLIAM FOX has made his annual contribution of real magnitude to the screen in luring within our ranks John Golden, successful stage producer and consistent exponent of the clean and wholesome.

Picture men can welcome John Golden without any of the feeling that they are toadying to the so-called prestige of the legitimate stage.

At heart, John Golden must be a picture man. For his success has been built on the principles that underly the real prosperity of the screen. He thinks for the masses, produces for the masses, and is rewarded by the masses. And not the least of the reasons for his rewards are found in his conviction that the masses are in search of the wholesome and decent in entertainment.

WID GUNNING, in a recent issue, interrupts a constructive program to explain the origin of the "Sour Face."

Don't start explaining now, Wid. The chaps who need the explanation won't understand anyhow; and the others are the only ones who count.

"Old Sour Face" has made a lot of money and gained considerable recognition for the professions of directing, writing, and acting.

That's all that counts. Hold fast, Wid.

Robert E. Welsh

Dollar for Dollar

There's a Lot of Bunk About Production Efficiency That Saves a Dollar at the Expense of Thousands—and a Lot of Waste in Pandering to "Temperament." Here the Middle Course is Well Defined.

By WILLIAM ("KALEM") WRIGHT

Editor's Note: Mr. Wright is one of the oldest production managers in the industry. He joined Kalem when that company was organized and it was his policy of economy in production which made that firm one of the largest money makers the business ever has known. After Kalem disbanded Mr. Wright joined Vitagraph and remained with it until Yale University Press called upon him to guide their activities.

ECONOMY in motion pictures is forethought. Hindsight has no place in this business. The treasurer's door must be guarded while the money is in the safe; not after the money has been spent.

There are two kinds of picture production. One, the company which maintains a schedule of pictures for release at specified dates; the other, the independent producer. The former faces the bugaboo of "overhead"; the latter may have his office in his hat until he is ready to shoot.

Economical management begins with the purchase of the story. It may be cheap at $20,000 and it may be dear at $1,000. A picture must have box office appeal; it must have exploitation and advertising values; a story without these salient requirements simply cannot get the money when it is offered to the exhibitors. With the story selected the cost of the picture must be fixed, whether it be twenty thousand dollars or half a million. With the investment fixed then comes the continuity, the writer of which must understand production cost and write his script to fit the capital.

Certainly, I do not advocate that the writer shall be stripped from all efforts at originality and sympathetic adaptation of the story to the screen, but he must have sufficient knowledge of production costs to know how much the sets he describes will cost and lay out his sequences accordingly. The script finished, the production manager turns it over to his technical director who draws the plan of every set needed and estimates accurately the cost of each. Again the continuity writer and production manager must confer as to the need of each set. Frequently with a view only of elaborate photographic effects an episode is laid in a brilliant cafe; but when analyzed that episode does not advance the drama one foot, nor does it build sympathy for characters. Discard the episode and a set costing $1,000 to erect, with a hundred extras at ten to twenty-five dollars a day each is saved on production. That money can be better spent elsewhere where the episode does move the drama along.

A competent director who is in sympathy with the character of a story to be produced must be engaged. Some directors have a flair for society dramas, some like to do Westerns, some like character stories. This does not mean necessarily a man at a salary of $2,000 to $3,000 a week. The market is full of men who can make excellent pictures under proper management at fair salaries. The director engaged, casting begins.

Here enters the exhibitor. The exhibitor wants actors who are known to his patrons. The first thing the exhibitor asks a salesman is, "Who's in it?" This is the exhibitor's right and he must be considered. Picayunish thrift in casting is likely to be expensive economy. One must arrive at reason. Salaries need not be out of reason. Every season more and more actors are becoming favorably known to screen fans. They can be engaged with reason and one of the roads to reason is the proper featuring of players and the proper care for them while at work. The actor is as anxious to be fair as the production manager, if he be approached in the right way.

With the cast selected the date is set to begin shooting. The technical man has his schedule for sets before him and he must see that they are ready when needed by the director. The location man has already selected exterior sites. These must not be interwoven so that bad weather, a costly act of Providence, cannot waste time and salaries and run up overhead. In selecting locations, especially for crowd stuff, it is absolutely essential that proximity to the studio be the guiding influence. Transportation is one of the most costly items in production costs. Location episodes that run into one or more days mean that the actors and staff must be cared for properly in hotels. "Props" must be transported from train to location; these must be always arranged for in advance. If a company drops into a town unexpectedly the townsfolk have a habit of jacking up prices just because "they are pitchure folks, by heck!" They have read about the fictitious "millions" that are spent in pictures and they want their bit. The location man's visit in advance gives him a chance to bargain for reasonable costs.

I think the independent producer making two or three pictures a year has the break on getting his dollar's worth, as against the company which must keep to a schedule of so many a year; unless the latter can make mass production. Mass production can be made economically and there the careful eye on the overhead is the one that saves dollars and puts them on the screen. No good production manager cares about the dollar so long as what that dollar bought shows on the screen when the picture is released. In mass production the greatest difficulty faced by the production manager is to have stories purchased and decided upon far enough in advance so that the salaries of those people who are on longtime contracts are not wasted during the idle weeks when there is no story ready.

Economy, as I have said, is forethought. Waste is hindsight. The producer who prepares slowly and shoots fast is the man who gets his dollar's worth where it belongs, right there on the screen where the public can enjoy it. They used to say in Broadway that fast women and slow horses broke many a man. Slow shooting and fast preparation has broken many a producer, take it from me!

It Is No Accident

There is no accident about the phenomenal circulation growth of Moving Picture World.

There is no occasion for surprise over the fact that the trade paper situation has changed.

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Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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VOLUME 69 NUMBER 7

Features

Editorial 609
Dollar for Dollar 610

News of the Week

Loew Back, Enthusiastic Over "Ben Hur" 612
Fox Acquires Seven Broadway Plays Through Merger with Noted Theatrical Producer 613
Abrams Charges Paramount with Inspiring Unfair Rumors 614
Harry Brouse Dies Suddenly of Apoplexy in Ottawa .. 615
Three Terre Haute Theatres Consolidated by Wabash Co. 616
Southbridge, Mass., Leans Toward Sunday Shows 618
Omaha Musicians' Wages Raised as Hard Times Vanish 618
Associated Exhibitors Plan Distribution Cost Reduction 630
Dorothy Devore and Eric St. Clair Sign Warner Contracts 630
Ince Studios in Full Swing with Year's Film Under Way 631
Boston Managers' Ultimatum Denies All Salary Increases 632
Metro-Goldwyn Completes 21 Features, Starts Eight Others 637
Irving Lesser Predicts Doom of Cheap Sex Stuff in Films 639

Departments

Exhibitors' News and Views 615
Straight from the Shoulder Reports 621
Selling the Picture to the Public 642
Reviews 650
Pep of the Program 652
Releases 654
Equipment, Construction and Maintenance 657
Projection 658

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Loew Back, Enthusiastic Over "Ben Hur;" Bought London Theatre for Premieres

MARCUS LOEW, president of Loew's Inc., and of Metro-Goldwyn, returned to New York this week with glowing statements that "Ben Hur," when completed by Fred Niblo, probably about the first of next year, will be the greatest motion picture achievement of history.

Mr. Loew stated that he had purchased one of the finest theatres in London, to be the home of Metro-Goldwyn pictures. The American film magnate, in addition to seeing work rushed ahead on Metro-Goldwyn-Mayer's mammoth spectacle at Rome, closely investigated the foreign film situation and learned that American pictures dominate 95 per cent. of the European market.

Returning with Mr. Loew on the Leviathan were J. Robert Rubin, secretary of Metro-Goldwyn, accompanied by Mrs. Rubin; Carey Wilson and Bess Meredyth, of the Metro-Goldwyn-Mayer scenario staff, with the manuscript of "Ben Hur," and Joseph Dannenburg, editor of the Film Daily. Mr. Loew, who occupied the Imperial suite of the Leviathan, was greeted on his return by Mrs. Loew, Mr. and Mrs. Arthur Loew, Mr. and Mrs. David Loew and a host of friends.

The day following Mr. Loew's return four members of the Technicolor staff, who will film important sequences of "Ben Hur" in color, sailed from New York for Rome on the SS. Berengaria. They included J. A. Ball, of the West Coast Technicolor staff, accompanied by Mrs. Ball; Rene Guissart, who photographed "Chu Chin Chow" in Berlin; Ervin Roy Musgrave, formerly of Rex Ingram's staff, and William Howard Green. Filming many episodes in "Ben Hur" by the Technicolor process is one of numerous features planned for the giant special.

"When I left Rome, Fred Niblo was working at top speed on 'Ben Hur,'" Mr. Loew said. "Immediately on our arrival there Mr. Niblo had his whole organization running like clockwork, and holding to the present schedule the production should be completed near the first of 1925, and will be released simultaneously in America and Europe.

"'Ben Hur' will absolutely surpass any motion picture ever made in its gigantic size, its cost, its wealth of sets, its magnificent spectacle and the vast number of people who will appear in it. The Circus Maximus, as it is being built, will seat over 170,000 people, a staggering number that would be impossible in America. The Joppa Gate, built 300 feet in air, is equivalent in height to a sixteen or twenty story skyscraper. The Technicolor scenes in 'Ben Hur' will be the most elaborate and, we think, the most beautiful ever screened. Nothing is being spared to make this production a monument to the greatness of the motion picture. It is impossible to grasp the bigness of the production, the immensity of the sets, unless you have been actually on the ground and seen 'Ben Hur' grow into the biggest film achievement any company ever attempted.

"I consider Fred Niblo the ideal man to make 'Ben Hur.' He is not only a great director, but he is a great organizer and leader."

Ramon Novarro is playing the title role in "Ben Hur," Francis X. Bushman is appearing as Messala and May McAvoy will shortly leave this country for Rome to play the feminine lead. Mr. Loew denied a report that Mr. Bushman would not appear in the production. The next member of the cast to leave this country to join the company abroad will be Claire McDowell, who sails from New York on August 16. She will play the "mother" role.

"The Italians are as interested as Metro-Goldwyn and as the American public are in 'Ben Hur,' and they are doing everything to co-operate in the production," Mr. Loew said. "The Italian workmen are ideally suited to the work required in 'Ben Hur,' because they are familiar with every period of Roman and Italian history. This knowledge is enabling the work to go forward rapidly, with exactness in every detail."

Regarding his purchase of the theatre in London, Mr. Loew said he would announce definite details of the new acquisition when negotiations are consummated. The theatre, one of the finest in the English metropolis, will be devoted exclusively to the premieres in London of Metro-Goldwyn pictures.

Mr. Loew, while finding that American pictures completely dominate the foreign field, reassured European producers that the American market would welcome high-class productions from abroad.

"As a matter of fact," said Mr. Loew, "Metro-Goldwyn would gladly sign contracts with foreign producers to distribute several high-class productions provided they possessed box-office as well as artistic values. It would relieve the pressure of work at our own studios which is necessary to meet the demand for pictures of the Metro-Goldwyn standard."

Sir William Jury, distributor of Metro-Goldwyn pictures in Great Britain, was reported by Mr. Loew to be so enthusiastic over Metro-Goldwyn pictures scheduled for 1924-1925 that he has broken his long-established selling policy. For the first time Sir William is this season selling Metro-Goldwyn pictures to the Great Britain market in advance of their completion. It has been his practice personally to review every picture before offering it to his market, but his faith in Metro-Goldwyn due to the quality of past productions, and his enthusiasm over the productions announced for this season, have caused the English distributor to change his custom.

"In France," Mr. Loew stated, "our pictures are being shown by Gaumont with the same success as in England, Germany, Denmark and every other European country."

Mr. Loew added that Marshall Neilan's production of "The Sporting Venus," the other Metro-Goldwyn picture being filmed abroad, has every appearance of being Mr. Neilan's greatest effort. Blanche Sweet and Lew Cody are appearing in this production. According to Mr. Loew, Director Neilan expects to have "The Sporting Venus" near completion within a few weeks.

Mr. Loew will leave New York early next week to attend the opening of his new State Theatre in St. Louis.

Edward Jose, who recently returned from Europe, where he directed "Terror" and "The Life Hereafter," went abroad to enjoy his first vacation in ten years, but Pearl White persuaded him to direct her in "Terror." Many of the scenes were made in the underground streets of Paris. This was the first time the Paris officials permitted a picture company to work there, and Mr. Jose was made an Officer of Public Instruction in honor of his achievement.

Fox Acquires 7 Broadway Plays Through Merger with Noted Theatrical Producer

BY the completion August 13 of one of the largest single deals in theatrical history, John Golden, for twenty years one of America's most successful producers of plays, enters the motion picture field.

Papers forming a $5,000,000 corporation headed by William Fox and Golden and to be known as The John Golden Unit of Clean American Pictures, Inc., were signed on the above date by Fox and Golden at Fox Film Corporation, 850 Tenth avenue, New York City, in the presence of Will H. Hays, president of the Motion Picture Producers and Distributors of America.

By the terms of this agreement, Fox Film Corporation becomes a partner in the picturization of all of Golden's plays and The John Golden Unit of Clean American Pictures, Inc., becomes a subsidiary corporation of Fox Film Corporation. Seven of Broadway's most famous stage successes are included in the agreement for adaptation to the screen, with announcement of others to be made later. Aside from other considerations, $1,000,000 in cash was paid to Mr. Golden by Fox with the signing of the contract.

Under his agreement with Fox, Golden will personally supervise the screen production of all his stage plays. He will pass on all scenarios and select the directors, casts and locations of every picture. The Golden unit will make its pictures both in the East and in the West, utilizing the mammoth Fox Studios and laboratories in New York and a special section of the Fox Studios in Hollywood.

The Fox-Golden deal has been in negotiation more than six months because of the large number of authors, publishers and plays involved, such interests including Harper Brothers and the Frank Bacon estate. It was finally brought to a conclusion through the good offices of Hays, who acted as an umpire in settling upon the many points in the contract.

The seven Broadway successes which are now brought to the screen under the Fox-Golden agreement, many of them with the original casts for the screen versions, are as follows:

"Lightnin'," by the late Frank Bacon and Winchell Smith, which ran for four years on Broadway and is now entering its seventh consecutive year.

"Howdy Folks," by Pearl Franklin, which has had two seasons in New York, Boston and Chicago.

"Thank-U," by Winchell Smith and Tom Cushing, which has played for four years in New York and on tour. As a voluntary proposal from Golden and Smith, accepted by Fox and agreed upon as a tribute to Hays' part in the transaction, a share of the receipts from the picture version of "Thank-U," which is a play about underpaid clergymen, is to be donated to the General Assembly of the Presbyterian Church in the United States for its Service Pension Fund for aged and infirm ministers. Golden and Smith have assigned for the nominal consideration of $1 each their rights to "Thank-U" as their share of this contribution, and after the picture has been made and its receipts totaled, a sum satisfactory to Hays, who is chairman of the Service Pension Fund, will be donated to the fund by Fox.

"Chicken Feed," by Guy Bolton, presented last season in New York and now running in Chicago under its new title, "Wages for Wives."

"The Wheel," by Winchell Smith, which had a successful run at the Gaiety Theatre, New York, last season.

"The First Year," by Frank Craven, played for four years by Frank Craven and now beginning its fifth year.

"Seventh Heaven," by Austin Strong, which has just finished a run of two years at the Booth Theatre, New York, and which will be played in all principal cities next year, with plans already made for ten companies to take it on tour the year following. Part of this picture is to be made in France, with the entire cast included. Negotiations are now under way with the French Government for the filming of this picture. In his role as supervisor, Golden also will go to France to direct this production.

Other plays of Golden's which will be adapted to the screen will be announced in the near future.

By his signing with Fox Film Corporation, Golden achieves the maximum distribution for the picture versions of his plays, because Fox Film Corporation in its world-wide organization reaches more than 40,000 theatres. This corporation operates in 38 cities in the United States and Canada and in 37 foreign countries, with 104 foreign branch offices.

Under a new plan of expansion, Fox is adding to his circuit of theatres by the erection of four theatres a year in the principal American cities, this to continue for an indefinite period. In this connection, it was announced by Fox that he had acquired a site on Broadway, Los Angeles, for the erection of an 18-story theatre and office building, to cost $4,000,000 and seating 4,500 persons. He also has acquired a site on Washington street, near State street, Chicago, for the erection of a theatre to seat 3,800 persons, according to this announcement.

The following statement was made by Golden in connection with the deal:

"When I began to present stage plays I determined I would offer only clean, humorous American plays. When these plays, by their success, became valuable motion picture property I was confronted with the problem of disposing of the screen rights under conditions which would insure their presentation in the spirit in which they were placed on the stage. I felt that to guarantee that spirit beyond doubt I should perhaps present them myself. This seemed impossible until Hays pointed out I might be of assistance to him in carrying my stage policy to the screen. He has been an important factor in carrying the present matter to a conclusion.

"I never have felt that the screen and the stage were meant to be competitors. Each depends more or less upon the other. Good drama and good acting are the basis of each. Exactly as the phonograph and now the radio have increased the appreciation of the American people for good music, the screen has created a great appreciation for the drama, whether it be filmed or spoken."

Will Hays had this to say:

"For John Golden to produce pictures is of very definite interest and benefit to the industry and to the public. As a producer of clean American plays he has made a most distinguished contribution. For these plays now to be made into pictures, in this association with William Fox, thereby giving the people everywhere the opportunity to see them, means that the value of his service—for his work is service—will be increased to its fullest extent."

Scene from "The Wise Virgin," a Producers Distributing Corporation feature.

A Massachusetts Studio

Criterion Pictures, Inc., formed by residents of New Bedford, Mass., and which was granted a charter of incorporation last January, plans to erect a studio in New Bedford at an estimated cost of $50,000. James E. Brewer, who was the keeper of the "Spouters Inn" in "Down to the Sea in Ships," which was filmed in New Bedford, is part owner of Criterion Pictures. Under the charter of incorporation $100,000 in stock may be issued. The officers at the time of the incorporation were: Chester E. Syska, formerly associated with Mae Murray productions; Thomas J. Charrette, treasurer; Mrs. Helen L. Brewer, clerk; John B. Lowney, James E. Brewer and Mrs. Alecta Y. Charrette, board of directors. Stanley Rollo of New York City is president.

Film Men Elect

Chicago Trade Board Names E. Silverman President

The Chicago Film Board of Trade at its annual meeting held August 5 elected the following officers and members of board of directors for the ensuing year:

President, E. Silverman, manager of Warner Bros.; vice-president, J. J. Sampson, manager of Film Booking Offices; secretary, C. E. Bond, manager, Associated First National of Illinois; treasurer, I. M. Schwartz, manager of Educational Film Exchange.

Board of Directors—F. C. Aiken, branch manager, Pathe Exchange, Inc.; C. E. Bond, manager, Associated First National of Illinois; J. L. Friedman, president, Celebrated Players; L. A. Rozell, resident manager, Metro-Goldwyn; J. J. Sampson, manager, Film Booking Offices; E. Silverman, manager, Warner Bros.; J. A. Steinson, manager, Vitagraph, Inc.

J. D. Abramson was appointed executive secretary for the ensuing year, to succeed himself.

Humm Goes Abroad

John Humm, treasurer for the Pathe Exchanges, Inc., sailed on August 6 on the Aquitania for an extended business and pleasure tour of Europe. He will be abroad seven or eight weeks and during that time will visit France, Italy, Jugo-Slavia, Roumania and England. On his return he will be accompanied by his family, who have been in Europe for eight weeks.

Bennett Will Build

In order to put an end to the various rumors which have been set afloat, through the reported sale of the Whitman Bennett Studios in Yonkers, Mr. Bennett makes the following statement: "It is true that we have sold the Yonkers studio property to the Mount Saint Vincent Academy but the sale was made under special conditions and I have leased the property back from the Acamedy for a year. At the end of that period I shall have to move. I have not yet reached an absolute decision in the matter, but in all human probability I shall soon close for another piece of land in Westchester and build a new dark studio there."

Warner Contradicts

Erroneous Statement Credited to Him at Seattle Meeting

An incident which is causing annoyance to Warner Brothers has come to light in connection with the present transcontinental tour of S. L. Warner, S. E. Morris and Pearl Keating. It occurred in Seattle, where local exhibitors and L. K. Brin of Quality Pictures, Inc., the local Warner distributor, tendered a banquet to the visitors from New York.

During the evening Mr. Warner said that the recent tax reduction on 50-cent admissions would materially increase theatre business because it would automatically reduce admission prices and the public would receive directly the benefit of the tax reduction. These remarks were misquoted by a reporter, who made it appear that Mr. Warner said the prices of all theatre admissions must be reduced. This Mr. Warner denies, saying that it never has been his intention to try to dictate to exhibitors.

Additional Contracts

Closed by C. B. C. for Distribution of Its 1924-25 Output

Joe Brandt, president of C. B. C., Film Sales Corporation, announces the closing of additional contracts for the distribution of that company's products in various parts of the country.

"Racing For Life," third in the series of eight Perfection Pictures, featuring Eva Novak and William Fairbanks, has been signed for the entire Loew National circuit. This followed immediately after the popular impression made by "The Battling Fool," first release in the series.

The De Luxe Film Co. was the first exchange to contract for "Hot Dog," the two-reel film novelty entirely acted by small animals who were trained for two years before production. The territory is in eastern Pennsylvania and southern New Jersey.

Other recent contracts were as follows: With Creole Enterprise, Inc., of New Orleans, for the eight Columbia Productions and the Perfection series. The territory involved in the deal comprises Georgia, Louisiana, Mississippi, Florida, Alabama, North and South Carolina, Tennessee, Texas, Oklahoma, Arkansas and the Republic of Panama.

Plan Sales Drive

September has been selected as the month for the opening of Pathe's general sales drive on "Chronicles of America," and it is expected that the net results will equal the recent Pathe Storey Pennant Race. By fall there will be thirteen two-reel "Chronicles" subjects on the market of the thirty-three that are to be produced.

Charges Paramount with Inspiring Unfair Rumors

PRIOR to his sailing for Europe on Saturday, August 9, on the S.S. Homeric, Hiram Abrams, president of the United Artists' Corporation, made public the accompanying letter he had sent on August 7 to the Governing Committee of the New York Stock Exchange:

May I submit the following facts as matters of which you may see fit to take cognizance:

The United Artists' Corporation distributes the motion pictures of Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith. All the stock of the corporation is owned by the persons named.

There have recently appeared a number of reports in the newspapers to the effect that the persons named and other outstanding and extremely popular motion picture artists and producers will abandon their present organization and make contracts for the production and distribution of pictures with the Famous Players-Lasky Corporation. It is stated and reiterated specifically that Mary Pickford and Douglas Fairbanks will become identified with the Famous Players-Lasky organization.

I assert on information and belief that these reports originate in and are inspired by representatives of the Famous Players-Lasky Corporation.

The apparent purpose and effect of these reports is indicated by the following statement in the Wall Street Journal of July 26, 1924:

"Famous Players was a feature of the industrial specialties, reaching a record 1924 high at 84 in response to the expectation of important developments affecting the personnel of its film stars."

Since the most specific denials have been made by Miss Pickford, Mr. Fairbanks, Mr. Chaplin and others that they have any intentions of identifying themselves with the Famous Players-Lasky Corporation, which denials I am authorized to repeat on their behalf, it would seem to be a fair inference that the repetition of these reports is not made in good faith, and that these statements are made in the full knowledge of those originating them that there is no foundation whatever for the assertions that these and other film stars will become identified with the Famous Players-Lasky organization.

Since investors and others may be seriously misled by the reports in question, it may be that your committee is in a position to prevent their repetition.

Suitable action will be taken through the proper channels to secure redress for the form of unfair business competition which the dissemination of the reports above referred to are an example. In the meanwhile, this matter is brought to your attention in the hope that investors or dealers in a listed security of the New York Stock Exchange may not be misled by fabrications.

A feast of laughter for August and September

From

MACK SENNETT

All Two Reel Comedies

1. BEN TURPIN; "Romeo and Juliet"; August 3; if Shakespeare could have seen Turpin in this one he would never have written "Wherefore art thou Romeo?"

2. MACK SENNETT COMEDY; "Wall Street Blues"; Aug. 10; the only blues are in the title

3. HARRY LANGDON; "The First 100 Years"; Aug. 17; Harry hires a cook and finds it easier to hire than fire. A million laughs

4. RALPH GRAVES; (Mack Sennett Star Comedy); "East of the Water Plug"; Aug. 24; a new and good comedian in a travesty on amateur theatricals; showing how tragedy can become a scream

5. MACK SENNETT COMEDY; "Lizzies of the Field"; Sept. 7; as many laughs as there are bolts in a Ford; an automobile race with a great big thrill

6. HARRY LANGDON "The Luck O' the Foolish"; Sept. 14; Harry in a honeymoon that is a howl

7. BEN TURPIN; "Three Foolish Weeks"; Sept. 14

Sennetts for laughter and satisfied audiences

Pathécomedy

TRADE MARK

Over ten million persons will read these ads on

"INTO

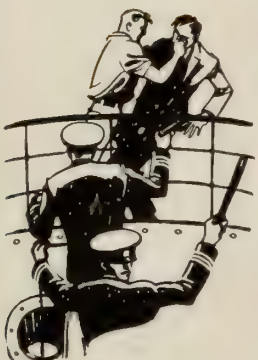
WITH

EDNA MURPHY and JACK MULHALL

From the story by

RICHARD E. ENRIGHT

Commissioner of Police, of New York City



"INTO THE NET"

A master mind at bay—

Darkness gathers. The sinister yacht races towards the open sea. On her deck stands the king of the baffling Invisible Empire. Helpless, defiant, the lovely Natalie, his 20th victim, cowers near.

Suddenly the roar of a squadron of police speed boats . . . the rattle of machine gun fire from low swooping aeroplanes . . . a rush of blue coated figures at the gangway . . . TRAPPED!

Follow this thrilling breath-taking serial of love and wild adventure. *Written by Richard E. Enright, Police Commissioner of New York.*

See every episode of this greatest and most authentic police drama ever filmed. "Into the Net" the master Pathéserial.

Mail the coupon below for "Crime Detection Methods of the New York Police" written by Commissioner Enright.

Pathéserial

Pathe Exchange,
35 West 45th St., New York
Gentlemen—Please send me Commissioner Enright's book FREE

Name_____

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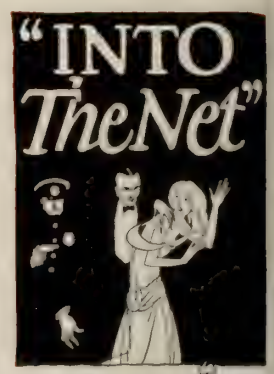

She was the twentieth victim!—

One—two—three—four—they disappeared! Nineteen beautiful, wealthy New York society girls—swept into baffling, terrifying oblivion! And while another sits unsuspecting at the opera, her fiance ransacks the apartment of a master criminal. He finds a black book. In it are the names of the nineteen missing girls. And the 20th name is hers! Suddenly, shadowy figures dart at him from the doorways . . .

Follow this most thrilling of all serials—"Into the Net." *Written by Richard E. Enright, Police Commissioner of New York.* Watch every police department go into action at one time—motorcycles, mounted men, armored motors, harbor squads and aeroplanes! "Into the Net" is the greatest police drama ever filmed. Ask to see it at your theatre—it's a Pathéserial. Mail the coupon below for "Crime Detection Methods of the New York Police" written by Commissioner Enright.

Pathéserial

Pathe Exchange,
35 West 45th St., New York
Gentlemen—Please send me Commissioner Enright's book, FREE

Name _____

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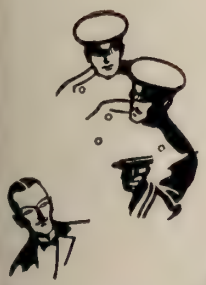
Pathéserial

TRADE MARK

THE NET"



"INTO THE NET"

She passed through the door,— and never reappeared!

She was a beautiful favorite of New York Society. Seemingly she was far beyond the reach of even the most trivial danger. One day she entered an exclusive shop, telling her chauffeur to wait. The door closed after her. *She disappeared as completely as though she had never existed!*

Follow the unraveling of this thrilling, baffling story at the nearest theatre showing "Into the Net," the master photo-drama *written by Richard E. Enright, Police Commissioner of New York*. Watch the New York Police conduct the most spectacular raid ever made—using foot police, motors, motorcycle police, mounted police, harbor squad and aeroplanes.

"Into the Net" is the greatest and most authentic police drama ever filmed. Of course, it's a Patheserial and that means perfect entertainment. Mail the coupon below for Commissioner Enright's book, "Crime Detection Methods of the New York Police."

Pathéserial

Pathe Exchange,
35 West 45th St., New York
Gentlemen —Please send me Commissioner Enright's book FREE

Name_____

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The advertisements reproduced herewith form part of the big advertising campaign on "Into the Net."

14 big farm papers and 17 big Sunday newspapers will carry this campaign.

Their net paid circulation is 6,793,060.

And there are several readers to every subscriber.

"Into the Net" is the best serial that has ever been made. Pathe shows its appreciation of that fact by helping the exhibitor fill his house.

Produced by Malcolm Strauss

Directed by George B. Seitz

Novelized by Sinclair Gluck

"Into the Net"

A gasp in the dark!

Suddenly she is flooded with light. She cowers, helplessly defiant in the bizarre costume given her. And lurking in the menacing shadows stand her mysterious captors. There is a gasp of astonishment from the Spanish adventurer whose tainted millions are offered to make her his unwilling wife.

A gasp in the dark—his delight,—her doom!

See the police battle waged against these mysterious forces. Follow the thrilling episodes of "Into the Net" *written by Richard E. Enright, Police Commissioner of New York*. See the great city police force hunting down the wolves who prey upon society.

Ask to see "Into the Net" at your nearest theatre, the most dramatic, fascinating and authentic police drama ever filmed. Don't miss an episode of it—it's a Patheserial. Mail the coupon below for "Crime Detection Methods of the New York Police," written by Commissioner Enright.

Pathéserial

Pathe Exchange,
35 West 45th St., New York
Gentlemen Please send me Commissioner Enright's book, FREE

Name_____

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A riot of fun for August and September

From

HAL ROACH

Two Reel Comedies

1. THE SPATS; "A Hard Boiled Tenderfoot"; Aug. 10; J. Tewksbury Spat, who is as soft as butter in hot weather, cleans up a tough town

2. WILL ROGERS; "A Truthful Liar"; Aug. 17; Will becomes Ambassador to Great Britain and shows them a new kind of diplomacy

3. OUR GANG; "High Society"; Aug. 24; A scream

4. THE SPATS; "South of the North Pole"; Sept. 7; a travesty on Northwestern pictures

5. GLENN TRYON; Sept. 14; (A HAL ROACH STAR COMEDY); announcement later

6. OUR GANG; "The Sun Down Limited"; Hal Roach's Rascals try railroading and find it's a panic; Sept. 21.

7. WILL ROGERS; "Gee Whiz Genevieve"; Sept. 28; Will shows how a bum can become a business man and eat regularly

8. ARTHUR STONE; Sept. 28; the vaudeville headliner in his first motion picture comedy

Play Hal Roach two reel comedies for profit

Pathécomedy

TRADE MARK

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Harry Brouse Dies Suddenly of Apoplexy at Ottawa Home

A prominent figure in the picture business of Canada has passed beyond in the sudden death on August 8 of Harry Brouse at his residence in Ottawa, 370 Cooper street, from apoplexy, after an illness of only four hours. Mr. Brouse, who was the owner of the Imperial and Franklin theatres, Ottawa, and former owner of the York Theatre, Toronto, as well as one of the original franchise-holders of Associated First National, was rated as a millionaire, his many downtown business properties in the Canadian capital and other real estate holdings being valued at $1,500,000.

After returning to his home from the Imperial Theatre, where he had attended to various business details during the evening, Mr. Brouse intimated that he would read the newspapers, as was his custom every night before retiring. Shortly after midnight he called to his wife that he was ill and a doctor was hastily summoned. He lapsed into unconsciousness and died about 4 a. m. The deceased was 54 years old and had lived in Ottawa for thirty-five years. He was born in Prescott, Ontario, and was a Methodist. He is survived by a son, Bert, and a daughter who is the wife of Findlay McRae, manager of the Alexandra Hotel, Ottawa, and a former director in the producing end of the picture business.

In addition to his picture interests, Mr. Brouse was the proprietor of jewelry and dry goods stores in Ottawa and the owner of the Alexandra Hotel, one of the large hotels of the city. He also operated a factory and other industrial enterprises. With Ben Stapleton of Ottawa he held the original Eastern Canadian franchise in Associated First National.

The funeral was held at the family residence on Monday afternoon, August 11, and attended by a large number of representatives from theatres, film exchanges and booking offices from numerous cities.

The musicians of the Centre, Regent and Imperial theatres, Ottawa, have gone out on strike because of the refusal of the theatre managers to grant a $2 raise in the wage scale, with a $5 increase for orchestra leaders. One or two of the local exhibitors secured non-union organists from Montreal to provide music and this move was followed by notification from projectionists that they would walk out unless the non-union musicians were dismissed.

Manager T. P. Gorman of the Auditorium, the great new music hall and sport palace of Ottawa, Ontario, has announced that four super-productions have been booked for presentation in the Auditorium starting in September. They are "The Ten Commandments," "The Thief of Bagdad," "Dorothy Vernon of Haddon Hall" and "Covered Wagon."

The Centre Theatre, Ottawa, directed by Don Stapleton, son of Ben Stapleton, franchise holder for Associated First National, has adopted a two-a-week policy with regard to change in programs. A peculiar angle to the situation is that the shows are changed on Saturdays and Wednesdays, with no Sunday performances. For some months the Centre had been opening its weekly shows on Saturdays.

The Lyceum Theatre, one of the best known picture houses of Winnipeg, has been leased by Charles A. Meade from A. R. McNichol of Winnipeg, who also owns the College and Starland theatres, Winnipeg. Mr. Meade is succeeding Walter P. Wilson as manager of the Lyceum. Mr. Meade has been identified with the picture business in the United States and Canada for thirteen years. For some time he was the Western Canadian representative for United Artists and previously he was manager of the Regent Theatre, Detroit, Mich., for several years. He recently returned from New York City. Mr. Wilson, former manager of the Lyceum, has received offers from several other theatres.

Both Capt. Frank W. Goodale, manager of Loew's Ottawa Theatre and Mrs. Goodale were injured in an automobile wreck on the Prescott Highway within twenty miles of Ottawa on August 8, after they had driven from New York City. The car flopped into the ditch with resultant injuries to Captain Goodale's arm and shoulder and bruise to the head and body of Mrs. Goodale.

"The Ten Commandments" had its Canadian premiere at the Orpheum Theatre, Vancouver, B. C., starting August 4 where it was presented as a road show with an orchestra of 25 musicians. Price ranged up to $1.50. This production will open in Eastern Canada at Massey Music Hall, Toronto, on August 25 where it will be a local attraction to be run in conjunction with the Canadian National Exposition, Aug. 25 to Sept. 6.

The Garrick Theatre, Winnipeg, continues to operate without interruption in spite of the fact that a meeting of creditors of the Garrick Theatre Company was recently called. The Garrick is owned and controlled by Winnipeg people under the management of E. L. Fisher.

Vermont

Excavations are being made for eight stores and a theatre lobby by Irving H. Burrows in Newport. The building will be of brick, one story. The estimated cost is $40,000.

St. Louis

The City Council of Pana, Ill., on August 5 repealed a city ordinance legalizing Sunday movies. There has been a fight for Sunday movies in Pana during fifteen years. A week before the councilmen passed an ordinance legalizing the Sunday shows and the proponents of Sunday movies thought that they had finally won the fight against the blue-nosed reformers. But during the week two aldermen who voted for the ordinance turned against it and voted for its repeal.

Mrs. C. L. Howard, owner-manager of the Alamo Theatre, Lebanon, Ill., was seriously injured when her Ford coupe turned over. One finger was smashed so badly it had to be amputated. She also suffered numerous cuts and bruises and internal injuries.

Visitors of the week included: John Rees, Wellsville, Mo.; Elvin Weeks, Staunton, Ill.; Sam Taylor, O'Fallon, Ill.; J. W. Schuckert, Chester, Ill.; Bob Stempfle, St. Charles, Mo.; William Telley, Apple Blossom Theatre, Hardin, Ill., and C. E. Brady, Cape Girardeau, Mo.

Edward L. Butler, 6315 Washington boulevard, St. Louis, manager of the Empress Theatre, reported to the police that thieves broke into his home on August 3 and carried off a safe containing jewelry valued at $2,360.

The New Arcade Airdome, Sarah street and West Pine boulevard, which formally opened August 2, has five acres of free parking space for the use of its patrons. Steel sheds protect the automobiles. The airdome seats 1,700 and is owned and operated by the New Market Theatre Company, of which A. C. McKibbon is president.

William Goldman's Kings Theatre baseball team beat the Missouri Theatre nine, score 9 to 7, after a hotly contested battle at Forest Park. The winners got off in front by scoring five runs in the second inning and were never headed.

Mr. and Mrs. C. E. Lilly of Hannibal, Mo., motored to St. Louis to purchase film for the forthcoming season. They then hit the concrete for Chicago to look after the vaudeville end of their 1924-25 programs.

For Release in August—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The LEGEND of HOLLYWOOD"
PERCY MARMONT and ZASU PITTS
A RENAUD HOFFMAN PICTURIZATION

Season 1924-1925—Thirty First Run Pictures

Three Terre Haute Theatres Consolidated by Wabash Co.

A consolidation of three of Terre Haute's largest theatres, the Indiana, Hippodrome and Liberty, has been effected by the Wabash Theatres Corporation, an organization of Terre Haute business men. The capital stock of the company has been increased from $50,000 to $150,000 as a result of the transaction.

Some time ago the company obtained a fifty-year lease on the Liberty, which was purchased by the owner of the property from the Consolidated Realty and Theatres Corporation, now in receivership. About a month ago the corporation leased the Indiana from the Indiana Theatre Company and just a few days ago purchased the Hippodrome from the Orpheum Company.

Ross Garver, who resigned as manager of the Hippodrome some time ago and joined in the formation of the Wabash Theatres Corporation, and who has been managing the Liberty and Indiana, also will act as manager of the Hippodrome. He will maintain general offices in the Liberty and direct the activities of all three theatres from that location.

The Liberty will be devoted exclusively to pictures, the Indiana will feature vaudeville and photoplays and the Hippodrome will play to road shows and larger photoplay attractions. "The Sea Hawk" is the first big picture to be booked at the latter. The Liberty and Indiana are in operation and the Hippodrome will be opened October 5.

C. M. Walker, proprietor of the Irving Theatre, Irvington, was arrested this week on a charge of violating the Sunday closing law. An Irvington citizen, backed by churchmen and reformers, filed an affidavit against him. Walker alleges it is class discrimination to arrest him when downtown theatres are open on Sundays. He intends to carry the case to the Supreme Court if necessary.

One of the largest picture deals in the history of Evansville was negotiated a few days ago when Charles Sweeton, manager of the North Side Amusement Company, operating the Criterion, Majestic, Strand, American and Royal theatres, signed a contract with Famous Players for the exclusive showing of Paramount pictures in the city. The Criterion is undergoing a thorough remodeling and will be opened the latter part of August.

The American Theatre, Terre Haute, which has been closed for six days on account of repairs, was reopened this week with "The Enemy Sex." The ornamental work inside and outside the theatre has been redecorated, new flower boxes have been placed in the lobby, new seats installed in the balcony and the box office has been equipped with the latest in ticket-selling devices.

Carr & Schad Throng Frolics on Philadelphia Playground

Carr & Schad's fifth annual mid-summer frolic, held at Black Bear recently, was virtually a circus with three rings and five arenas going from mid-morning until a late hour.

A fleet of automobiles and two special trolley cars carried the theatrical family to the grove, starting from the Colonial Theatre at 10 o'clock, and the interest in the program was so well held that practically half the crowd was still there at 10:30 Sunday evening. A genuine all-day picnic meal was served by Caterer Fleishman, and the day was spent in games and frolics.

H. J. Schad distributed handsome prizes to each winner. The committee in charge of the day's outing included H. J. Schad, chairman; John H. Cook, Thomas Harford, Paul E. Glase, Theodore Nyquist, James P. Clay; William. Heinly,. Clarence. Latshaw, Dick Nyquist, Ted Lorah and Pete Ryan. The committee was ably assisted by Shorty Morris and Gabriel Michaels, of Philadelphia.

Among those present, well known in motion picture circles, were:

Tony Luchese, Gene Marcus, S. Korson, Ben Amsterdam, Oscar Newfeldt, P. A. Block, Edgar Moss, Harry Tyson, Paul J. Greenbaugh, Al Abrahms, Amsterdam J. Greenberg, A. C. Kohtz, Lew Goldstein, James A. Byrne, O. M. Horowitz, D. Hirsch, James and Thomas Clark, James Keating, Felix Mendelssohn, George Shields, George Lukens, Samuel Blatt, George Kline, Earl Schweikert,

John Gill, Al Fisher, Dan Heenan, Bill Heenan, C. C. Hite, John Eckhardt, W. G. Humphreys, Harry Marcus, John C. Horlacher, Joe Morelli, Shorty Morris, Jim Scollin, Sam Young, Max Frelin, Harry Brodsky, Dave Brodsky, William Donahue, John Bagley, Fred Kramer, all of Philadelphia.

M. B. Commerford, George P. Morris, A. E. Luce, Scranton; R. F. Woodhull, R. B. Woodhull, Dover, N. J.; A. J. McAllister, Paul C. Reilly, New York; F. Shaumline, Wayne; Luke Gring, W. S. Binder, Pottstown; J. Roberts, Scranton; Frank Loftus, J. F. Morrow, Wilkes-Barre; J. C. Browne, Charles M. Bauscher, Washington, D. C.

Iowa

J. O. Brownell of the Grand Theatre, Oelwein, Ia., built his own theatre and without a set of architect's plans at that. Those who see theatres all the time and are in a position to judge say that Mr. Brownell has one of the finest theatres in northeastern Iowa.

A lot of theatres in this territory closed for August are taking advantage of this chautauqua season to redecorate houses to get them ready for what looks like a splendid fall and winter business. Among the houses closed are the Rex, Western, Neb.; Scenic, Red Oak, Ia.; Princess, Montezuma, Ia.; Star, Sioux City, Ia.; Opera House, Skickley, Neb.; Lyric, Dallas Center, Ia.; Liberty, Beaver City, Neb.

The Commercial Club of Winnebago, Ia., has opened a new community picture house. This takes the place of the Crystal Theatre formerly operated at that place.

A community theatre is planned for Plymouth, Ia. The Auditorium Association is seeking to work out the plans to an early completion. I. V. Wisner, Noah Unger and John Ruppel of the association were in Omaha the other day looking up details.

Among exhibitors seen around the exchanges recently were Mr. Beams of the Grand Theatre, Geneva, Neb.; Ned Preston, Auditorium, Red Cloud, Neb.; Mr. and Mrs. White, Royal, Fullerton, Neb.; J. F. Dethlefs, Crystal, Manning, Ia.

J. C. Wallace has bought the Opera House, Burton, Neb., from E. G. Burrington.

H. M. Weinberg, general manager of the A. H. Blank Theatrical Enterprises, Des Moines, Ia., arranged an extraordinary meeting of exhibitors and newspaper people at Des Moines recently to meet the executives of Warner Brothers, who are making a transcontinental tour in the interest of their product for the seasons ahead.

Cincinnati

Walter F. Henne, vice-president of the Piqua Amusement Company, Piqua, Ohio, has been made general manager to succeed Harry W. Kress, who has been unable to give personal attention to the houses on account of extensive business connections outside of Piqua. Kress, however, will continue as president of the organization.

Manager J. H. Beattie, who presides over the Palace Theatre, Cincinnati, has gone to Buckeye Lake, near Columbus, Ohio, where the bass and trout are expected to suffer in consequence.

H. E. Mickey, who owned and managed the Majestic Theatre, Fostoria, Ohio, for eight years, died suddenly of apoplexy.

Manager Damm of the Wadsworth Theatre, Wadsworth, Ohio, recently donated his entire receipts for one day towards the fund being collected in behalf of the Lorain, Ohio, tornado victims.

The Lyric Theatre, the only first-run house in Portsmouth, Ohio, which adjoins the First National Bank building, is being razed to make room for an addition which the bank will erect. The house has been under the management of Fred Tynes and was one of the oldest theatres in Portsmouth.

Rumor has it that an elaborate new theatre is being contemplated at Troy, Ohio, according to a statement given out by C. R. Phister, manager of the Gem and Jewel theatres in that city.

J. S. Solomon, managerial head of the Temple Theatre, Lorain, Ohio, was given a permit from the city to reopen his house. Then the building inspector decided that additional repairs were necessary and refused to permit the opening. The building was considerably damaged by the tornado.

Thousands Turn Out to View Chicago Theatre Fur Exhibit

With special pictures and an entertainment including songs and dances, the third $1,000,000 Fur Fashion Exhibit of the Associated Fur Industries of Chicago opened last week at the Chicago Theatre. Four performances during the afternoon and evening were viewed by 12,000 to 15,000 people, and officials predicted that fully 250,000 Chicagoans and visitors have attended the exhibit at the Chicago Theatre and during the following two weeks at the two other Balaban & Katz film houses.

Albert O'Rourke, who recently bought a site on Sherman street in Evanston, Ill., plans to erect a large picture house there when the present leases on the property expire next year. The house will seat 3,000, but work will not start until the city council amends the ordinance that prohibits Sunday shows in that city.

George Moore, one of the veteran managers in the Loop and manager of the Orpheum Theatre for Jones, Linick & Schaefer, has gone to the West Coast for a month's vacation. B. E. Anderson is looking after the house during his absence. The house has done a good business during the summer months. "Hold Your Breath" will come in this week for an extended run.

The Elite Theatre at Waukegan, Ill., has been taken over by A. J. Kaufman and Julius Goodman at a cost of $95,000.

The Mohawk Theatre Building at 541 to 545 West North avenue has been sold to Morris Finkel of the Illinois Company, who will remodel the building and make it into storerooms for commercial purposes. The house seats 600 and has done a nice neighborhood business the past few months.

The new Geneseo Theatre was formally opened last month at Geneseo, Ill.

Ruben Levine expects to open the new Pantheon Theatre at Berwyn, Ill., the latter part of this month.

Jimmy Coston is back on the job and has taken a ten-year lease, with an option of ten years' renewal, on the Shakespeare Theatre at 942 East 43rd street from H. Schoenstadt & Son, who own the property. The house was formerly operated by the Brunhild circuit, who have added the Temple Theatre on the North Side to their chain.

The Knox Theatre at Carrier Mills, Ill., has closed for repairs. It will reopen in September.

Alex Cohen, Maurice Levin and John R. James have organized the Paradise Amusement Company, with offices at 235 East 35th street, to operate a place of amusement. The new company has a capital of $10,000.

Joe Callison has been made manager of the Irving Theatre at 4003 Irving Park boulevard, succeeding S. R. Claggett. The house is owned by H. J. Merle.

Roy McMullen, who has been manager of the Ascher's Merrill Theatre in Milwaukee, has been transferred to the Oakland Square Theatre in this city. He will be succeeded at Milwaukee by "Happy" Meininger, who has been transferred from the Calo Theatre. Vic H. Geissler went with Meininger as assistant manager of the Merrill. S. R. Claggett succeeds to the management of the Calo, coming from the Merle circuit.

J. R. Moss, manager of the Orchestra Theatre of Lubliner & Trinz, has returned from a vacation across the lake. Business at the house is holding up in good shape, he reports.

Ross Graver has formed a new company to take over the Indiana Theatre at Terre Haute.

Nate Chapman of the Rialto Theatre, Iowa City, is back on the job after a severe illness.

W. W. Kemp, A. S. Hatch, H. M. Brown, F. E. Wick and A. J. McKinney have organized the Kempton Royal Theatre Company at Kempton, Ill.

The Knickerbocker Theatre Company has been organized by Joseph H. Pieck, John Stone and John Martineau, with offices at 64 West Randolph street.

Another new theatre for Lubliner & Trinz is projected for the north side of West Madison street between Mayfield and Menard streets. Work will start early next year. The architect has planned a one-floor theatre to seat 2,500. The entire cost is placed at more than $500,000.

Charley Schaefer of the Garfield Theatre is receiving congratulations as he is a grandfather for the second time. Mike Marks of the Broadway Strand Theatre on West Roosevelt road announces a baby girl this time. So it goes—more movie folks all the time.

The Midway Theatre Company has been organized by Nick Vuljonick, M. Matievick and Walter Miscevich. The offices are 1523 East 55th street.

Jimmy Piwaronas opened his new Garden Theatre at Indiana Harbor last week. Quite a delegation from Film Row attended the festivities.

The many friends of O. J. Traulich of the Bonite Theatre will be glad to hear he is recovering from his recent operation.

The many friends of Jean Dagle, veteran exhibitor of Carbondale, Ill., will be shocked to hear of his death after a short illness. He was the owner of the Barth Theatre at Carbondale and was 70 years old.

Norman E. Field, general manager of Jones, Linick & Schaefer, is back from an extended trip to Europe. He spent two months in looking over the theatrical situation of Continental Europe and returned home improved in health.

W. S. Butterfield has bought three movie houses at Port Huron, Mich., and also has leased the Wolverine Theatre at Saginaw. He has sold his interest in the Orpheum at Fort Wayne to W. C. Quimby of that city.

Will J. Scown, George Gauger and D. J. O'Donovan have organized the Scown Film Corporation, with offices at 36 West Randolph street, to own and erect a building for picture purposes.

Michigan

Charles H. Miles, veteran theatre magnate of Detroit, added to his list of holdings last week by taking over the lease on the Ferry Field from Phil Gleichman. The Ferry Field is one of the largest houses in the rapidly growing Grand River section of the city, but it has undergone many changes in policy and management during the past year. Mr. Miles plans to operate it along lines similar to his Regent, Miles and Orpheum. The relinquishing of the Ferry Field lease by Mr. Gleichman gives him an opportunity to devote his undivided time to his new downtown theatre project, which he announces is close to the stage of action. A few weeks ago Mr. Gleichman sold his lease on the Broadway Strand Theatre to Universal.

Harvey Lipp, for twelve years associated with Glen Cross in the operation of half a dozen Battle Creek theatres, died last week following an operation for appendicitis. After he was on the road to recovery, complications set in and death followed a few days later. With Mr. Cross, Mr. Lipp was actively engaged in operating the Port, Regent, Strand, Garden and Rex theatres. He was 45 years old and was unmarried. For many years before going into the picture business Mr. Lipp traveled Europe and America with the Barnum and Bailey circus as a singer.

Detroit union projectionists are out after another raise and threaten trouble unless it is forthcoming on the eve of the opening of their new season, which starts September 1. Theatre managers are to meet soon to determine just how the situation will be handled. Increases from $10 to $11 a man in the downtown houses are asked.

George Wilbur, manager of the Kleist theatres in Pontiac, reports that safe crackers entered the Oakland Theatre last Monday night and stole $95. He attributes the small loss to the fact that the robbers were not students of the show business and picked a bad day for their activities.

Detroit film exchanges are celebrating the announcement that the two owners of leading neighborhood houses, comprising half a dozen big theatres, have split on their booking arrangements and hereafter will buy their films independently.

Edward Reeves has broken ground for a new picture theatre at Paw Paw, Mich. It will seat about 500 and be ready for opening on October 15.

Fate plays strange pranks, as witness the case of Elyn Seymour, recently deposed as manager of the Broadway Strand Theatre. Mr. Seymour has been appointed manager of the Republic, a new house only two doors from the Broadway Strand, and he undoubtedly is out to make the competition hot.

For Release in August —Now Booking
PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
The SIREN of SEVILLE
Season 1924-1925 — Thirty First Run Pictures

Southbridge, Mass., Leans Toward Sunday Film Shows

A petition for Sunday pictures will be started in Southbridge and many of the business men are advocating the project. Petitions for Sunday shows have been started in the past but the board of selectmen never has been asked for a license.

Arthur Blanchard of the Blanchard Brothers, who operate the three theatres in Southbridge, in commenting upon the proposal to start a petition, said: "It is true that we are considering getting out a petition for Sunday movies. For many months our patrons have been asking us for some sort of entertainment on Sundays. As for the matter of the Lord's day, I do not see why a person that can read a book on that day can not go to a quiet theatre and see the same thing in pictures. All movies or shows presented on the Lord's day must have a special approval by the state. Movies are being shown on Sundays in virtually all of the towns about us and I see no reason for Southbridge staying in the background. Furthermore, the town is losing an enormous amount of business every Sunday in the year due to the fact that the people have to go some place else for entertainment.

The new Philbin Theatre in Clinton now is scheduled to open on Labor Day. Finishing touches are being put on the house, which will cost approximately $2,000. The capacity is 1,120. The first week will be devoted to a stock company and thereafter the week will be divided with a picture, vaudeville and concert policy.

Thomas R. Henry, manager of the Gayety Theatre, has returned to his duties after a visit to New York City.

Manager Reginald V. Tribe under date of August 3 received from the printers Vol. 1, No. 1 of the "Empire Close-Up," which is to be a weekly herald for the Empire Theatre in New Bedford. It is a bright and newsy little sheet of four pages, with paragraphs about players, coming attractions, information about the theatre and on the back page the programs for the current week. The staff, in addition to Mr. Tribe is as follows: House manager, Bert Chamberlin; organist, Roy L. Frazee; assistant organist, Braley; projectionists, Fred C. Burns and John M. Cunniff; electrical effects, M. Correin; doorman, George Wilkinson; cashier, Yvonne Sivigny; posters, C. G. Griffin.

A bathing beauty review was a prologue in connection with the showing of "Merton of the Movies" at the Fenway Theatre in Boston the week of August 9. Boston girls were the models. Another special feature of Manager Laurence Stuart's show was the DeForest Phonofilm.

The Boston theatre managers, through R. G. Larsen, president of their organization, extended the courtesy of all the theatres to the delegates to the convention of the G. A. R. and auxiliaries the week of Aug. 10.

Fall River exhibitors have been among the hardest hit in the New England states by the industrial depression of the past year or so. But their hearts were gladdened when one of the mills took back 4,000 workers on August 11. Manufacturers in other cities in Massachusetts are beginning to increase their production activities with the subsequent employment of large numbers who have been out of work.

The Goldstein Brothers' State Theatre, formerly Plaza, in Springfield, which was open only for a short time after it had been remodeled, will play the Columbia burlesque shows this season the last four days of the week. Pictures probably will be used to fill in the week.

John W. Hawkins, general manager of the Allen theatres in New Bedford, gives away free tickets as an inducement for the purpose of adding to his program mailing list. Patrons who fill out the blank in the program, giving their names and address, get free tickets for one performance and their names are put on the program mailing list. There are four or five new ones every week.

Connecticut

The Community Theatre building in Fairfield, recently sold by Town Clerk Flint to the Fishman Brothers of New Haven, has been reopened. A. Fishman is acting as resident manager.

The Majestic Theatre in Hartford has been closed for five weeks to be renovated. The new interior color scheme will be black and gold. There will be new stage settings, electrical effects, draperies and carpets and the floor of the lobby will be relaid. A new oil heating system is to be installed. Manager Allan Morrison has announced that a fine series of features has been booked for the coming season and that the theatre is to be made over to provide a proper setting for these films. If the work is concluded as has been planned the Majestic will be reopened on September 5.

The new theatre building in the course of construction on Main street near Zion avenue, Southington, is well underway. The brick and cement work has reached the second story. It is planned to have the building completed by September 15. Stores will occupy the front of the block. The total estimated cost is $50,000.

For Release in August —Now Booking

Season 1924-1925—Thirty First Run Pictures

Omaha Wages Up

The $2.50 a week taken off the wages of the players in orchestras in the first-class picture houses in Omaha will be again given to them September 1, according to an agreement reached recently by the musicians' union and the theatres. This will put them back on a basic scale of $50 a week instead of $47.50. The musicians issued a statement saying this would not amount to more than $25 a week to any one house, and that it was not an increase but was merely returning them to a wage basis enjoyed until a year ago, when they voluntarily endured a cut because the theatre owners talked hard times.

Rochester, N. Y.

E. T. Clarke, manager of the Eastman, has left for a three weeks' vacation in the West. The Eastman orchestra members are on vacation and in their place the house is offering big time vaudeville acts.

W. C. Calihan, manager of the Regent, has returned from a vacation in the Adirondack Mountains. Bill didn't get one bit thinner, however.

A. N. Wolff has been appointed manager of the Grand Theatre, which has been leased for a ten-year period from T. G. Thompson by the Schine Theatrical Corporation of Gloversville.

Nearly 100 children from the Jewish Children's Home one afternoon last week were the guests of Manager Arch MacCallum.

Kentucky

Michael Switow of Louisville, president of the Modern Amusement Company and head of a large chain of picture theatres in Louisville and in southern Indiana, is reported confined to his bed at Crystal Lake, Wis., where he is spending a vacation. His troubles are due to a recent auto accident in which he suffered a broken rib and numerous bruises. He will be laid up about three weeks. A large truck struck a car in which Mr. Switow was driving with his family. The auto was demolished. Other members of the family were not hurt.

Mississippi

Mrs. J. B. Devoto has bought Main street property in Yazoo City, Miss., on which to erect a new picture theatre with provision for an occasional traveling show. This was decided after the Yazoo City Theatre, owned by the Saenger Amusement Company, burned. Miss Clara Schmidt will manage the new house. There will be no opposition theatre.

Government Co-operation

A matter of nation-wide concern involving the direct co-operation of the Motion Picture Theatre Owners of America with the War Department in the development of its programs, has been set in motion by National President, M. J. O'Toole. This contemplates the utility of the theatre screen publicity power in bringing to the favorable attention of the people of the nation the Defense Test moves to be commented on September 12 and also the wider development of the Citizens' Military Training Camp proposition, so that Congress can provide for its extension.

Tom Mix in "Last of the Duanes," a Fox picture.

Strong Attendance Assured Buffalo Exhibitor Meeting

From the replies already received by Arthur L. Skinner, secretary of the Buffalo Zone, M. P. T. O. of N. Y., it looks as though the organization meeting on September 9 will be a well attended affair. The meeting has been called to elect officers for the ensuing year, including two new directors to add to the five named at the recent Buffalo convention, and to take up important business relating to the welfare of exhibitors in the conduct of their respective theatre troubles. The following organization committee has been appointed for the Buffalo Zone:

Walter Hays, Michael Shea, Morris Slotkin, Howard Smith, J. H. Michael and George Keating, Buffalo; Charlie Hayman, Niagara Falls; Dave Cohen, Binghamton; Fred Peters, Hornell; H. P. Lally, Dunkirk; Sid Allen, Medina; Peterson & Woods, Jamestown; James Roe and Leo Bladin, Syracuse. The meeting will undoubtedly be held in the new Hotel Statler and it is hoped to have every exhibitor in western New York in attendance.

The Park Theatre, Medina, N. Y., has been taken over by the Schine Theatrical Corporation of Gloversville. This house was formerly operated by Rowley & Reynolds. Sid Allen has the other two theatres in the town, the Allen and the Scenic.

Six Short Features

Madeline Brandeis has secured film rights to "Son and Other Stories," by the late Ethel Train and acting upon requests of national organizations and following their suggestions, she will make a first series of six short length features called the "Sonny Series," with release probably through Preferred Pictures. Treatment of the stories is being worked out now by Mrs. Brandeis at the F. B. O. studio with the idea of making subjects to suit the exhibitor's trend toward diversified programs.

Erie, Pa., theatres which have been without orchestras for the past year will resume this type of music on September 1, the managers and the musicians' union having come to an agreement. Since last summer, when the theatre and musicians failed to reach an understanding, only the Columbia has had an orchestra.

The Musicians' Association of Buffalo has presented demands for increased wages. For example, at Shea's Hippodrome the men want a boost from $59 for two shows daily, seven days a week, to $68.58, while the leader's salary would be increased from $75 to $88. Prices for extra performances are to remain as at present. Demands have also been made for increases in the neighborhood theatres. The demands will be considered at a meeting to be held in a few days by the Buffalo Theatre Managers' Association.

War is threatened in Syracuse between exhibitors and employes over wage demands. Stagehands want a boost from $50 to $61 a week, the musicians are seeking a raise from $52 to $60, while carpenters and other workers want even higher salaries. Meetings between managers and employes will begin in a few days in an attempt to settle the question amicably before September 1. A majority of the managers feel the only answer to the requests is absolute refusal, however.

The Hi-Art Theatre in Lockport, N. Y., reopened on August 10 with a benefit picture presentation for the Lockport Hospital Aid Association.

George Mason, assistant manager at Shea's Hippodrome, has returned from a motor tour through the Thousand Islands country, returning via Syracuse.

Fred Schweppe, Jr., of Elmira drove into town last week-end in his Willys-Knight and visited the local exchanges, where he signed up some of the big ones for fall presentation in the Southern Tier town.

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Maine

A bill in equity to restrain George H. Bayes, exhibitor of Kennebunkport, from allowing professional singing of the song, "Carolina Mammy," at his theatre and hotel, has been filed in United States District Court at Portland by Leo Feist, Inc., music publishers of New York City. It is charged that the composer of the song, Billy James, made over all rights to the number to Feist, Inc., in 1922, but that Bayes continues to use the song in defiance of copyrights. Damages also are sought by Feist.

For Release in September—Now Booking

Season 1924-1925—Thirty First Run Pictures

West Virginia House Issues "Movie News" Once a Month

The Virginia Theatre, Fairmont, W. Va., is publishing "Movie News" once a month. Printed on good paper, four pages, size twelve by seventeen inches, it is a very interesting house program. It lists the Fairmont attractions for a month, contains notes of the movie stars' doings, etc. Various prize contests are announced, the winners receiving tickets to the theatre. "Movie News" also contains advertisements from local merchants. The circulation of the magazine is 7,500 and there is no doubt but what the movie fans of Fairmont look for it at the beginning of every month.

Reports that a part interest in the Victoria Theatre block, Eleventh avenue, Altoona, has been sold to George Karides and Walter J. Lee, both of this city, have been confirmed. Mr. Karides and Mr. Lee each acquired a quarter interest in the property. Under the new management, Mr. Lee will be president and Mr. Karides secretary and treasurer. Athens George, former owner, will continue as a stockholder. George J. Reister, formerly manager of the Cameo Theatre, Pittsburgh, will assume the managerial post. A ten-piece orchestra will augment the musical program furnished by the $35,000 pipe organ installed in the theatre at the time it was built about a year ago.

Ben Burke, who recently took over the old Opera House at New Castle and began a naming contest, has decided on the "Capitol."

Baltimore & Son, who are erecting a new picture theatre at 202 East Long avenue, New Castle, at a cost of $100,000, expect to have the opening performance about September 15.

John Davis, owner of the Carrick Theatre, Carrick, is the proud owner of a new Jewett car. Of course the first day he brought it to Film Row he got caught in the rain, but says he don't care—the rain helped business.

William Clark, manager of the Rivoli Theatre, East Pittsburgh, has gone for a month's vacation trip and will divide his time between the Capon River in West Virginia and the mountains at Cumberland. Somebody told Clark that he can catch fish in the Capon as big as he is.

Bart Dattola, owner of the Alhambra Theatre, New Kensington, is spending his vacation on a motor trip, the itinerary of which includes visits to Philadelphia, New York, Boston and Atlantic City.

Bennett Amdur, manager of Nate Friedberg's Garden Theatre on the North Side, has purchased the property on which the house stands. The lot is 63 feet wide by 180 feet deep. The Garden is a two-story brick structure, there being storerooms on the first floor and a dance hall on the second.

Max Latterman, assistant manager at the Rex Theatre in East Liberty, is vacationing in New York and Buffalo.

Louis Lieb, proprietor of the Diamond Theatre, Cresson, and partner with a brother-in-law in an electrical appliance store next door to the theatre, is general chairman of the Cambria County Firemen's convention.

A. Notopolous has returned to his home and theatres in Altoona after a month spent at his cottage in Ocean City, where his family are spending the summer.

L. Hagedorn, owner of the Metropolitan Theatre in the Bloomfield district, Pittsburgh, is stepping out these days, having just purchased a brand new Flint sedan.

Tom Kinney, well-known exhibitor of Franklin, accompanied by Mrs. Kinney, is back home again after a motor tour through the East.

Tom Melvin of Melvin Brothers, owners of the Lyceum and Grand theatres, Bradford, is back on the job feeling fit as a fiddle, after having recovered from an operation which he recently underwent in a Chicago hospital.

Washington, D. C.

The Cosmos Theatre, operated for many years by the Brylawskis as a picture and vaudeville theatre, has become a burlesque house and renamed the Mutual. It is in the string of the Mutual Burlesque Association. A. Brylawski and his son, Julian, who formerly operated the Cosmos, soon will open their new Cosmopolitan Theatre, the construction of which is rapidly approaching completion.

Activity again is noticeable on F street, particularly at the corner of Tenth street. The various executives of the Crandall organization have returned to Washington following a month's vacation spent at Lake Hopatcong, N. J., all pepped up for the fall season. The party included Harry M. Crandall and family, Mr. and Mrs. Joseph P. Morgan, John J. Payette and Mr. and Mrs. Edward A. Sherwood. Mr. Morgan is general manager and Mr. Payette assistant general manager of the Crandall string of theatres, while Mr. Sherwood is head of the Crandall Exhibitors Film Exchange.

Seattle

Washington exhibitors gathered over 100 strong at Willard's on the Bothell Highway, just north of the city limits, Saturday night, August 2, as guests of L. K. Brin of Warner Brothers here and the Warner representatives, who were in Seattle on one leg of their national tour. A wonderful banquet, interesting speeches, a program of special numbers and dancing were the highlights of the evening. Unquestionably the affair was a success. It was the largest gathering of the kind held here this year. Doc. Clemmer of Spokane presided as toastmaster and was in his usual form.

Taking advantage of the fact that Saturday would see all the members in town to attend the big banquet, Secretary Hone of the M. P. T. O. of Washington set the date ahead on the regular trustees' meeting. A full membership was present. Many applications were voted into membership. A committee was appointed to extend invitations to Senator Dill, Senator Jones and such other public men as might be of benefit to the association to be present at the annual meeting. The convention date has been set for November 11 and 12. A committee will be appointed to make arrangements for the occasion.

Manager Kimberley of the Rialto Theatre, Tacoma, who recently returned from a four years' sojourn in Los Angeles, is an unusually interesting young man. Four years ago Mr. Kimberley decided that he wanted to study the inside of the film business firsthand, so he gave up the management of the house and went to Los Angeles, where he has since worked in various capacities in practically every studio in Hollywood. He has found the experience of great value and has returned to Tacoma as Mr. Moore's manager at the Rialto. Mr. Kimberley plans to specialize in stage effects until he has put the Rialto right on the map for its special stage settings.

Mrs. Queenie Batchelder now is house manager at the American Theatre, Arlington, Wash.

Roy Czerney, owner of the Kent Theatre, Kent, Wash., pulled a very successful stunt in connection with the Jack Dempsey specials. Roy tied up with an electric store for a window trim, which was a pile of near-gold coins used to exploit Dempsey, with various electric lights of many kinds and colors centered upon the pile, giving it all the sparkle of real gold. In the window was a card bearing the announcement that the first 100 boys to buy tickets to the opening show would receive a coin as a souvenir. About 270 boys stormed the portals and a knockout business resulted during the entire showing.

Jack Howard, formerly publicity manager for Mary Pickford and later manager of the Casino and Class A theatres, Spokane, for Neil & Allender, has become exploitation manager for Jensen & Von Herberg in Seattle.

Following the run of "Monsieur Beaucaire," the Strand Theatre, Seattle, will have a special showing of Captain Kleinschmidt's "Adventures in the Far North" at the regular advanced prices which have prevailed during the four weeks' run of the "Covered Wagon" and "Monsieur Beaucaire."

Manager James Clemmer of the Columbia Theatre is out with a special announcement of the opening of the new fall season, six weeks ahead of the actual date for openings of this kind. The "opening gun" in the announcement was "The Signal Tower," for which an extremely effective lobby has been arranged.

The Jensen & Von Herberg circuit has contracted for the new series of "Felix the Cat" cartoons for their entire circuit. Distribution is through Greater Features, Inc.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. This picture is taken from the song theme and pleased a fair sized audience. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre (400 seats), Sutherland, Iowa.

BELOVED VAGABOND. (6,217 feet). Star, Carlyle Blackwell. Our audience liked it. Tone fair. Sunday, yes. Fair audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

FAIR CHEAT. (5,800 feet). Star, Dorothy Mackaill. Fair is right, at a fair price and you won't be cheated. Sunday, yes. Fair audience appeal. Mill class, city of 10,000. Admission 10-20. Jos. E. Rapaleis, Majestic Theatre (800 seats), Easthampton, Massachusetts.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. Here is a real good feature, one that will please ninety-five per cent. Tone, yes. Sunday, yes. Audience appeal, yes. Small town class, town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HUMAN WRECKAGE. (7,125 feet). Star, Mrs. Wallace Reid. Buy and boost it big and cash in on this if you have not run it yet. Print was good but could get but very little advertising from exchange. Tone fine. Sunday, yes. Audience appeal, yes. Small town class, town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HUMAN WRECKAGE. (7,125 feet). Star, Mrs. Wallace Reid. This is what I call a well acted picture. There was a fine lesson in this and you could understand the story. My audience boosted this to the skies. It's a lot better than many big specials. You don't have to pay a fortune for it, either. Cash in on this, boys. Tone okay. Sunday, yes. Fine audience appeal. Town of 2,200. Admission 15-25. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodfield, Ohio.

LULLABY. (7,179 feet). Star, Jane Novak. Have no complaint to make about the picture. It pleased those that came but did not draw owing to extreme heat. Tone good. Sunday, yes. Very good audience appeal. Better class, town of 3,000. Admission 10-20-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

MAN'S MAN. Star, J. Warren Kerrigan. Just fair, that's all. Have had quite a lot of that South American stuff, so perhaps I am fed up on it, but, anyway, the second night flopped. Tone good. Sunday, yes. Poor audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. Not as good as "Silent Stranger." Sunday, yes. Audience appeal fair. Mill class, city of 10,000. Admission 10-20. Jos. E. Rapaleis, Majestic Theatre (800 seats), Easthampton, Massachusetts.

SILENT STRANGER. (5 reels). Star, Fred Thompson. A western that will please one hundred per cent. Patrons fairly rave over the horse, "Silver King," and Thompson's stunts can hardly be improved upon. Tone good. Sunday, okay. Good attendance. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. Might have changed the name of "Over the Hill." Too much the same picture. R. L. Cochran, Judia Theatre, Cisco, Texas.

WOMEN MEN MARRY. (5,600 feet). Star cast. Simply rotten here. Call it celluloid and that is all. Tone okay. Sunday, yes, but audience appeal minus. Draw all classes, city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

First National

AGE OF DESIRE. (5,174 feet). Star cast. Get the shovel and let's bury it. Awful. Tone okay. Sunday, okay. No audience appeal. All classes, city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre, Grand Island, Nebraska.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Did not like this picture personally. Star acted part well. No comments from audience. Bad attendance. General class, town of 3,300. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

BAD MAN. (6,404 feet). Star, Enid Bennett. Good. Tone okay. Sunday, yes. Audience appeal good. All classes, city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Not as good as "The Hottentot" but offers fair entertainment. Drew good business but no comments. Good attendance. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

DADDY. (5,783 feet). Star, Jackie Coogan. A splendid Coogan picture but rental too high. Had many good comments on this picture but attendance only fair. Tone good. Sunday, yes. Fine audience appeal. Town and country class, town of 1,780. Admission 10-15, 10-20, 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Unusual picture, exceptional character acting by Barthelmess and MacAvoy. Will please only part of audience regardless of being a good picture. Drawing power only medium. Tone okay. Sunday, okay. Fair attendance. General class, town of 3,300. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Good western picture. Story with lots of action, one that will hold the audience throughout. Pleased all, as do all features in which Milton Sills is the star. Tone good. Good audience appeal. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

GALLOPING FISH. (6 reels). Star cast. This is a spectacular farce comedy. Done in Mack Sennet style with a notable cast. Has very flashy paper and drew good crowd. They all seemed to enjoy it and had quite a few favorable comments, though the drama and mush loving crowd called it silly. General class, city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star, J. Warren Kerrigan. Very good picture. I had read so many adverse reports that I was surprised at the picture. I thought it was well acted and followed the book. Tone good. Sunday, yes. Good audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star J. Warren Kerrigan. This followed "The Covered Wagon" and business was away off. Suffered somewhat by comparison, yet it is a very good picture. The scenery is wonderful and interest is sustained throughout. Tone fair. Sunday, no. General audience appeal. Rural class, town of 300. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. I advertised this picture heavily as Connie's comeback. Did a fair business the first night but she failed to come back in Graham. Consensus of opinion was no

For Release in September—Now Booking
PRODUCERS DISTRIBUTING CORPORATION
JACQUELINE LOGAN
"The House of Youth"
Season 1924-1925 — Thirty First Run Pictures

good. Too many closeups of Connie. Picture not funny but disgustingly silly. Tone fair. Not suitable here for Sunday. Fair attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

HER REPUTATION. (7 reels). A wonderful picture; should please any audience. Thomas Ince—flood fine—better than ever. Boost it to the sky. Ran but lost money; no fault of picture. Tone okay. Sunday, yes. Appeal a hundred per cent. Draw town and city folks, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. A very good comedy which everyone enjoyed, and we had several comments from our patrons as to how good this feature was. Tone good. Fair audience appeal. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. One of the funniest pictures I ever ran. House in uproar of laughter through the entire picture. Will please any audience. Good attendance. Tone good. Sunday, questionable. Fine audience appeal. Town and country class, town of 1,780. Admission 10-15, 10-20, 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. For clean fun, thrills, excitement, "The Hottentot" cannot be beaten. Played this at special prices to very good business, and worth the extra price, too. Tone good. Sunday, yes. General audience appeal. Rural class, town of 300. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

JEALOUS HUSBANDS. (6,500 feet). Very poor. Audience appeal ditto. Draw all classes, city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. Very fine picture. No business, but not the fault of the picture. Tone good. Sunday, yes. Fine audience appeal. Tourists, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

LONELY ROAD. Star, Katherine McDonald. A program picture that went over as well as could be expected at this time of the year. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LOVE MASTER. (6,779 feet). Star cast. A very good picture and bought at right price. Tone good. Sunday, yes. Very good audience appeal. Tourists, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MARRIAGE CHEAT. (7 reels). Star, Percy Marmont. Picture pleased audience. Cast exceptionally good. Percy Marmont ably supported by Adolphe Menjou and Leatrice Joy. Not suitable for Sunday. General class, town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A very good comedy-drama. One that you should not pay too much for, as it has no "pull." Tone, okay. Sunday, yes. General audience appeal. Rural class town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Played this picture three days to fair business. Colleen and Sidney Chaplin got a lot of good laughs, so I know that this one pleased. General class city of 10,000. Admission 10-25. Paul L. Shaw, Rivoli Theatre (375 seats), Clinton, Iowa.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. A good deal of the comedy in this great picture is contained in the titles, and, for that reason, your audience must be educated sufficiently to appreciate it. We have some here that evidently cannot read, I must confess, but the majority rated it as very good entertainment, so by applying the unit rule, we estimate this as a one hundred per-cent picture. The acting is especially good, and the light moments in the picture are well balanced by the pathos that is interspersed. We paid a little too much, but that's our bad judgment. Tone, good. Sunday, yes. Audience appeal, general. Rural class town of 300. Admission 10-30, special 15-40. Charles W. Lewis, I. O. O. F. Hall, (225 seats), Grand Gorge, New York.

SCARS OF JEALOUSY. (6,246 feet). Star, Frank Keenan. Frank Keenan's name in the cast usually means something at our box-office, but in this case it didn't seem to carry any argument in favor of the picture. The picture was especially good, and has some thrilling scenes, but the people didn't seem to be interested. However, our attendance is no criterion of picture value. Tone, good. Sunday, yes. Audience appeal, general. Rural class town of 300. Admission 10-30, special 15-40. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas McLean. In my advertising just indicated this to be of average quality, and, with a good comedy ("Three Strikes," with Lige Conley), it went over all right. Tone good. Sunday, yes. Average audience appeal. Rural class town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

TRILBY. (7,321 feet). Star cast. No good. Walked out on this one. Tone, poor. Not suitable for Sunday. Poor audience appeal. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WANTERS. (6,871 feet). Star, Marie Prevost. A fine comedy-drama that pleased everybody. Marie Prevost is little known here, but this picture surely puts her over. Give us more as good as this one. Tone, all right. Sunday, yes. Average attendance. College class town of 6,000. Admission 10-25. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. A real good picture and enjoyed a good business to Sunday and Monday crowds. Helen Chadwick as Irene sure makes a hit and the young girls like Stone. General class city of 10,000. Admission 10-25. Paul L. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

WITHIN THE LAW. (9,034 feet). Star, Norma Talmadge. A fair picture that will please average audience. Had bad print. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

Between Ourselves

A get-together place where we can talk things over

By air mail!

That's how good scout Rible, of Mayfield Theatre, Mayfield, California, sent in the letter published on another page in this dependable tip department.

Brother Rible saw Mr. Morris' request for news reel dope and Mr. Hodes' invitation for discussion of news reel values a little late, so in a spirit of eagerness to be of use while the time was ripe, he took the fast way and spent extra money on stamps to do it.

The spirit of helpfulness among exhibitors is the finest thing I have seen in a lot of years in this game.

It's that same kind attitude that keeps reports coming in when it's so hot that the typewriter burns your fingers and a pen is like a hot poker.

I'm proud of our "Our Gang" and proud to know it as the finest crowd that ever helped along a good cause.

Keep it up, "Gang"—you're doing fine!—VAN.

Fox

ARIZONA EXPRESS. (6,515 feet). Star, Pauline Stark. Best action picture since "Eleventh Hour." An all-star cast. Fine acting. Not suitable for Sunday. General class, town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. Buck sure did put up a good fight. Not a western but a good one. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. This Fox opus was a "lemon" for us; lost many patrons because they said it was "old style." Small attendance. Fair tone. Sunday, yes. Audience appeal sixty per cent. Draw neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

CIRCUS COWBOY. (6,400 feet). Star, Charles "Buck" Jones. Fair; nothing to rave about. Tone okay. Sunday, yes. Audience appeal fair. Draw all classes, city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

CUSTARD CUP. (6,166 feet). Star cast. Very good but can't see where Fox got that

For Release in September Now Booking
PRODUCERS DISTRIBUTING CORPORATION
"CHALK MARKS"
REX LEASE and RAMSAY WALLACE
Season 1924-1925--Thirty First Run Pictures

News Reel Tips by Air Mail from Friend Rible

"I suppose you think I'm dead or out of business, but I am neither: just haven't had many pictures on which there were reports needed.

"Brother Martin has asked about News Reels and I thought I'd reinstate myself in the department. I have run three kinds of News—Pathe, International and Kinograms. I have found Kinograms to be the most satisfactory of the three here. I am at present on Kinograms 2372.

"I find that to run the News on specific days, such as Wednesday and Saturday, using a one sheet on each issue, is the most satisfactory plan, for there are certain patrons who attend a performance just to see the News.

"An old News Reel becomes history and is worthless here.

"One of the greatest attractions in a News Reel is the photographing of a bright, or spectacular fire, mounted on red films; this, of course, proves to be very realistic.

"Such events as Conventions, like the Democratic Convention, become boresome if inserted in each issue.

"The departure of some popular movie star for some foreign country always proves to be of interest.

"A 'human fly' or a steeplejack is also an item of interest.

"Winter sports, or a hike, taken in some cool place as the Alps, if printed on tinted film, always proves a winner in the eyes of a fan.

"Well, Van, I am going to be a regular contributor from now on. I have just bought the 'Famous Forty' and the Warner Boys' '20,' twenty-five of First National's and all of Metro-Goldwyn's, so I ought to have something to write about.

"It's dryer than a camel's tonsils out here in Cal. They no sooner extinguish a fire in one forest than it hops up in another. If it gets much dryer we'll dry up and blow away."—H. W. Rible, Mayfield Theatre, Mayfield, California.

special stuff at. Tone okay. Sunday, yes. Fair audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

ELEVENTH HOUR. (6,819 feet). Star cast. A very thrilling picture that attracted only a fair patronage. If your people like melodrama of the serial type, this one will undoubtedly give entire satisfaction. Draw small town patronage, town of 2,245. Admission on features 10-20. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. This pleased one hundred per cent. All like Mix in pictures like this. Tone okay. Sunday, yes. Good audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. A typical Mix picture. About the most exciting yet shown. Not suitable for Sunday. General class, town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DOES IT PAY? (6,652 feet). Star cast. Good. Pleased about seventy-five per cent. Tone okay. Sunday, yes. Fair audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

GOOD-BYE, GIRLS. (4,736 feet). Star, William Russell. A crackerjack. Thrilling and funny from start to finish. Tone good. Good attendance. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A great picture made from a great book. The few that I drew away from the carnivals and picnics were lavish with their praise. Surely the picture deserved it. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A splendid picture that was thoroughly appreciated by my higher class of patrons but went completely over the heads of others. Drew fairly well the first night but the second night was very light. What I lost on this production was more than made up on "St. Elmo," so I have no reason to complain as they were both on the same contract. Fine moral tone. Sunday, yes. Draw small town class, town of 2,245. Admission 10-30 specials. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

KENTUCKY DAYS. (5 reels). Star, William Farnum. Fairly good program picture. Tone okay. Sunday, yes. Fair audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

LONE CHANCE. (4,385 feet). Star, John Gilbert. A fairly good program picture. It's a shame Gilbert is not given better material to work on. Tone good. Sunday, no. Audience appeal thirty per cent. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

LONE CHANCE. (4,385 feet). Star, John Gilbert. Gilbert has been liked in my theatres, and pictures like this one has made him so, nothing big about it, but a good program picture with just enough punch about it to put it over, with a rather good story back of it. Pleased my patrons. Mixed classes town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. All of Mix's pictures good. Pleased a hundred per cent. Tone okay. Sunday, yes. Good audience appeal. Draw town and country class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. Very good little program picture; pleased about seventy-five per cent. Tone okay. Sunday, yes. Fair audience appeal. Draw town and country class, town of 450 A. F. Thomas, Pastime Theatre (250 seats), Almpra, Arkansas.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. A very poor picture. No good. Bad print and no story. Tone, poor. Sunday, no. Poor audience appeal. Mixed class town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MONTE CRISTO. (8 reels). Star cast. Very good, but should not be bought for special. Tone okay Sunday, yes. Audience appeal good. Draw town and country class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

MY FRIEND THE DEVIL. (9,555 feet). Star cast Whether it was the title or the show that frightened them I don't know, but this much I do know, the attendance was mighty poor. Some were of the opinion that it was just a cheap melodrama. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NET. Star cast. An alluring title. Not much to the story. Fair moral tone. Sunday, yes. Fair audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

NOT A DRUM WAS HEARD. (4,823 feet). Star cast. Not a bad picture. Couldn't find cause for title. Tone okay. Sunday, yes. Good audience appeal Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

ST. ELMO. (6 reels). Star, John Gilbert. Fairly good version of famous story, with an extra reel or so of footage that didn't mean anything. Far from a "special." Tone, all right. Sunday, yes. Average attendance. College class town of 6,000. Admission 10-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

TEMPLE OF VENUS. (8,000 feet). Star, Mary Philbin. Short on plot, but long on bathing beauties. Step on this one as it will draw them in and please too. Tone, good. Sunday, yes. Audience appeal, ninety-five percent. Savoy Theatre, St. Joseph, Missouri.

Metro-Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. A little old and out of date but story of Peter B. Kyne was good. Failed to draw ordinary business therefore cannot give it much. Tone, fair. Sunday, yes. Good audience appeal. Better class town of 3,000. Admission 10-20-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. Fair program picture. Tone O. K. Sunday yes. Audience appeal fair. Draw all classes, city 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

EAGLE'S FEATHER. (6,500 feet). Star cast. Can't say much for this western as it lacks plot and interest. The print a poor

For Release in October—Now Booking

Season 1924-1925—Thirty First Run Pictures

one from Metro. Fair tone; Sunday no. Audience appeal 60 per cent. Draw neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

ETERNAL STRUGGLE. (7,374 feet). Star, Pat O'Malley. Best northern picture ever presented here. Cast and acting very good. Splendid scenery. Plot good. Audience pleased. Sunday, yes. Fair attendance. General class town of 3,300. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FOOL'S AWAKENING. (5,763 feet). Star, Harrison Ford. Story cannot be beat. Cast was of the best. Bring on more pictures of this kind. Rotten attendance. General class town of 3,300. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FOOL'S AWAKENING. (5,763 feet). Star cast. An exhibitor is a fool for running it. Tone, okay. Sunday, yes. Hasn't any audience appeal. All classes city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre, Grand Island, Nebraska.

HALF-A-DOLLAR BILL. (5,700 feet). Star, Bert Lytell. Good. Tone, okay. Sunday, okay. Audience appeal, good. All classes city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

HAPPINESS. (7,700 feet). Star cast. You'll not have any happiness by running it. Tone, okay. Sunday, okay. Audience appeal, none. All classes city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre, Grand Island, Nebraska.

HEAD OVER HEELS. (4,500 feet). Star, Mabel Normand. Just fair program picture. Won't get much comment either way. Much better ones can be bought. Tone, good. Sunday, yes. Audience appeal, below par. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Did not personally watch this offering of Viola's, but the patrons seemed to enjoy it immensely. Good tone, Sunday yes. Audience appeal 80 per cent. Draw neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LAST MOMENT. (6 reels). Star cast. Sea story with an ape man. Well done, fine business for two days. Little old but does not hurt and can be bought right. Not much moral tone. Not suitable for Sunday. Audience appeal, good. Better class town of 3,000. Admission 10-20-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. A good peppy picture of Mexican Revolutionists with a prologue laid in France. Although Mae Murray does quite a bit of her D. T. dancing the picture as a whole will interest any audience. Tone, okay. Sunday, yes. Audience appeal, ninety percent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (472 seats), Milwaukee, Wisconsin.

MR. BARNES OF NEW YORK. (4,804 feet). Star, Tom Moore. Fair program offering that won't cause any stampede in any audience from my view point. Tone, good. Sunday, yes. Poor audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250-700 seats), Union, Maine.

REJECTED WOMAN. (7,761 feet). Star, Alma Rubens. Rather a mixture of everything. The length was too much for material used. Tone, okay. I used it for Sunday. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SCARAMOUCHE. (9,600 feet). Star cast. Despite a very thorough advertising campaign and the publicity the picture received through its extended run in nearby cities, this picture here failed to attract more than an average patronage. This cannot be attributed to high admission prices or the summer season as the admission was fifteen and thirty cents and this month has been my biggest month of the year. Excellent tone. Sunday yes. Small town draw, town 2,245. W. J. Powell, Lonet Theatre, (299 seats), Wellington, Ohio.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. One of the greatest pictures I ever have shown all comments were great. An unusually big production. Different from any. Book it and boost it. Good enough tone here; suitable for Sunday. Audience appeal a hundred per cent. Draw town and city folks, town 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SLAVE OF DESIRE. (7 reels). Star cast. This one wasn't liked by my people and attendance was poor. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THREE AGES. (5,500 feet). Star, Buster Keaton. Personally, I enjoyed this immensely, but I cannot say that it pleased more than fifty per cent of my patrons. It was funny to me, even on the third and fourth showing, but failed absolutely to get the laughs that I thought it deserved. The patronage it drew, however, was eminently satisfactory. Pulling small town class, town 2,245. Admission 10-20 on features. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

THREE WISE FOOLS. (6,946 feet). Star cast. A very clever comedy drama with three old men who put over a wonderful part. Eleanor Boardman is particularly good. Will appeal to any class. Good for any day at any time. General class city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

THY NAME IS WOMAN. (9,087 feet). Star cast. Drew very good and pleased. Nothing big but fair business on a two day run. They are waiting to see this pair, Alice Terry, Ramon Novarro, in "Scaramouche" which comes next Friday and Saturday. Better class town of 3,000. Admission 10-20-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

VANITY FAIR. (7,668 feet). Star, Mabel Ballin. While this picture might possess some merit people here didn't turn out to see and the few that came were not enthused about it. Some patrons who had read the book didn't think Mabel Ballin roguish enough for the role of Becky Sharp. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WOMEN WHO GIVE. (7,500 feet). Star cast. It's a peach. Ran this as "Cape Cod Folks." Tone, good. Sunday, yes. Audience appeal, yes. Mill class city of 10,000. Admission 10-20. Jos. E. Rapalus, Majestic Theatre (300 seats), Easthampton, Massachusetts.

WOMEN WHO GIVE. (7,500 feet). Star cast.

Moral Tone Still Bothers Haubrook But McGill Defends It

"On returning to Seattle after a month's vacation, several friend exhibitors complimented me on the fight I am making on the MORAL TONE. No doubt Mr. Collins is backed up by his friends, but pick his arguments to pieces and you will find he agrees with my views, but expresses himself differently.

"We all want clean pictures, but I again state that a picture that is not suitable for Sunday is not suitable for any other day. Therefore it is not necessary for the exhibitor to mention MORAL TONE, NOT SUITABLE FOR SUNDAY. If we keep up this kind of a slogan it will not be long before we will be obliged to send committees to our State Legislature to fight some kind of Sunday Law, so let's forget that MORAL TONE, NOT SUITABLE FOR SUNDAY. A picture that may go over big in one community may fall flat in another. But, we exhibitors can help one another by stating just what the picture did for us. There is one thing we all agree on and that is bad prints, —if the print is in bad condition, tell about it, as all exhibitors will agree that a print in bad condition is worse than no print at all and if we keep one another posted on the condition of prints we will soon eliminate the Junk Film Exchange. Exhibitors also like to hear of new stunts in putting over a picture,—such information will help our business, while MORAL TONE, NOT SUITABLE FOR SUNDAY, will only get us into trouble.

"In concluding I wish to state that I will be out of the show business for several months until I open my new theatre about October first. During my vacation I hope my fellow exhibitors will forget about MORAL TONE, NOT SUITABLE FOR SUNDAY."—E. W. Haubrook, formerly of Ballard Theatre, Seattle, Washington.

(Continued on next page)

For Release in October—Now Booking

Season 1924-1925—Thirty First Run Pictures

Moral Tone Discussion

"Read Friend Haubrook's views on 'Moral Tone' angle in your last issue, and beg to disagree with him. My experience is that if I run a hell raising Western or comedy-drama which would make the W. C. T. U. shudder, on any week nights, it goes over with a great kick. But if I ran one of those same pictures on Sunday, it would be received with much less enthusiasm.

"My town is not by any means a church town, for which I am truly, etc. But people are keyed up both physically and mentally all week. On Sundays they let themselves down or relax. If you feed them an excitable program while in a relaxed condition, it is too much of an exertion for them to pull themselves up to it. They want something restful and easy to follow. This goes for any picture on Sunday, whether moral or immoral. Not that I find any immoral pictures reaching my town, and I don't know whether they are being made now. But I would include this viewpoint with the 'Moral Tone' angle, as after all, what we exhibitors are trying to do is to please our patrons at every show so that they will come again.—J. A. McGill, Liberty Theatre, Port Orchard, Washington.

Now, here's how let's fix it. Mr. E. W. Collins is dead right—there is need for a clean understanding between exhibitors when a picture is not suitable for the many church towns. Mr. Haubrook is right too, but I think he is arguing on the WORDS WE USE rather than the spirit of "Moral Tone and Suitable for Sunday." Mr. McGill puts it very clearly and he's giving a tip in his letter on how to use the print of the idea and so—let's vote that the idea Mr. Collins had of getting the low-down of the picture tone is ace-high, and if anybody will suggest some way of including it that won't get us into legislative halls to fight Sunday closing bills, we'll grab that idea and everybody will be satisfied.—VAN.

Good. Tone, okay. Sunday, okay. Good at- audience appeal. All classes city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre, Grand Island, Nebraska.

WOMEN WHO GIVE. (7,500 feet). Star, Frank Keenan. A splendid marine picture that proved one hundred per cent. entertainment to my patrons. Hot weather and band concert in park kept attendance down two days showing. Tone, good. Sunday, yes. Audience appeal, one hundred percent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (742 seats), Milwaukee, Wisconsin.

Paramount

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. A most delightful comedy drama. A picture that is classy entertainment for an intelligent audience from the start to finish. Story is pleasing and the dual role a great one. Raymond Griffith shares honors with the star in this. Draw general class, city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRoque. Good sea story. A litlte drawn out. Tone fair. Sunday, yes. Good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

CODE OF THE SEA. (6,038 feet), Star cast. One of the most stirring sea pictures I have ever seen. Was well liked by all. The storm and rescue scenes are especially good. Tone okay. Sunday, yes. Good attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

COVERED WAGON. Star cast. The greatest picture ever made. For the first time in the history of my theatre a picture played three days. Turned them away the first two nights and had to give a special matinee. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. Pleasing picture story. Tone good. Sunday, yes. Good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

DAWN OF A TOMORROW. (6,084 feet). Star cast. Story of crooks, a "glad girl" and London fogs. Underworld stuff is not liked here, so the picture did not draw at all. Tone good. Sunday, yes. Bad attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. Picture different from ordinary type. Cast and acting very good. Audience pleased. Sunday, yes. Rotten attendance. General class, town of 3,300. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DON'T CALL IT LOVE. (6,457 feet). Star Cast. In my opinion a fairly good picture but one of those that small town audiences pan unmercifully. I knew what was going to happen before I ran it but I simply gritted my teeth and took my medicine. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. Somehow I did not care for this one and as I had poor attendance second night it must have struck my people the same way. Tone good. Sunday, yes. Poor audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. Another picture sold as a special. Story weak and it lacks punch. Lost money on this one. Traco Theatre Company, Toms River, New Jersey.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. A program picture. Tone and for Sunday okay. Fair audience appeal. Draw all classes, city of 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

HELD BY THE ENEMY. Star cast. The best I've run of the Civil War. Costume class. It's old but pleasing, with print in good condition. Tone good. Average attendance. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

IDOL OF THE NORTH. Star, Dorothy Dalton. Only fair offering. Print in good shape. Tone fair. Not suitable for Sunday. Fair audience appeal. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MEN. (6,564 feet). Star, Pola Negri. We bought this for a special and lost money. Not as good as previous Negri pictures. Watch out for this one. Tone good. Sunday, no. Andience appeal twenty-five per cent. Traco Theatre Company, Toms River, New Jersey.

OLD HOMESTEAD. (7,606 feet). Star cast. This was the best picture I ever saw. Went right after it big and I sure got results. Climbed to the attic and pulled out the old S. R. O. sign with a foot of dust over it and hung her up a half hour before starting time (all dusted off). Had to get extra seats, and then I couldn't seat them all. Used ones, threes, slides, heralds, cards. Biggest business in my history. Pleased one hundred percent. Not a disappointed one. Tone, excellent. Sunday, yes. Unusual attendance. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. Missed this picture when it was new so just played it. I called it a right amusing little picture but if failed to draw. The men liked it fine. Ladies, not at all. Tone, okay. Sunday, yes. Attendance, fair. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

PETER THE GREAT. Star, Emil Jannings. None poorer recently. Jannings' work good but don't buy this one. Tone, none. Sunday, no. Punk audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. This went over very well and while it wasn't a knockout I should call it good entertainment. My patrons for once agreed with me. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. This picture is real entertainment especially to those who admire Gloria. The picture is made stronger by the presence of Theodore Roberts in the cast. Tone, fair. Sunday, no. Good audience appeal. Town and country class town of 1,780. Admission 10-15,10-20, 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

For Release in October—Now Booking

Season 1924-1925—Thirty First Run Pictures

Out and Back

Some weeks ago our mighty dependable friend, Henry W. Nauman, quit being in the film industry as an exhibitor, due to the closing of the Majestic Theatre, Elizabethtown, Pennsylvania.

But now you'll be glad to hear that he's in with us again.

"I'm back!" he says, "After the Majestic succumbed to the new and up-to-date theatre owned and managed by the Moose Lodge of this town, I was among those missing: however I have accepted a position with the management of the Moose Theatre, a seven hundred seat house, and am going to shoot through the dope on the line." Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

Next week there will be a fine list which friend Nauman sent in—a lot of pictures he's seen flicker (no, they have good projection—we mean to substitute for "flicker" the word "projected") in his new connection.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. My patrons told me this one was rotten and I believe they were right. Bill Hart should never have allowed this one to be released. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SHEIK OF THE DESERT. Star cast. Ordinary desert picture. No business, but just what I expected by booking anything like this. Has no audience appeal. Draw mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

SPANISH DANCER. (8,431 feet). Star, Pola Negri. Personally I thought this a fair show but very few of my patrons agreed with me. For some reason or other the women here dislike Pola Negri and that means playing her pictures at a loss. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. A production that has class written all over it and a story that gives Negri a great opportunity. Tony Moreno stands out in this story as a worth while star. Everything in it is good and the story though a costume drama pleased big crowds. General class city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

STRANGER. (6,660 feet). Star cast. Pretty good after first two reels. Audience criticized vulgar titles at start that really spoiled the show. Why will they do it? Tone, slightly off. Questionable for Sunday. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. Pretty good. Tone and for Sunday O. K. Audience appeal good. Draw all classes, city 10,000. Admission 10-25. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. Picture as good as "Spanish Dancer." Cast, acting and story all very good. Very good attendance. Not suitable for Sunday. General class town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TO THE LADIES. (6,268 feet). Star cast. This is one of those sparkling comedies full of humor and satire and will satisfy everyone. The cast includes Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser a quartet that would make a success of a play of much less merit. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

VALLEY OF SILENT MEN. (6,490 feet). Star cast. A very good production. Tone, good. Sunday, yes. Fine audience appeal. Town and country class town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre (400 seats), Sutherland, Iowa.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Played this rather late but nevertheless it was appreciated by the better class patrons. Comments in general were very favorable and it was deserved. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHITE AND UNMARRIED. (5 reels). Star, Thomas Meighan. Good for small towns yet. It's old but satisfying. Print good. Fair attendance. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Just a program picture that cost me twice as much as my regular western shows and didn't bring in a nickel more. Has Hart lost his following? Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WITCHING HOUR. (5 reels). Star cast. An old Paramount picture which seemed to satisfy and print in good shape. Tone, good. Sunday, yes. Average attendance. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. The scenery is good, but the story punk. Marion Davies charms though in her part. Average program picture. Tone, fair. Fair attendance. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

Pathe

BIRDS OF PASSAGE. (Pathe). A three reel novelty that is a great addition to a program where your big feature is a comedy. Had many favorable comments. Shows where the birds winter on the Nile. More birds than you would believe existed in all the world. General class city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Perhaps the very greatest comedy being offered. Drew business and pleased the audience. However, it leaves an awful bad taste in the mouth of the exhibitor to have to hand all the extra business over to Harold Lloyd to pay the exorbitant price asked for it here. Outside of treating your audience you are better off without it. Draw general class, city 15,000. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

KING OF WILD HORSES. (5 reels). Star cast. This picture is everything the company claims for it. The best western drama of the year. The horse in this is a thing of beauty and a joy forever. It is worth the price just to watch it roaming wild. Very much worth while. General class city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

WHY WORRY? (6 reels). Star, Harold Lloyd. Fine comedy although my patrons thought "Colosso," the giant, stole the show. Did fair business. Is not the drawing card with "Grandma's Boy" or "Safety Last." Tone, good. Hardly suitable for Sunday. Good audience appeal. Town and country class town of 1,780. Admission 10-15, 10-20, 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

Old but Good

"Van, I am sending some reports. Some old, but still on the market, so doubtless there are fellows in the wee, small towns, who may not have used the pictures as yet.

"I find that it is oftentimes better to use older subjects that have proven winners for others than to attempt to buy the newer releases and trust to luck that they will go over well. (That's where Straight From the Shoulder is one of the best friends a feller can have.)" Guy C. Saywer, Town Hall, Chester, Vermont.

Producers' Dist. Corp.

ANOTHER SCANDAL. (8 reels). Star, Lois Wilson. Eight reels was much too long for good of the production. Excellent cast. Modern story now popular. Critics liked it. Tone spicy. Not suitable for Sunday. Audience appeal, family. Better class, city of 300,000. Admission 15-30-45. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

LIGHTNING RIDER. (6 reels). Star cast. Just the kind of a picture to bring a losing star back as a box office bet. Very good entertainment. F. W. McManus, Barnes Theatre, Fillmore, California.

LOVE'S WHIRLPOOL. Star, James Kirkwood. Kirkwood and Lila Lee at their best. Pleased one hundred per cent. Draw all classes, town of 4,000. R. L. Cochran, Judia Theatre (365 seats), Cisco, Texas.

United Artists

PADDY THE NEXT BEST THING. (6 reels). Star, Mae Marsh. Lots of nice scenery. Boys don't get caught with this in your house for any price. Tone, none. Sunday, yes. No audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

RICHARD THE LION HEARTED. (7,298 feet). Star, Wallace Beery. Good costume picture with splendid cast. Wallace Beery sure does credit to his part and just as appealing as King Richard as he is when acting the hard boiled egg in a cutthroat

For Release in October—Now Booking

Season 1924-1925—Thirty First Run Pictures

One of "Our Gang's" Best Chats About News

"Regarding the News Reels, the humble opinion of yours truly is as follows:

"Due to our getting the pictorial events from 12 to 18 weeks behind date of actual happening, the patrons look on the News as gleanings from Ancient History, therefore, I am unable to say exactly how much an up to date reel would 'take.' As it is, about 80 per cent. enjoy those we have shown.

"The most interesting portions of any Weekly are those picturing Athletics, Auto and Motor Boat Races, Daredevil Stunts, Naval Maneuvers, New Inventions, Freaks, Exploration, Catastrophes. The parts that could be eliminated due to poor interest (as far as a small town like this is concerned) are: Bolshevik Leaders Addressing Followers, President So-and-So Playing a Game of Golf, Demonstration in Berlin Following Drop of Mark, Famous Actress Departs for Europe, Political Conventions, Bread Line in New York, etc.

"The News really should be shown in every theatre as there is no doubt as to its value but we have laid off same for awhile owing to our being so far behind in release schedule.

"Find that International pleases more than the others, here."—H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

drama. If you can get them inside they will like it. Tone, good. Sunday, yes. Audience appeal, ninety percent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (742 seats), Milwaukee, Wisconsin.

ROSITA. (8,800 feet). Star, Mary Pickford. There are so few Mary Pickford's that the younger generation are forgetting who she is. Name has no appeal to the children any more and price was too high for it. Holbrook Blinn and Irene Rich carry off the honors, with George Walsh next and Mary a poor fourth. Draw general class, city 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

Universal

BEHIND THE CURTAIN. (4,875 feet). Star cast. Good mystery murder story, strong love interest. Very good. Tone fair. Sunday, no. Fair audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. A comedy western in Hoot's best and most approved style. The Rube on Broadway gets no end of laughs and has enough story to carry it through. Drew extra good business. General patronage, city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

CHAPTER IN HER LIFE. (6,330 feet). Star cast. Fair story and fair cast. Picture well acted and well directed. Rotten attendance. Sunday, yes. General class town of 4,000 Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Pretty fair kid picture but Baby Peggy doesn't go here and I died hard. Tone, okay. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Story of pre-Volstead and Bowery days. Should please well in houses. Nothing to rave about. Tone, none. Not suitable for Sunday. Fair audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Just a western that did the average business on "western" days. A fair show of its kind. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Just a program picture. Laura La Plante gets the honor. Sunday, no. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. This one disappointed a great many who might be classed as Gibson fans. The general opinion seemed to be that it was rather cheap hokum. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TRIFLING WITH HONOR. (8,785 feet). Star cast. A pretty good picture that failed to pull. Too long. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHAT WIVES WANT. (4,745 feet). Star cast. This is the big question. There's simply nothing to this picture. My audience got up and went out. I sure got a razzing. Can't see why any company would want to sell an exhibitor such junk. I advise you to play shy of this one. Lost money and patronage. Tone, poor. Not suitable for Sunday. No audience appeal. Town of 2,200. Admission 15-25. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

Vitagraph

MAN NEXT DOOR. (7 reels). Star cast. Good average program picture. Pleased as such. Tone, good. Sunday, yes. Good attendance. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MAN OF MIGHT. Star, William Duncan. Bucked a tent show with this one and broke even which I consider pretty good. A thriller from way back. Tone, good. Fair attendance. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (240 seats), Greenfield, Tennessee.

MIDNIGHT ALARM. (6,000 feet). Star cast. A dandy thriller better than program in quality. Interest is sustained throughout. Tone, good. Sunday, yes. Good attendance. town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats); Greenfield, Tennessee.

NINETY AND NINE. (6,800 feet). Star cast. A very good picture containing all the elements of entertainment. Drew well for me. Tone, good. Sunday, yes. Very good audience appeal. Town and country class town of 1,780. Admission 10-15, 10-20, 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

NO DEFENSE. (5,700 feet). Star, William Duncan. Fairly good I suppose if print had been in good condition. Below average attendance. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. A western that contains lots of comedy. Failed to draw for us, as Duncan has no following here. Good tone; Sunday weak. Audience appeal 75 per cent. Draw neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. If we were to name the best picture made this season we would give it to "Beau Brummel." There is only one John Barrymore and he actually lives the part of Beau Brummel. A one hundred per cent production. Tone good. Sunday, yes. Audience appeal one hundred per cent. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

BROADWAY AFTER DARK. (6,300 feet). Star, Anna Q. Nilsson. Among the best this year. Tone good. Sunday, yes. Very good audience appeal. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

Comedies

BARGAIN DAY. (Educational). Star, Sid Smith. Only a one-reel comedy but sure got the laughs. Give them comedies worth seeing and they pay for themselves. Tone okay. Sunday, yes. Has great audience appeal. Country and town class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

FLICKERING YOUTH, BLACK OXFORDS, ROYAL PAIR. (Pathe). All above the average and fine entertainment. Comedies are all improving and we have many calls to ask what comedy is on. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

FLYING FINANCES. (Educational). Star, Neely Edwards. This one helped save our show when we had a weak sister form feature. The cyclone stuff had some funny-bone ticklers in it, sure as you are born. Tone fair. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GOING TO CONGRESS. (Pathe). Star, Will Rogers. Hot stuff for intelligent audiences. Better class, city of 300,000. Admission 15-30-45. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

For Release in November—Now Booking

Season 1924-1925—Thirty First Run Pictures

HERE AND THERE. (Educational). The best Cameo comedy to date. Everybody joined in with good, hearty laughs at this one. There are a couple great funny stunts in this one. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

JUBILO JR. (Pathe). "Our Gang." These kids are great. Will Rogers' appearance in this one gives it a new angle. Well liked, as usual. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LOVE NEST. (First National). Star, Buster Keaton. Only a two-reel comedy, but a humdinger. Made a wonderful comedy and got the laughs. I am building Keaton in my house as I did Lloyd. Tone okay. Sunday, yes. Audience appeal very good. Country and town class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

OH! CAPTAIN. (Educational). Some funny stunts pulled in this aboard a ship. A good Cameo comedy that brought some hearty laughs. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ONE NIGHT IT RAINED. (Educational). A fairly good two-reel comedy. It had the old dream stuff worked in it. There were some new ideas that made our audience laugh. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

UNCENSORED MOVIES. (Pathe). Star, Will Rogers. Not a comedy, though this had more laughs than most of the ones I got lately. Too deep for the tired movie fan this weather. Tone fair. May be suitable for Sunday. Fair audience appeal. Small town class, town of 1,367. Admission 10-15-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

Serials

BEASTS OF PARADISE. (Universal). Star, William Desmond. Desmond a real, honest to goodness star. Best serial ever ran. Run it; it will do your house good. Tone good. Sunday, no. Admission 10-25. E. C. Bayes, Globe Theatre, Buena Vista, Virginia.

FORTIETH DOOR. (Pathe). Star, Allene Ray. Another corking serial story from the house of the red rooster trade mark. Different from "The Way of a Man" and "Leatherstocking" but holds the interest and brings them back. Now on fourth chapter and going strong. We play Pathe shorts one hundred per cent. New Haven office of Pathe greatest place in the world to do business with. Excellent bunch of fellows whose hobby is service to the exhibitors. Exhibitors in this territory should investigate. Admission 10-20-30. Al. Anders, Coleman Theatre (750 seats), Southington, Connecticut.

GHOST CITY. (Universal). Star, Pete Morrison. A good serial. Pete sure is a hard rider. Rest of the cast is good. Tone good. Sunday, yes. E. C. Bayes, Globe Theatre, Buena Vista, Virginia.

Buster's "With Us"

Buster Keaton's on our side on the bad print proposition and also what follows proves that you're not tooting your horn in vain.

Learn from J. E. D. Meador, director of publicity and advertising for Metro-Goldwyn, that in a recent questionnaire, Buster answered the multitude of queries in a manner as immitably humorous as is his screen habit.

BUT—

One question dealt with clean pictures, and here is Buster's answer:

"Yes, scratched and dirty prints annoy projectionists, exhibitors and the public."

Bully for Buster!

A SQUARE DEAL ON PRINTS!

LEATHERSTOCKING. (Pathe). One of Pathe's best. Held up well all the way through. On fourth episode of "Fortieth Door." Very good. Creating lots of talk among serial fans. W. E. Field, Strand Theatre, Kings Mountain, North Carolina.

LEATHERSTOCKING SERIAL. (Pathe). Have shown the sixth episode and it is still holding up fine and dandy. Tone good. Sunday, yes. Audience appeal good. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

Short Subjects

FIGHT AND WIN PICTURES. (Universal). Star, Jack Dempsey. Boy! here is a knockout. Better than "Leather Pushers" and "Fighting Blood." Jack can retire from the ring and make a good living making pictures. General class, city of 10,000. Admission 10-25. Paul L. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

FIGHTING BLOOD SERIES (First). (F. B. O.). Boys! these have the pep. They are fine entertainment. I am now on the first series and expect to play them all if they are as good as the first. Tone good. Sunday, yes. Good attendance. Mill class, town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (210 seats), McColl, South Carolina.

INTERNATIONAL NEWS. (Universal). Star cast. This is a very good news reel, although my audience prefer "Pathe News." Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TELEPHONE GIRL SERIES. (F. B. O.). On the fourth series. Nothing only a high-class comedy. Disappointing inasmuch as the followers of "Fighting Blood" expected it to be a boxing series. W. E. Field, Strand Theatre, Kings Mountain, North Carolina.

Miscellaneous

COVERED TRAIL. (Sunset). Star, J. B. Warner. Picture very weak but if Warner lead even fair support would have pleased about fifty per cent. People here don't care for The Cobbs, Warner and few of Progress would be westerns, lay off them. General class city of 10,000. Admission 10-25. Paul L. Shaw, Rivoli Theatre (375 seats), Clinton, Iowa.

DANGEROUS TRAILS. (Ambassador). Star cast. (6,000 feet). A worn out mountain story rather well acted by a capable cast. No kicks, however and it fell flat. Tone, fair. Not suitable for Sunday. Audience appeal forty per cent. Savoy Theatre, St. Joseph, Missouri.

FORGIVE AND FORGET. (C. B. C.) Star, featured cast. Title proved a poor drawing card. Picture pleased about fifty per cent. We received five good prints from Deluxe Film Exchange of Philadelphia on C. B. C. features, besides good service. Tone, fair. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HARBOR LIGHTS. (Independent Pictures). Star cast. An awfully poor picture any way you take it. Really not worth running. General class city of 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

HUNTING TROUBLE. (State Right). Star, Leo Maloney. Boys if your people like westerns, Maloney will deliver the goods for you. Nuf sed. Maloney is at his best in this one. Plenty action and pep. Attendance, good. Mill class town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (210 seats), McColl, South Carolina.

LURE OF THE YUKON. (Lee-Bedford). Star, Jane Novak. (5,700 feet). A good picture to play this time of the year. Some very good snow scenes but story poor. Tone, fair. Not suitable for Sunday. Audience appeal, thirty-five per cent. Traco Theatre Co., Toms River, New Jersey.

MAN FROM NEW YORK. (Western Pictures). Star cast. Just a fair western. Not a big drawing card, however. I did a big business by featuring a local dancing act which drew the business. Tone, not so good. Not suitable for Sunday. Hasn't any audience appeal. Better class town of 3,000. Admission 10-20-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

NEW SCHOOL TEACHER. (C. C. Burr). Star cast. Rather weak. If you run it on a double feature program as I did, it will pass, otherwise it will hardly get by. Tone, okay. Sunday, yes. Audience appeal, none. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THREE O'CLOCK IN THE MORNING. (6,293 feet). Star, Constance Binney. Drew fairly well for us due to title. It is only a fair program picture. The print we received was very dark and did not appear well on the screen. Try to get a good print. Tone, fair. Fair attendance. Better class town of Theatre (403 seats), Nazareth, Pennsylvania. 4,500. Admission 10-15. C. A. Anglemire, "Y"

TUCKER'S TOP HAND. (William Steiner). Star, Neal Hart. Just another of "those westerns." Big attendance first night. Extra small attendance the second. Nothing outstanding about it. Not suitable for Sunday. Audience appeal sixty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

VENUS OF THE SOUTH SEAS. (Independent Pictures). Star cast. Just an ordinary program picture. Not much to it. Good for a double bill. Tone, good. Sunday, yes. Audience appeal, twenty per cent. Traco Theatre Co., Toms River, New Jersey.

WESTERN MUSKETEER. (Renown). Star, Leo Maloney. Just a western film with no drawing power. Did not get gross film rental. Tone fair. Sunday, no. Attendance poor. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

John Flinn Returns Gratified at Producers' Studio Progress

JOHN C. FLINN, vice-president of Producers Distributing Corporation, arrived last week from the West Coast where he has been looking over the productions, completed and in the process of making, which are scheduled for release by Producers Distributing Corporation.

Mr. Flinn went direct to Los Angeles from the annual sales convention of his company, held in Chicago on July 4. He visited the Thomas H. Ince Studios at Culver City where "Barbara Frietchie," the big American historical drama starring Florence Vidor, and "The Siren of Seville," the spectacular drama of Spain starring Priscilla Dean, are being completed; the Peninsula Studios at San Mateo, the home of Elmer Harris and Frank Woods productions, where "The Wise Virgin," starring Patsy Ruth Miller and Matt Moore, "Chalk Marks," "The Girl on the Stairs" and "On the Shelf" are being made; and the Christie Studios, where "Reckless Romance" is in course of production.

Mr. Flinn radiates enthusiasm over the forthcoming product on Producers Distributing Corporation's schedule.

"'Barbara Frietchie,'" he said, "is a production that I firmly and sincerely believe will create a new era in historical photo-drama. The beauty of its romance and the compelling charm of Vidor will rank this production among the really great photoplays in the history of the industry.

"'The Siren of Seville' looks like a million dollars to me. There is a tremendous production value and Miss Dean herself never had a better part. 'Roaring Rails,' starring Harry Carey, is in the making, and from what I saw of it looks like the best story he has ever had. 'Reckless Romance' promises to equal, if not surpass 'Hold Your Breath,' the first Christie, already released, in showmanship value.

"'The Girl on the Stairs' is an unusual story about a girl who walked in her sleep, was found in a house where a murder occurred, was accused of the crime and later able to clear herself by relating what actually took place as she saw the events in her sleep. It is unusual in theme and treatment and will prove a sensation."

Scene from Independent Pictures' release, "The Gambling Fool," with Franklyn Farnum.

Start On First Production

Initial Marlborough Picture Under Way at Fischer Studios

According to an announcement by Schuyler E. Grey, production manager for Marlborough Productions, Inc., work on that company's initial feature, a stunt society drama, entitled "The Law and The Lady," has been begun at the A. H. Fischer studios in New Rochelle early this week.

Included in the list of principals are Alice Lake, Mary Thurman, Tyrone Power, Maurice Costello, Joe Burke, Joe Depew, Tom Blake and Henry Sedley. Leonard St. Leo, who plays the juvenile lead and carries out some of the hair raising stunts called for by the story, has been a Broadway headliner, but this is his first important venture into picture work.

Marlborough Pictures, Inc., is the company recently organized by Nathan Hirsh, president of Aywon Pictures, to produce for the independent market.

"The Law and the Lady" will be the first of a series of "stunt" and melodramatic pictures, which will be made under the supervision of Schuyler E. Grey and directed by John L. McCutcheon. Distribution will be by Aywon Film Corporation.

"Captain Blood" Finished; Vitagraph Begins Editing

THE Arabella is sunk, the Elizabeth permanently out of commission, the last broadside of guns fired, the French ships taken captive and Jamaica is saved to King William III. Which, translated, means that "Captain Blood" is completed. The last foot of negative ceased grinding through the cameras on August 1 with the filming of the battle between Blood's two ships and the French fleet.

Stills of the battle and the sinking of the Arabella, the thrilling climax (exclusive of the love story), were developed and sent forward on August 4 via the transcontinental airplane mail. On their receipt in New York one set was captioned and transhipped—also by plane—to Chicago for the use of the Chicago Daily News, which is to start publication of the novel in serial form on August 20.

The film negatives also were immediately developed and positives made. These were added to the print which had been previously edited up to the battle sequence. This completed the working print.

Albert E. Smith, who has been supervising the production at the Vitagraph studios, and David Smith, who directed the picture, left Sunday for the home office with this print. After the showing to the executives and the publicity department, "Uncle Dave," as he is called on the lot, will complete the editing.

The title role of Captain Blood is J. Warren Kerrigan; Jean Paige is the feminine star—Arabella Bishop. James Morrison as Jeremy Pitt and Charlotte Merriam as Mary Traill, Arabella's friend, make the big four that head the list. Other principals are Alan Forrest, Bertram Grassby, Otis Harlan, Jack Curtis, Wilfrid North, Henry Hebert, Tom McGuire, Otto Matiesen, Robert Bolder, Miles McCarthy, Templar Saxe, Boyd Irwin, Joseph Rickson, Henry Barrows, Frank Whitson, Helen Howard, Robert Milash, William Eugene, George Williams, Omar Whitehead, Muriel Paull and George Lewis.

"Fight for Honor" Ready

The negative of "A Fight for Honor," third in the series of eight Perfection Pictures featuring Eva Novak and William Fairbanks, having been received from the West Coast Studios, has been placed in the cutting room for a number of minor changes and will shortly be ready for release.

For Release in December—Now Booking

Season 1924-1925—Thirty First Run Pictures

Associated Exhibitors' Plan Reduces Distribution Costs

FOR years the hue and cry of the film industry in general has been, "cut the cost of distribution to a reasonable percentage of the investment." From Associated Exhibitors comes the announcement that they have solved the problem and will as a result save many thousands of dollars to both the independent producer and the exhibitor. The plan, which was put in force this week, is a co-operative one with Pathe Exchange, Inc.

Elimination of wasted physical efforts was the first half of the plan put in operation, when Pathe arranged to handle more of the detail attendant upon the handling of the physical distribution of the Associated product. In furtherance of the plan, Pathe has moved its contract department to the seventh floor of the Pathe building to more adequately handle its enlarged activities.

As an example of the elimination of the waste attending the physical efforts of the Associated employes, much information on contracts turned over to Associated by Pathe has in the past been duplicated by Associated. In the future Pathe reports will go direct to producers releasing through Associated. The Associated home office working force has been slashed heavily but only in the places where the eliminations remove duplication in effort.

As noted, the publicity and exploitation staff of Pathe and Associated have been combined and a closer co-ordination may be looked for wherever possible. Many new salesmen have been hired for the field by Associated, and though consolidations may be effected here and there the major portion of the sales staff will remain intact, it is announced.

"SINGLE WIVES"
A First National release, with Corinne Griffith and Milton Sills.

Pathe Announces Winners of Storey Pennant Race

PATHE announces this week the winners of the $10,000 Storey Pennant Race. The offices that won in each of their various leagues were Chicago, Des Moines, Boston, Portland and Butte.

For the past four months the contest has waged hotly in each of the thirty-five branch offices, and until this week none of the contestants knew who had won, due to the closeness of the race. The exchanges were divided into five leagues of seven offices to each league. The divisions were named after the regular baseball leagues, the Champion, National, American, Capitol and Minor.

The standings of the offices in each league at the close of the contest were:

Champion League—Des Moines, Los Angeles, Spokane, Cleveland, Detroit, Milwaukee and St. Louis.

National League—Chicago, Double "I," Salt Lake City, Oklahoma City, San Francisco, Pittsburgh and New Haven.

American League—Boston, Omaha, Atlanta, Indianapolis, Philadelphia, Dallas and Buffalo.

Capitol League—Portland, Minneapolis, Seattle, New Orleans, Charlotte, Newark and Denver.

Minor League—Butte, Albany, Kansas City, Cincinnati, New York, Washington and Memphis.

Change in Program

Century Comedies announce that "Sahara Blues," a two-reel Century comedy scheduled for release on September 24, has been replaced by "The Trouble Fixer," the second of the Century comedies starring Wanda Wiley. The change was made because of the popularity attained by Wanda Wiley in her first starring vehicle for Century, "Her Fortunate Face," released early this month.

Dorothy Devore and St. Clair Sign Warner Bros. Contracts

DOROTHY DEVORE, former Christie Comedy star, has signed a five-year contract with Warner Brothers to appear in their Classics of the Screen. Her first appearance will be in "The Narrow Street," the Edwin Bateman Morris novel.

Miss Devore was first on the stage in musical comedy, but later entered the movies, playing with Eddie Lyons and Lee Moran in one and two reel comedies for Universal. Her work immediately attracted attention and she was signed by Christie Comedies. Later she was cast to play the leading feminine role with Charles Ray in "Forty-five Minutes From Broadway."

Eric St. Clair has been placed under a long term contract with the Warner Brothers. His splendid acting in "Find Your Man," the Rin-Tin-Tin picture which he has finished, had a great deal to do with the producing company's decision to secure his exclusive services for the next few years.

Warner Brothers' contract players are steadily growing in number, Mr. St. Clair being the ninth to be placed on the list. The others are Monte Blue, Marie Prevost, Louise Fazenda, Irene Rich, Willard Louis, June Marlowe, John Roche and Dorothy Devore.

For Release in December—Now Booking

Season 1924-1925—Thirty First Run Pictures

MacLean Publicity

Because of the outstanding results obtained in the selling of Douglas MacLean comedies, "Going Up," "The Yankee Consul" and "Never Say Die," Associated Exhibitors, which releases these features, has arranged to handle the publicity and exploitation in a special department under the direction of Frank C. Payne, Douglas MacLean's eastern representative.

This department will specialize on the Douglas MacLean features exclusively, and has engaged Arthur Hoerl, formerly director of publicity with F. B. O., to look after all exploitation for "Never Say Die."

Encore Pictures

DOROTHY DALTON
as the Agent of
"The Pack"

JACK HOLT
as
"The Lone Wolf"

John J. McKeon ***presents***

DOROTHY DALTON and JACK HOLT

in

"THE LONE WOLF"

By Louis Joseph Vance

An amazing cast in an amazing story

"The Lone Wolf" stories ran in several of the biggest popular magazines in the country. Millions read them; liked them. In book form they have had a very large sale.

Now the intensely dramatic, powerfully thrilling story of this remarkable reformed master criminal has been put into a picture no less dramatic, no less powerful.

In it you see a cast that man for man, woman for woman, is unbeatable; Dorothy Dalton, Jack Holt, Wilton Lackaye, Tyrone Power, Charlotte Walker, Lucy Fox, Edouard Durant, Robert T. Haines, Gustave Van Seyffertitz, Alphonse Ethier, William Tooker and Paul McAllister. When have you seen its equal?

Packed with punch, alive with interest

Directed by S. E. V. Taylor

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, *President*

Physical Distributor
Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett

Encore Pictures

The most thrilling comedy, the funniest drama you ever saw—

Grand-Asher presents

RACING LUCK

with

MONTY BANKS

What would you do if you had to drive a big racer in an automobile race and you didn't know how to drive?

If you had a thousand guesses you wouldn't guess right.

Monty Banks in this fastest and funniest of pictures has to do just that. Laughter? Sweet Daddy, but it's funny! Thrills? Oh baby, but it's fast and furious. If your crowd doesn't start to pull up the seats and yell why then they're dumb and blind.

Don't take our word for it. Just make a date with the nearest Associated office for a screening. The picture will sell itself to you!

Directed by Herman Raymaker

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, *President*

Physical Distributor
Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett

Harold Bell Wright's "Mine With the Open Door," a Principal Picture.

Ince Studios in Full Swing with Year's Films Under Way

UNPRECEDENTED activity marks the summer days—and nights—at the Thomas H. Ince Studios in Culver City, where it is announced that this season's productions will exceed by far those of any previous period in Mr. Ince's career. In order to care for the large number of Companies at work a new stage, 72 feet by 180 and giving 52,000 square feet of additional space, has just been completed at a total cost of $115,000. Ten bungalow dressing rooms have been added to those already in use. The new rooms are handsomely equipped with built-in make-up tables, baths and all the luxuries of a star's abode on the "lot."

Two Thomas H. Ince companies are now at work upon First National Pictures. "Christine of the Hungry Heart," adapted from the Kathleen Norris novel by Bradley King, is being directed by George Archainbaud.

A distinguished cast, headed by Florence Vidor in the title role, is interpreting this drama of the woman of today. Clive Brook, brought by Mr. Ince from London expressly for this production, is but one of three leading men in the picture. The others are Ian Keith, late of Lionel Barrymore's "Laugh, Clown, Laugh," and Warner Baxter, under contract to Mr. Ince by reason of his capital work in "Those Who Dance." Walter Hiers, Lillian Lawrence and Dorothy Brock complete the roster of principals, with Henry Sharp at the camera.

Lambert Hillyer is directing Thos H. Ince's production of "Doctor Nye" for First National. The director and C. Gardner Sullivan are responsible for the adaptation of Joseph C. Lincoln's popular novel.

Percy Marmont assumes the leading role, while Doris Kenyon, by courtesy of First National Pictures, plays opposite. Claude Gillingwater, Malcolm MacGregor, Lucille Rickson, David Torrence, Vivian Ogden, Ruby Lafayette and Dan Mason are other principals. Karl Struss is the cinematographer.

Meanwhile, Mr. Ince is pushing work on his epic of empire building, "The Last Frontier," based on Courtney Ryley Cooper's book. The mass scenes, involving thousands of cowboys, Indians and buffalo, have been edited by Mr. Ince and now the producer is casting players for the main sequences, with the choice of a director soon to be decided upon.

Charles Ray has completed his first Thomas H. Ince-Pathe picture, "Dynamite Smith," directed by Ralp Ince, and is ready to start the second of the series.

Activity among the outside or "rent" companies is no less than among Mr. Ince's own enterprises. Mrs. Wallace Reid has completed preliminaries and is about to begin work on her new picture, "Broken Laws," written for her by Adela Rogers St. Johns, for release by F. B. O. Her director is R. William Neill.

Regal Productions, Inc., start production next week on "The 'Follies' Girl," in which Margaret Livingston will make her debut as a star. Cullen Tate will direct. The comedy-drama is from a scenario by Bradley King and Producers Distributing Corporation will release it, together with "Barbara Fritchie," with Florence Vidor, and "The House of Youth," with Jacqueline Logan. These last named productions, directed by Lambert Hillyer and Ralph Ince, respectively, are now in process of editing.

A Hunt Stromberg production, "A Cafe in Cairo," starring Priscilla Dean, is under way, with Chet Withey directing, while two other Stromberg pictures, "A Siren of Seville," with Miss Dean as the star, and "Roaring Rails," starring Harry Carey, are being edited by the producer. Strongheart, the wonder dog, under the direction of Larry Trimble, has joined the notables on the Ince lot.

Frame National Campaign

A nation-wide advertising campaign in over sixty publications with a combined circulation of over 6,000,000 readers will be started this week by Pathe on their latest serial film production, "Into the Net."

Fox Kills White Way $2 Top at Central

Departing from the usual custom of establishing a scale of prices up to $2 for the Broadway showing of feature pictures, William Fox has decided upon a popular price policy for the Central Theatre at Broadway and Forty-seventh street, which opens on Sunday, August 31, with "The Man Who Came Back," in which George O'Brien and Dorothy Mackaill are featured.

This decision will put the Central Theatre in active competition with the Strand, Capitol, Rivoli and other Broadway picture houses. The policy of the Central will be continuous from noon until eleven P. M., as opposed to the usual two a day showings for special productions.

Plans are being worked out so as to surround the feature with a complete program of short subjects from the Fox studios, while a specially selected orchestra also will be a feature of the program.

Sues on Loan

Suit to recover $16,500 has been filed in the New York Supreme Court by Fanny G. Selden against the Luxor Pictures Corporation. She alleges the corporation delivered its promissory notes for the amount sued for in October, 1923, payable in December of the same year at the National City Bank. She alleges when the notes fell due the defendant allowed them to go to protest. They were assigned for a consideration to the plaintiff.

Three Well Located and Well Established

THEATRES FOR SALE

PRESIDENT THEATRE, WASHINGTON
The Newest and Best Equipped Theatre in Washington

ACADEMY OF MUSIC, BUFFALO
Situated on the Main Street and Centre of Traffic

and the

GAYETY THEATRE, TORONTO

For Price, Terms, Etc., Address

COLUMBIA AMUSEMENT COMPANY
Columbia Theatre Bldg.
Times Square New York City

Boston Managers' Ultimatum Denies All Salary Increases

UNION projectionists, musicians and stage employes received the ultimatum of Boston managers in regard to their demands for increases in salary in their pay envelopes on August 9. The managers have given their employes until August 18 to sign contracts, under alternatives of dispensing with their services and doing business with new organizations.

No attention will be paid to the ultimatum of the managers by the unions, it is understood, unless attempts are made to infringe or abrogate present contracts, which do not expire until August 31.

The ultimatum of the managers is contained in letters sent to all members of the three unions. They were served on them in their pay envelopes and are signed by the local manager of each theatre, including legitimate, motion picture, vaudeville and burlesque.

Advertisements for non-union musicians, including organists, stage employes and projectionists, have been appearing in the Boston newspapers for several weeks, thus indicating the move the managers will make in an effort to avoid the salary increase demands.

The letter given their employes by the managers is as follows:

"The three unions, comprising the musicians, stage employes and motion picture operators, have definitely stated their intentions to adhere to their contentions as presented by their several wage scale committees prior to May 30.

"By their several actions further negotiations have been made impossible, as the managers have felt that under present contracts they are already overburdened and entitled to a reduction and change of conditions in some instances.

"The joint demands represent an increase which, with union conditions asked, would wipe out yearly profits and in a majority of the theatres cause a serious deficit.

"Every opportunity has been given to the various unions to reconsider and the business situation confronting the theatres has been fully and comprehensively explained.

"No effort of argument or patience has been spared by the managers and several conferences with the three wage scale committees have taken place. The attitude of the unions is that, irrespective of business conditions, their members are entitled to a substantial increase, together with lessened hours of service and the employment of more men.

"Great care has been taken to obtain in each instance an ultimatum understood by all parties to be final. This is reflected in correspondence, which leaves no basis for after-argument.

"The situation is such that no alternative is left to the managers except to grant impossible demands or dispense with the services of the members of these unions. We make this statement particularly in the interest of those employes who have been with us a great many years and whom we will be very sorry to replace, but as a matter of fairness and justice we will be obliged to make long-term contracts with those whom we engage for the coming season.

"We will be in duty bound to keep such contracts to the letter as we have done in the past with the unions, of which you are a member. We are sending this notification early instead of the usual one or two weeks' notice, as we have decided on signing up our new organizations on August 18, 1924.

"Of course under these circumstances it will be entirely impossible to re-engage any of our present employes after we have begun work with the new organizations."

Harry Langdon in "The First 100 Years," a Pathe-Sennett comedy.

In Referee's Hands

Testimony Ended on Paramount-Weiss Brothers' Court Case

The taking of testimony before Referee Robert L. Luce in the case of the Famous Players-Lasky Corporation versus Weiss Brothers' Artclass Pictures Corporation litigation, over the question of whether the use of "featuring Moses and the Ten Commandments," in conjunction with "After Six Days," by Weiss Brothers' Artclass, constitutes an infringement on the Famous Players-Lasky "Ten Commandments" billing, was concluded on August 1.

The hearings before Referee Luce embraced many long sessions, covering a period of approximately five weeks, and were held in the law offices of the referee in Nassau street, New York. Representing the legal interests of Weiss Brothers' Artclass were Schreiber, Collins & Buchter. Nathan Burkan and associate counsel appeared in a similar capacity for Famous Players-Lasky.

Close Many Contracts

Producers Distributing Reports Sales of New Product

Several big contracts have been closed during the past week by the sales force of Producers Distributing Corporation for their new product. C. D. Hill, branch manager at St. Louis, sold the entire new series to King's Theatre, the first-run house of the Missouri metropolis. He also closed with the Aubert Theatre, St. Louis.

Manager L. J. Hacking of Boston sold the entire new product of Producers, thirty-four pictures in all, to the Gray's Circuit of New England. Hacking had previously sold the entire output to the Modern-Beacon Theatres in Boston.

Following the big deal closed with the New Schenley Theatre, Pittsburgh, Pa., reported last week, Manager G. R. Ainsworth closed with the Rowland & Clark city houses to follow the Schenley showings, and also sold Erie, Pa., for the entire series of seventeen pictures of the new product.

Another big contract was that secured by Manager W. G. Humphries of Philadelphia with the Comerford Amusement Company for a seventeen-picture contract with fourteen theatres. The contract includes first runs in Scranton and Wilkes-Barre.

Joins Weiss Brothers

Jules Bernstein, one of the best known exchange executives in the picture field, became associated with the Weiss Brothers' Artclass organization this week. He will have charge of the upper New York State territorial bookings of the biblical spectacle, "After Six Days," with Buffalo headquarters at the Statler Hotel. Bernstein will organize two road shows of "After Six Days," in addition to handling bookings for the production.

Levee Promotes Beal

M. C. Levee, president of the United Studios and producer of the M. C. Levee productions for First National release, has advanced Scott R. Beal to the post of production manager. Beal was assistant director with Maurice Tourneur on the several pictures he made for First National.

"Lost World" Marks Rothacker Debut in Amusement Field

THE coming First National super feature, "The Lost World," marks Watterson R. Rothacker's entrance into the amusement film field. Fourteen years ago he became a specialist in motion picture advertising and later branched out into the laboratory end of the industry. Until launching into the production of "The Lost World" he stuck to his two specialties, steering clear of amusement photoplays.

While this is Rothacker's first venture into amusement pictures, he really has been "in" for quite a period, having started putting his money into "The Lost World" over seven years ago. At that time Willis H. O'Brien, a prize-fighting sculptor, came to him with a secret by which gigantic prehistoric dinosaurs of 12,000,000 years ago could be brought to life on the picture screen.

Rothacker had the vision to see the box office possibilities when prehistoric monsters as long as a battleship should break loose on the silversheet. He rebought the film rights to Sir Arthur Conan Doyle's "The Lost World" and undertook the job to make a monster of 12,000,000 B. C. come to life on a 1924 A. D. picture screen. Year after year passed. Finally the time came when Rothacker was ready to proceed with the "human actor" part of the story. He made a deal with Richard Rowland whereby it should be an Earl Hudson-First National Production.

Hudson chose Harry Hoyt to direct. The cast incudes Bessie Love, Wallace Beery, Lewis Stone, Lloyd Hughes, Bull Montana, Virginia Brown Faire, Alma Bennett. Arthur Edeson and Harry Jackman head the two camera crews—eighteen cameras altogether. The scenario is by Marion Fairfax. In the film story a party of adventurers find prehistoric monsters alive in the wilds of South America.

WATTERSON R. ROTHACKER

Giants See Film

The Giants Clubhouse at the Polo Grounds was converted into a motion-picture theatre Monday morning, August 11th, while the former World's Champions, headed by John McGraw and Hughie Jennings, previewed a motion-picture story of the national pastime as it was played back in the days of 1874. The film that moved the baseball stars as well as a large gathering of sport writers and critics to frequent merriment and won from them at the close an outburst of applause was "The Battling Orioles," a feature comedy produced by Hal Roach for Pathe.

B. A. Rolfe Engaged

As Producing Director of Big New York Theatre Owned by Lee Ochs

Lee A. Ochs, managing director of the New Piccadilly Theatre, rapidly nearing completion at Broadway and 51st Street, New York City, announces that he has engaged B. A. Rolfe as producing director of the house.

Rolfe handled the negotiations between Ochs and Vincent Lopez whereby the latter will personally conduct this new motion picture theatre's orchestra.

Rolfe is a very well-known figure in the theatrical world. It will be remembered that Lasky Rolfe & Co. produced a large number of vaudeville's greatest musical productions. In 1914 he was managing director of the Mark Strand Theatre and filled this position for a long time. He left however to enter into a producing contract with Metro Pictures and released thirty-six pictures yearly through that organization under the "B. A. Rolfe Photoplays" trade-mark.

New Fox Releases

"Man Who Came Back" and "French Lady" Released August 17

With the release of "The Man Who Came Back" on August 17 Fox Film Corporation opened its 1924-25 season. This production, featuring George O'Brien and Dorothy Mackaill, is the screen version of Jules Eckert Goodman's stage play. Its New York premier is scheduled for the Central Theatre August 31.

In the supporting cast are: Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel, David Kirby, Kathleen Clifford and James Gordon. The photoplay was directed by Emmett Flynn from a scenario prepared by Edmund Goulding.

"That French Lady," starring Shirley Mason, also was released August 17. It is adapted from W. J. Hurlburt's stage play, "The Strange Woman," and the cast includes Theodore Von Eltz, Harold Goodwin, Charles Coleman, Kate Lester and Lucy Beaumont. Edmund Mortimer is the director.

Two F. B. O. Features

"Fools in the Dark" and "Messalina" Will Have N. Y. C. Premieres

The Film Booking Offices have completed arrangements for Broadway showings on two of their big releases of the year. The world premiere of "Fools in the Dark" will take place at the Cameo Theatre on August 17. "Messalina," made in Europe, will make its American debut in the same house August 24.

"Fools in the Dark" is an original by Bertram Millhauser and Matt Moore and Patsy Ruth Miller have the featured roles. It was directed by Al Santell.

The setting of "Messalina" are exact reproductions of famous Roman buildings.

How to Be Movie Magnets in Hollywood

By POTASH AND PERLMUTTER

From Cloaks and Suits in Stylish Mixtures to Filming "Beauts" in Moving Pictures

FIRST—Retire from your own business or the Cloak and Suit business. Come to Hollywood. Buy a Camera. Lease a Studio. Advertise for a first-class, Grade A, No. 1, high-toned, low-cut vampire.

Make the acquaintance of a big-hearted banker. If you can't find one, ask the vampire.

Have a cousin write a nice, stylish scenario like "Hen Hur," only more original.

Use all other relations as extras and lions.

Before hiring the vampire, read carefully her letters of recommendation. See samples of vampiring but keep strictly confidential.

Invite Norma and Constance Talmadge, Rudy Valentino and Charley Chaplin to play in your picture in order to get them publicity.

If they say "No," it's no; if they say "Yes," hire a director!

A cameraman can wait. A pants presser will do for the time being.

Hang up a sign in the studio—"No vamping the vampire. Don't park here. This means YOU, if you're a banker or not."

To avoid a divorce suit do not even permit your wife or her relations on the set while the vampire is vampiring.

In designing your picture have one reel of villains, murders, fires and cabarets for four reels of vampiring.

Next pick a strong title, full of box office magnetism, something like "The Guilty Dollar or the Vampire's Victory," a supper feature.

After the film is developed, cut and hemstitched, project the picture to the banker and buyers in your own show room.

To keep their minds off your supper production while it is running, you should explain the plot and have your wife read the titles out loud.

If the buyers buy your picture you can label yourself a magnate film producer. Then you can afford a regular cameraman and an extra neck-tie. If the buyers make "thumbs down," you can retire from being a movie film magnate just like you retired from your other business.

If you need car-fare, sell the camera.

"Monsieur Beaucaire" Hailed as Triumph in Three Cities

CRITICS in New York City, Chicago and Atlanta where Famous Players-Lasky's "Monsieur Beaucaire," starring Rudolph Valentino, opened at the Mark Strand, Roosevelt and Howard theatres, respectively, were unanimous in their praise of the picture, the Paramount offices report. Crowds thronged to these theatres to welcome the return of the hero of "The Shiek" after an absence of two years from the screen. Following are excerpts from the newspaper reviews, as published in the three cities:

The New York Times: "This is the finest production of the type we have seen, and it is a picture which should not be missed by anybody." The New York American: "'Monsieur Beaucaire' is an artistic and technical triumph for Famous Players and for Valentino. Mr. Valentino has never in his life given such a performance." The New York Herald-Tribune: "'Monsieur Beaucaire's may be pointed out as the perfect picture. The settings and costumes are magnificent beyond words."

The New York Morning World: "The climactic reels of 'Beaucaire' can easily qualify with the fastest of the current field in feature pictures. The film is constantly absorbing." The New York Daily Mirror: "Valentino excels in the most versatile role of his career, and Director Sidney Olcott has handled the massive costume drama with rare skill."

The New York Telegram & Mail: "'Monsieur Beaucaire' is exquisitely and imaginatively set." The New York Morning Telegraph: "Sidney Olcott has made his finest directorial achievement in 'Monsieur Beaucaire.' Each scene has all the delicacy of a Corot." The New York Evening World: "Booth Tarkington's story has been superbly and beautifully staged, generously cast and intelligently directed."

The New York Evening Sun: "The picture is as finely tempered and keen as a rapier, and its motion is like the motion of a well-handled sword. It neither lags nor advances pell-mell." The New York Evening Post: "The film might be said to have all the grace, beauty and charm of an old minuet."

The Chicago Tribune: "The perfect lover in a perfect picture! That is Rudolph Valentino in 'Monsieur Beaucaire.'" The Chicago American: "In stage settings, photography, story value, direction, acting—in every respect it is a highly worthy photo-drama."

The Atlanta Journal: "There is action aplenty in 'Monsieur Beaucaire' and delicate bits of direction lend flavor to the presentation, while the supporting cast supplies everything that could have been asked." The Atlanta Georgian: 'Back to the screen after an absence of a year, with Booth Tarkington's Monsieur Beaucaire,' as his vehicle, Rudolph Valentino began to receive the homage of fair Atlanta at the Howard Monday, packing the monster playhouse at each performance." The Constitution, Atlanta, Ga.: "Costumes, settings and locations are the acme of lavishness. Given an opportunity to display his real dramatic ability, Valentino presents a most vivid and impressive performance."

Weiss Brothers' Sales

The "Buffalo Bill Jr." series of eight westerns has been purchased for the territory embracing the District of Columbia, Maryland, Delaware and Virginia by the Federal Film Service of Washington, D. C. The deal was effected this week by Louis Weiss, executive of the Artclass enterprises, who also sold the "Buffalo Bill Jr." series to Max Gluckmann for the territory covered by Argentine, Uruguay and Paraguay, Chile, Peru and Ecuador.

Dent Signs With Sennett

Vernon Dent this week signed a three-year contract with Mack Sennett to appear exclusively in Sennett comedies on the Pathe program.

Film Exports Increase

Excess Is 28,000,000 Feet Over Shipments of Last Year

Exports of both raw stock and exposed moving picture films during the fiscal year 1924, ended June 30 last, were well above those for the fiscal year 1923, according to figures compiled by the Department of Commerce. Two hundred fifteen million feet of film—more than 40,000 miles—with a value of approximately $8,000,000 were shipped to foreign countries during the year, as compared with 187,000,000 feet with a value of approximately $7,350,000 in 1923.

Exports by classes included 64,744,635 feet of raw stock, valued at $1,317,270, in 1924, against 44,798,094 feet, valued at $1,148,105, in 1923; 7,319,635 feet of negatives, valued at $1,187,093, against 8,477,342 feet, with a value of $741,858, and 143,096,581 feet of positives, worth $5,483,633, against 134,227,697 feet, with a value of $5,497,237.

During the fiscal year 1923 no country imported more than $875,000 worth of American films, but during the fiscal year ended June 30, last, the United Kingdom has imports of films from the United States to the value of $1,309,620.

Six in September

Metro-Goldwyn Has Big Features for Fall Release

"His Hour," the Elinor Glyn production which King Vigor has made from Mrs. Glyn's famous novel of the same name, has been added to Metro-Goldwyn-Mayer's imposing list of September releases. "His Hour" will be released on September 29. Aileen Pringle and John Gilbert have the leading roles in this picture.

"Sinners in Silk" will have pre-view showings in several key centers shortly, and will be generally released on September 1. September 8 will see the release of Fred Niblo's "The Red Lily." "Yolanda," Cosmopolitan's special, starring Marion Davies, will follow on September 15.

A week later, September 22, "Wine of Youth" will be released. "One Night in Rome" will be released on September 29.

MARION DAVIES IN "JANICE MEREDITH," A COSMOPOLITAN PICTURE

Left to right: The Boston Tea Party, Harrison Ford and Marion Davies, the Philadelphia ball given in honor of Lord Howe.

"Three Women," Ernst Lubitsch's latest for Warner Bros. This stars May McAvoy, Marie Prevost, Lew Cody and Pauline Frederick.

Metro-Goldwyn Completes 21 Features, Starts 8 Others

OF more than fifty productions to come from Metro-Goldwyn this season, twenty-one are now completed, eight more are in production and two others now in preparation will soon be started.

Of the twenty-one productions recently or just completed Rex Ingram's "The Arab" and "Revelation" have already been released, and "Bread," Marshall Neilan's "Tess of the D'Urbervilles," Reginald Barker's "Broken Barriers" and Jackie Coogan in "Little Robinson Crusoe" have been pre-shown in leading key-centers. "Little Robinson Crusoe" had its world premiere at the California Theatre, San Francisco, two weeks ago. "Broken Barriers" was first seen at the Capitol, New York, last week.

The other pictures ready for release are the following: Hobart Henley's "Sinners in Silk," Fred Niblo's "The Red Lily," King Vidor's "Wine of Youth" (pre-shown at the Capitol, New York, this week), Cosmopolitan's "Yolanda," starring Marion Davies, "One Night in Rome," starring Laurette Taylor, "Circe the Enchantress," starring Mae Murray, "The Navigator," starring Buster Keaton, "Along Came Ruth" and "The Beauty Prize," starring Viola Dana, von Stroheim's "Greed, Tom Terriss," "The Bandolero," Hugo Ballin's "The Prairie Wife," Robert Vignola's "Mrs. Paramor" and Cosmopolitan's "Janice Meredith," starring Marion Davies (just opened for Broadway run at advanced prices at Cosmopolitan Theatre, New York).

Of the eight pictures currently in production "The Silent Accuser" and Victor Seastrom's "He Who Gets Slapped" are nearly ready for the cutting room. Reginald Barker's "The Great Divide," Hobart Henley's "So This Is Marriage," Monta Bell's "The Snob," Jackie Coogan's "The Rag Man," "Ben Hur" (in production in Rome) and Marshall Neilan's "The Sporting Venus" (being filmed in England) are the other pictures in the megaphone stage.

In addition to these Erich von Stroheim is engaged on the adaptation of "The Merry Widow," the Lehar operetta, produced by Henry Savage, which will star Mae Murray. King Vidor also is in the midst of preparations for "Wife of the Centaur," based on the Cyril Hume novel. Without definite production announcement regarding it as yet, "The Charity Ball" is being adapted for Metro-Goldwyn-Mayer by Maud Fulton.

Mary's Curls Were Missing So Chinese Smashed Windows

CONTRARY to the general western belief, the Chinese people possess higher tastes and are keener critics of moving pictures than the average American and European citizens, asserts Herbert W. Ray, head of the Hongkong Amusements, Ltd., of Hongkong. Ray comes to the United States partly to recover his health, but chiefly to study the picture theatres of America with the idea of incorporating the latest and best ideas of the business in his Far Eastern work. He operates five theatres in Hongkong and four in Canton. The Canton theatres are chiefly for native patrons and in Hongkong he conducts a modern theatre for white patrons.

In China, Douglas Fairbanks is king and Charlie Chaplin is regarded as far and away the cleverest actor in the world.

Ray says that Chinese tastes in pictures are higher than those of Caucasians. Imitators of well known actors are loudly hissed. When he showed Mary Pickford in "Suds" the people left the show and manifested their displeasure by smashing all the windows of his theatre in Canton. This did not indicate any dislike for Miss Pickford, as she is the most popular actress in China, and they regard her curls with tremendous admiration. But in "Suds" she did not wear curls, and consequently she was not Mary, but an imitator, and the house simply would not stand for anything of the kind.

Frank Chamberlin is the manager of the new, enormous business of the Peacock Motion Picture Corporation of Shanghai, and this corporation soon will be producing pictures especially for Chinese theatregoers.

Bate a Benedict

Universal Publicist Weds Geneve Cole, Writer and Actress

Carl Laemmle presents Henry Clay Bate and Geneve Cole in "The Newlyweds." Congratulations have been pouring in on Henry Clay Bate, assistant publicity director of Universal Pictures Corporation, on his recent marriage to Geneve Cole, actress and writer.

Mrs. Bate is the daughter of Mrs. C. Rene Cole of Lincoln, Neb., and a sister of Prof. Dana F. Cole of the University of Nebras a. She attended that University and then entered picture work. She later turned to the stage, winning considerable prominence as a comedienne and specialty dancer. Two years ago she left the stage to write. Her literary work includes several playlets, a number of short stories and many magazine and newspaper syndicate articles.

Bate is the son of the late Major H. C. Bate, head of the U. S. Weather Bureau in Tennessee, and a close kinsman of the late Senator William B. Bate of that state. He attended Cornell University, then entered the newspaper game in New York, reporting on the Evening World and the Press, and later being stationed for all the morning newspapers at Col. Roosevelt's home at Oyster Bay.

He served as a captain in the 60th U. S. Infantry, 5th Division, throughout the war, participating in several major engagements. He now is operations officer of the 153rd Brigade, 77th Division Reserves.

One of Chadwick Nine

Chadwick Pictures Corporation has acquired "Flattery" for release in the unit which is being distributed through Independent exchanges under the name of the Chadwick Nine. This production is to take the place of "The Street Singer," which was scheduled to appear in this unite. I. E. Chadwick closed the contract with Leon Rice of Mission Films.

Scenes from Louis B. Mayer's presentation, "The Red Lily," with Ramon Novarro, Enid Bennett and distinguished support. A Metro-Goldwyn release.

Sold for Canada

Chadwick Pictures Corporation announces closing of contract with Harry Kaufman of Premier Films, Ltd., Toronto, Canada, whereby that organization secures the distribution rights to the Chadwick product for the entire Canadian territory. It calls for the immediate release of the first four productions on the Chadwick program: "The Fire Patrol," a Hunt Stromberg production; "Meddling Women," starring Lionel Barrymore, written and directed by Ivan Abramson; "The Painted Flapper," a John Gorman production with James Kirkwood and Pauline Garon, and "I Am the Man," second of the Barrymore series, also written and directed by Ivan Abramson.

Investigating Boycott

Horace T. Clarke, representative of First National in the Far East, has arrived in Kobe, Japan, where he is investigating the Japanese boycott against American films. The situation is reported by the authorities to have abated considerably, but the Japanese buyers steadfastly deny that there has been any appreciable change in the situation. First National is expecting cabled advices from Mr. Clarke regarding the seriousness and extent of the boycott.

Perret to Direct

"Mme. Sans-Gene" for Paramount—No Production Shift

Jesse L. Lasky on his arrival in Hollywood this week announced that Gloria Swanson, when she goes to Paris to produce "Madame Sans-Gene," will be directed by the famous French director, "Leonce Perret, who has just completed the most successful picture ever made in France, "Koenigsmark," a production which is attracting the attention of all Europe.

Mr. Lasky denied that there will be any shift in the main burden of production from Hollywood to the Long Island studio.

"We will produce at least eighty pictures for release during the coming year," he stated. "Names of forty of these have already been announced. This program will call for capacity employment in Paramount studios in both Hollywood and Long Island.

Nelson Returns

A. J. Nelson, assistant general manager of Vitagraph, Inc., has returned to the executive offices in Brooklyn after a two weeks' trip to all of the eastern branch offices. This is the first time in over two years that his duties have permitted him to tour.

The "So Big" Cast

First National has selected an unusually brilliant and capable cast to support Colleen Moore in her first starring production, 'So Big," from Edna Ferber's best-seller novel, that includes Ben Lyon, Alan Hale,, Cissy Fitzgerald, Jean Hersholt and Gladys Brockwell. Other important names will be added later.

The action of "So Big" is laid in Chicago and the Illinois Dutch farm settlement which the author calls High Prairie. Charles Brabin, who is to direct the production, has been on the ground two weeks. Work started on August 12.

Large Western Contracts

E. M. Saunders of Metro-Goldwyn returned to New York Monday from a successful trip to Kansas City, Des Moines and Omaha, and leaves again this week to arrange further important bookings for 1924-25 Metro-Goldwyn products. In Kansas City Saunders closed with Frank Newman for Metro-Goldwyn pictures, with A. H. Blank in Des Moines and in Omaha with the World Realty Company. These exhibitors are among the leading film men of the middle western territory and represent large theatre holdings.

Scenes from the Leo Maloney series, released by William Steiner.

Finish "Mrs. Paramor"

Vignola Now Is Hard at Work Cutting and Editing

Robert G. Vignola has finished the final scenes of "Mrs. Paramor" and is working night and day to complete the cutting and editing of his first production for Metro-Goldwyn-Mayer. The picture is based on the Louis Joseph Vance novel, just published. Julia Crawford Ivers has made the adaptation.

Those who have glimpsed "rushes" of the film claim that Pauline Frederick in the title role has done the most powerful work of her career. Others are Conrad Nagel, Mae Busch, Huntly Gordon, Patterson Dial and Paul Nicholson. Special interest has been given to this film by the appearance of Mae Murray, Aileen Pringle, Norma Shearer, Jack Gilbert, William Haines, May McAvoy and Directors Robert Z. Leonard and Hobart Henley as extras. These stars and producers were all inveigled by Mr. Vignola to take time out of the productions upon which they were at work to don greasepaint and appear as guests in a banquet scene.

Rudolph Valentino Finishes "Sainted Devil" for F. P. L.

RUDOLPH VALENTINO has completed his second Paramount picture, "A Sainted Devil," at the company's Long Island studio. The final scenes for this picture of South American life were filmed this week under the direction of Joseph Henabery.

With an excellent supporting cast, the story is one of dash and color, and rich settings which depict the Argentine and life in Buenos Aires.

In this picture, which Forrest Halsey adapted from Rex Beach's story, "Rope's End," Valentino portrays the role of Don Alonzo Castro, a spirited young South American.

Helen D'Algy has the role of Juliette, who captures all the space in Don Alonzo's heart despite the efforts of Carlotta, played by Nita Naldi, Dona Florencia (Dagmar Godowsky) and Carmelita (Louise Lagrange), who try to win him away. George Seigman has the colorful role of El Tigre, the wild bandit of the pampas, and other members of the cast are Antonio D'Algy, Joan Del Val, Roger Lytton, Isabel West, Raphael Bongini, Frank Montgomery, William Betts, Edward Elkus, A. De Rosa, Ann Brody, Evelyn Axzell and Marie Diller.

In the picture Valentino is given opportunity to do the Argentino Tango, for which he has gained considerable reputation, and he has fights galore with bandits and bad men of the Argentine.

The hacienda life of the Argentine is shown in this production as well as the smart life of Buenos Aires.

Irving Lesser Predicts Doom of "Cheap Sex Stuff" in Films

IRVING M. LESSER, vice-president of Principal Pictures Corporation, sailed for the Pacific Coast from New York Aug. 14. He took the all-water route through the Panama Canal because he said he wanted to combine a vacation with a business trip. He is going to Los Angeles to attend the semi-annual meeting of the board of directors of Principal Pictures Corporation. He will also confer with his brother, Sol Lesser, president of Principal Pictures, and M. J. Rosenberg, secretary, and map out Principal's new production plans.

Irving Lesser, who is general manager of distribution for Principal, will watch the final cuttings of Harold Bell Wright's "The Mine with the Iron Door," the second Wright picture to be produced by Principal. When "The Mine with the Iron Door" is finished Lesser will give distribution approval of the cast of the next Harold Bell Wright picture, "The Re-Creation of Brian Kent." Lesser before leaving New York said:

"In the early part of the present year I stated that there had been too much 'chocolate candy' in motion pictures—in other words, that the public was growing tired of elaborate costume productions. This has been borne out by recent developments. Among the 600 releases in the last motion picture year, that is, from September, 1923, to August, 1924, the costume production has failed. This, however, does not apply to costume productions dealing with American history. American historical subjects, when properly presented, are always of interest to the American public. 'Janice Meredith' is one shining example.

"Our company is going to produce all of the Wright stories but one because my brother, who has charge of production, holds the same theories that I do. In stating that the cheap sex plays are doomed, I am not basing my belief on theory. Handling distribution for our company, I am in constant touch with between 2,000 and 3,000 theatres each week and the reports from owners of these houses are that the American public wants plays that inspire as well as entertain."

Leads in "The Snob"

Monta Bell, youthful directorial discovery of Harry Rapf, will begin filming his first Metro-Goldwyn-Mayer picture next week when John Gilbert, Norman Shearer, Conrad Nagel and Mill du Pont appear in the opening scenes of "The Snob."

Fulfils Predictions

"Abraham Lincoln" Playing to Increasing Receipts in Boston

"Abraham Lincoln" is fulfilling all First National's expectations when the officials of that company placed it in the group of specials along with "The Sea Hawk," "Secrets," "Sundown" and "The Lost World." The reports received from the Boston engagement at the Tremont Temple widen "the smile that won't some off."

The picture had an excellent opening in Boston and receipts have been climbing daily thereafter, so that at the end of the second week the financial success of the showing was a certainty. It now is in its sixth week at the Stanton Theatre, Philadelphia.

"The Fight," one of Wm. Fox's Van Bibber series.

Schenley to Open

August 24 the Date, "Welcome Stranger" the Feature

That the opening of the New Schenley Theatre, Pittsburgh, Pa., with "Welcome Stranger," the Belasco screen version of Aaron Hoffman's Broadway stage success, released by Producers Distributing Corporation, will reveal to the public a picture palace unexcelled in beauty and lavishly equipped for the presentation of photoplays, is indicated by the extensive preparations made by President Hunt Miller of the New Schenley Theatre Corporation for the initial showing of "Welcome Stranger."

The date has been set forward to August 29. It will be strictly an invitation affair, with admission price at $5.

The New Schenley Theatre Corporation has spent an enormous amount in order to make this theatre a "show palace" in every respect. More than $50,000 has been expended alone for remodeling and redecorating. Beautiful stage settings, a practical fountain of gold, silver and marble, and every modern improvement make this an ideal picture house.

Production Started

Work on the second Richard Talmadge production, titled "Stepping Lively," has been started at Hollywood for F. B. O. release. Supporting Mr. Talmadge are Mildred Harris, Norval MacGregor, Brinsley Shaw, Fred Kelsey, Marie Carillo, William Clifford, John W. Dillon and Victor Mazetti. The Richard Talmadge productions are made under the supervision of Abe Carlos. James W. Horne is directing.

Closes Territories

General Sales Manager E. M. Hopcraft has closed the forthcoming ten Hepworth productions for Cranfield and Clarke, Inc., on the following territories: Philadelphia, De Luxe Film Corp.; Washington, Trio Film Corp.; Pittsburgh, R. G. Hill Enterprises; Detroit, Rex Film Corp.; Boston, Cosmpolitan Film Corp.; Chicago, Epic Film Attractions; Milwaukee, Epic Film Attractions; New York-New Jersey, Aywon Film Corp.

Visit First National

L. L. Hall, branch manager in Salt Lake City for First National Pictures, and J. H. Ashby, in charge of the Denver branch, arrived in New York on Monday for a week at the home office on company business.

"Sweet Daddy," Charles Chase in Pathe's one-reel comedy.

Direct Bookings

Irving M. Lesser, vice-president of Principal Pictures Corporation, announces direct bookings for Baby Peggy in "Captain January" to the John H. Kunsky Enterprises, "Captain January" opening at the Madison, Detroit, the week of Aug. 3. The next was direct booking to the Butterfield Circuit for showings at Ann Arbor, Bay City, Flint, Lansing, Battle Creek, Saginaw, Port Huron, Ionia and Kalamazoo, Mich.

Finishing Last

With the completion of "The Tenth Woman," the popular novel by Harriet T. Comstock, now in production at the Warner Brothers studio, the 1923-24 list of eighteen Warner Brothers Classics of the Screen, will be finished. The players are Beverly Bayne, June Marlowe, Ricardo Cortez, Raymond McKee, Charles "Buddy" Post and Gilbert Holmes. James Flood is directing this picture, his first Warner Brothers Classic of the Screen. Julien Josephson prepared the script.

Bosworth and Hughes

First National Pictures has engaged Hobart Bosworth and Lloyd Hughes to appear with Doris Kenyon in her first production for that company, "If I Marry Again." Several other important roles remain to be filled.

Youth the Keynote

Youth, with its spirit and romance, forms the keynote of F. B. O.'s new "Go-Getters" series, in which George O'Hara, star of the "Fighting Blood" stories, and Alberta Vaughn the "Telephone Girl," are united as co-stars. Each of the twelve episodes written by George Marion, Jr., and directed by Del Andrews contains incident and events of direct interest to young theatre-goers, such as garden fetes, athletic competitions, dances and similar activities. A big garden fete is an outstanding feature of episode number two, which is called "In the Knicker Time."

No Jurisdiction

Judgment has been entered in the New York Supreme Court dismissing the suit brought by Owen Davis and others against Harold Lloyd, Hal Roach, Harold Lloyd Corporation and the Pathe Exchange on the ground of lack of jurisdiction, the court finding the suit should be brought in the Federal Court. The action was brought to recover $215,000 damages. It is alleged plaintiffs had the exclusive right to "The Nervous Wreck," which, it is claimed, was used in motion picture form by the defendants.

Released September 1

September 1 has been announced as the release date for Edwin Balmer's story, "The Breath of Scandal," which will constitute the first Preferred Picture to be distributed by B. P. Schulberg Productions, Inc. Gasnier directed this production with Mr. Schulberg's supervision. The cast consists of Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Jack Mulhall, Phyllis Haver, Myrtle Stedman, Frank Leigh and Charles Clary.

Darro With Carey

Hunt Stromberg announces that he has signed Frankie Darro for an important role in "Roaring Rails," Harry Carey's fourth Stromberg production for Producers Distributing Corporation. Frank Hagney, one of the screen's fighting "heavies," will also be seen in an important role in "Roaring Rails."

Edit "Black Lightning"

Word has been received by Samuel Sax, president and general manager of the Lumas Film Corporation, which is distributing six special Gotham Productions, that "Black Lightning," the second of the series, has been completed and will be edited and cut within the next ten days.

ROY STEWART AND BESSIE LOVE IN FIRST NATIONAL'S "SUNDOWN."

Excellent Mail Campaign on Burr's "Speed Spook"

WHAT probably will prove to be one of the most unusual and complete direct-by-mail campaigns on a motion picture production was begun about eight weeks ago and is still continuing on C. C. Burr's "Speed Spook," featuring Johnny Hines. This campaign is all-inclusive, since the mailing matter on the "Speed Spook" is being sent to all persons of prominence in the country, to all exchanges, to the first-run theatres throughout the country and all the periodicals catering to picture news.

The campaign started with a series of six two-colored postcards which laid special emphasis on the exhibitor reports published in the trade papers on all Johnny Hines productions. The idea that prevailed in this set of cards carried the slogan, "Big Stars from Little Comments Grow," supplemented by actual comments from exhibitors who played the Johnny Hines pictures. Attention was then called to "The Speed Spook," which the Burr organization firmly believes is the best feature Johnny Hines has ever made.

Following these cards, a novelty broadside mailing-piece was forwarded to the same all-inclusive list. This folder is unique in that each fold brought forth a different selling angle on the production. Three days later another attractive and compelling mailing-piece went out, which was titled "Burr's Confidential Racing and Dope Sheet," in imitation of the regular racing charts issued at the race track. Next in order was another broadside mailing-piece which when open capitalized the idea that "where there is smoke there is fire." This was done in two colors, special emphasis being laid again on exhibitor reports dealing with the laudatory comments on "Burn 'Em Up Barnes," "Sure Fire Flint," "Luck," "Little Johnny Jones" and "Conductor 1492."

Then followed what has just been termed one of the cleverest novelties ever designed for a feature production. This novelty is an attractive road map of each state in the Union, and so divided as to enable the recipient to take the best automobile roads in his state with perfect accuracy. The actual tie-up between the novelty and the picture read, "Drive carefully; don't be a Speed Spook. Detour to the Blank Theatre."

Supplementing all of these mailing pieces, the August issue of the Aero Digest was mailed to the leading independent exchanges. This issue featured a story titled "Speed Spooks Speak," by D. E. Weshner, which treated of the daredevil exploits of Johnny Hines on the screen and Lieutenant Erik Nelson, one of the round-the-world aviators. Suitable photographs picturing Johnny Hines and Lieutenant Nelson together accompanied the story.

Within the next week attractive art-covered booklets containing all of these mailing pieces will be sent to the complete list of people outlined above.

Independents Very Active on Film Booking Office's Lot

INDEPENDENT production on the big F. B. O. lot is hitting a livelier pace than ever, according to last minute advice from Major H. C. Thomson, president of the Film Booking Office, who just returned from Hollywood.

Under the general supervision of B. P. Fineman, F. B. O.'s own production activities embraces the big autumn special "Vanity's Price," which has just been completed by R. William Neill. Paul Bern wrote the story and Anna Q. Nilsson heads strong cast.

"The Go-Getters," F. B. O's two reel series of "featurettes" also are well under way. Del Andrews is directing the third episode of a twelve episode series, which has been written by George Marion Jr. George O'Hara and Alberta Vaughn, are co-stars in the new series, much of the action of which takes place on a railroad. Al Cooke and Kit Guard have been retained for this series.

Another F. B. O. unit at work under Fineman's supervision is the Fred Thomson outfit, filming "Pal O'Mine" up in the mountains at Las Turas Lake. Silver King, Thomson's snow white horse, will be a big feature of the new production, which is the first under the terms of Thomson's new eight-picture contract. The story is by Marion Jackson and Al Rogell is directing. Ross Fisher is handling the camera.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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LOSANGELES CALIF JULY 31 1924

JOHN B ROCK

GENL MGR VITAGRAPH INC 1400 LOCUST AVE BROOKLYN NY

PLACE VITAGRAPH ON RECORD SUPPORTING EVERY EFFORT OF WILL H HAYES FOR CLEAN FILMS STOP VITAGRAPH HAS NEVER MADE A SMUTTY SEX PICTURE IN ITS TWENTY SEVEN YEARS OF PRODUCTION AND NEVER WILL STOP AMERICAN PICTURE GOERS WANT WHOLESOME DRAMA WITH ACTION AND PUNCH STOP YOUR FATHER WILLIAM T ROCK AND I ESTABLISHED POLICY OF CLEAN ENTERTAINMENT QUARTER OF CENTURY AGO STOP I HAVE MAINTAINED IT AND I INTEND TO OFFER TO THE PUBLIC ONLY THOSE STORIES WHICH ARE WRITTEN BY MEN HIGH IN PUBLIC ESTEEM

ALBERT E SMITH

AUG 1

TIME OF RECEIPT SHOWN ON THIS MESSAGE IS EASTERN STANDARD TIME

Albert E. Smith, president of Vitagraph, goes on record in this telegram as standing firmly behind those in the industry who are giving support to the movement for clean, wholesome film stories.

New Sennett Series

Starts This Week on Pathe Program—Other Releases

The new Mack Sennett Star Comedy series starts this week on the Pathe program with the two-reeler, "East of the Water Plug," featuring Ralph Graves. The direction was handled by Frank Martin, under the supervision of F. Richard Jones. Alice Day, Vernon Dent, Andy Clyde and Billy Bevan are in the cast.

"High Society," a Hal Roach "Our Gang" comedy in its sixth series, is one of the important Pathe releases for the week commencing August 24.

"Hidden Talons," the fourth chapter of the Patheserial, "Into the Net," by Richard E. Enright, commissioner of police of New York City and featuring Edna Murphy, is the current chapter.

"The Prodigal Pup" is the animated cartoon comedy of the Aesop's Film Fables series from Cartoonist Paul Gerry.

Pathe Review No. 34 consists of a camera interview with William Ritschell, the marine painter; "South of Zero," a few parlor tricks with liquid air; "The Little Giant," a miniature steam launch that really works, and a Pathecolor, "The Unchanging China: The Ancient City of Hang-Chou-Fu."

The care and training of the thoroughbred race horse is the subject taken by Grantland Rice in his Sportlight, "Hoofbeats."

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Hooking to Fraternal Beauty Contest Gets Unlimited Space in Newspapers

LAST year we reported how a tie into a bathing girls contest won a lot of space for a theatre. Cliff Lewis, publicity man for the Strand Theatre, Syracuse, N. Y., reports that it is working just as well as ever, though it would seem from his letter that he does not remember the previous affair.

This time it was the Loyal Order of Moose that supplied the excuse. There was to be a national convention in New York the last week in July, and one of the features was the selection of the "Queen" from among the "Princesses" put forward by the local lodges.

The idea was that any lodge could enter a princess, and the queen was to be selected from these.

Got Busy Early

Syracuse decided to enter a candidate, and one of the local papers sponsored the scheme. As soon as the first mention was made, Lewis scooted over to the newspaper office to offer the co-operation of the Strand, and the suggestion that the final judging be made from the stage of the theatre.

The newspaper liked that idea, and the following day worked the announcement into the daily story of the race, and each day thereafter the fact that the final test would be made at the Strand was run in every story, giving fourteen days of the sort of newspaper mention that is advertising, plus.

Then Lewis sold the Moose on the idea of having a motion picture made of the near-winners, to be run at the Strand the week following the election. The Moose were to pay for the film and the theatre was to boost it in its advertising.

Gets New Members

Like all fraternal orders, the Moose thrive upon publicity. The success of any such organization is based on membership, and membership comes because the order is made to appear desirable through its appeal, which is turn is the result of advertising.

The Moose figured that some of those who watched the film run through would probably take more interest in the order and possibly seek membership. The cost was comparatively small, and the officers were glad to tie up.

Entry in the contest was made through submitted photographs, and from these a selection of fifteen girls was made. These appeared at the Strand on the announced night, and after the selection of the Princess and the dismissal of the audience, the motion pictures were made in the special setting provided by the theatre for the stunt. The showing of the film the following week was a distinct aid to hot weather business.

Good All Around

And after it was all over there was no back kick. The Moose are strong for the Strand, feeling that the house went out of its way to help the organization. The newspaper appreciated the loan of the theatre, since that made the contest more important in the eyes of the public. And the theatre got one big—really big—night, a boost on the following week and a good will that will express itself in repeated visits all through the ensuing season.

Tie into any local movement that comes along. Always you can get good will and often you can get a distinct cash reward.

Used Special Drive for Change of House

When Cliff Denham was moved from the Royal to the Capitol Theatre, Victoria, B. C., the former being closed as a picture house, he picked out the picture he felt he could make the best drive on. As this is a First National franchise house, he selected The White Moth as offering the strongest advertising possibilities, and he enlisted the newspapers in a campaign to put the picture over to the limit.

The papers stood right in with him and gave him an extra allowance of space out of proportion to his increased advertising, and he ran from a small announcement two weeks in advance to a 48-inch for both the Sunday and Monday displays on the opening.

The result was that he brought in practically all of his old Royal patrons, let them realize that it was merely a change of house and not of policy, and now he is jogging along as evenly as though he had never made a shift.

Window Lithos

Something new was worked for Grauman's Rialto Theatre, Los Angeles, for the run of The Galloping Fish. There was a vacant store directly adjacent to the theatre, and a part of the theatre property.

Lettering for the picture was sketched in and the remainder of the window was painted an opaque black. The lettering was then filled in with transparent colors which showed well in the daytime and even better at night, when a moderate illumination caused them to stand out in lines of colored light. This is a little more trouble than pasting lithos up or lettering the window in the usual manner, but the results are well worth the little extra trouble. It should be possible to combine this with the peep-show idea and get double value.

Playing The Love Master at the Casino Theatre, Rosendale, N. Y., Manager John MacLean widely distributed cards bearing the picture of Strongheart. The card was not all smeared up with advertising, merely the legend "Strongheart in The Love Master," but everyone could supply "at the Casino" from the other advertising, and they could keep the cards because they were artistic. They were better advertising because they carried no advertising.

A Metro-Goldwyn Release

LOOKS AS THOUGH THE INNOCENT BYSTANDER TOOK A CHANCE

But this odd use of cutouts on The Shooting of Dan McGrew did not seem to scare the patrons of the Queen Theatre, Houston, Texas, and Charles McFarland did a nice business for some superheated days and apparently did not use the phonograph.

Pictorial Service to Chicago Stores

The Swanson Bob picture was so well received by Chicago barber shops that Ed. Olmstead, of McVicker's Theatre, Chicago, has inaugurated a pictorial service to 2,800 drug stores, selecting each week some still which will work in with the stock carried. His first was on Pola Negri in Lily of the Dust, and shows the star making up for the picture.

Mr. Druggist:-
This News Bulletin will attract tremendous attention on your window
MOVIE NEWS
POLA NEGRI
WE CARRY AN UNUSUALLY COMPLETE LINE OF TOILET PREPARATIONS and COSMETICS

A Paramount Release

THE CHICAGO CARDS

At the bottom is the line, "We carry an unusually complete line of toilet preparations and cosmetics." The card will be varied from week to week as suggested by the available stills.

These window displays invariably attract attention, and there are several paid services. Olmstead figures that the interest in motion pictures can be capitalized through this scheme, and he is assured a wide circulation for his displays.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

ONE hour and fifty-seven minutes was the length of the show which had "Single Wives," the First National attraction, as the feature picture. This film itself was one hour and twenty-five minutes long, thus leaving thirty-two minutes for the Topical Review and three musical presentations.

Last week's Divertissements having made such a favorable impression, the dose was repeated this week, with elaborations. This was the biggest of the musical numbers, running twelve minutes and being split into three parts. The first was Lincke's "The Glow Worm," by soprano and members of the ballet. As was the case last week, the singer was off stage, the dancers appearing in ballet costume. The cut wood drop was backed up by the blue neutral and firefly effect was gained by entwining lights in the forest. Light blue overhead spots created the night effect. The front lights were blue borders, two entrance spots of pink and green crossing on the ceiling drapes and slides.

Second was Melnikoff's "Serenade" by the International Male Quartette, in Russian peasant costume. The set was Russian set row with blue plush cyclorama. Lights for the small stage were amber and light blue spots from the sides. The front lights were blue stage and light blue flood on the musicians from the dome.

Third was Finden's "Kashmiri Song" by basso and the ballet. The singer was in East Indian dress and the dancers were East Indian maidens of the dance. The set was an exterior, showing Oriental garden wall and buildings. Lights for the small stage were magenta and green spots from the sides and overhead. Front lights included blue foots, two dome Mestrum floods of deep blue and violet on the orchestra. Each of the three numbers was four minutes long.

The overture was M. L. Lake's "Evolution of Dixie," with descriptive trailer thrown on the screen to accompany it. The music ran through "The Creation," "Dance Aboriginal," "The Minuet," then Dixie of 1865, a waltz, ragtime and then grand opera. Eight minutes was required for this number. The lights were as follows: One dome flood of moonlight blue and one of violet on the musicians. When the draw curtains closed at the finish of the trailer the moonlight blue, which had been running over to cover the screen, was changed to lemon. Large stage was in blue, with red coves. Two entrance spots, pink and green, crossing on the ceiling and sides. Transparent windows at either side, lighted from behind by open box lamps of moonlight blue.

The International Male Sextette which, by taking out two singers made the quartette spoken of earlier here, sang Burleigh's Negro Lullaby. The scenery was a levee drop showing bales of cotton on the wharf and steamboats plying the river. A set hut was to the right. Blue borders were used against this set, making the singers appear as colored. The front lights: Two bridge lamps reflecting light blue on the musicians. Violet flood from the dome on the musicians; red coves, moonlight transparent windows.

Rolls of Nickels Is a Hart Novelty

A two-dollar roll of nickels is the latest from J. M. Edgar Hart, of the Superba Theatre, San Deigo, Calif. He got some ¾-inch dowel and cut it into three-inch sticks. A circular three inches wide and twelve inches long was rolled around each and this was then wrapped in a coin wrapper such as banks use, printed up with "$2.00 Nickels." When completed it looked so much like the real thing that we sold one to our cashier—but had to give the bills back.

The connection was a copy, which read: "You cannot figure in nickels the pleasure in store for you and your family or friends when you see The Girl of the Limberlost." The date and argument followed and it wound up with the suggestion that you wrap it up again and hand it to some friend.

The bill, exclusive of the blank end pasted to the dowel, was long enough to go almost four times around the cylinder, and had to be fully unrolled before the message was read. We think it would have been even better had the message side been rolled to face toward the dowel, with the start of the copy at the free end, so that it might have been read as it was gradually unrolled.

Instead of being handed out, these were dropped on the streets and in stores, to suggest a lost roll of coin. Each roll was handed along to reach several persons instead of going dead after the first reading

It is a capital idea, and if you work it right the bank will probably donate the coin wrappers. That's how Mr. Hart got his.

A Universal Release

AN AMBITIOUS FRONT FROM A SMALL TOWN THEATRE

This was planned for the Majestic Theatre, El Dorado, Ark., and the structure was carried up to the second story instead of ending at the first. Done in imitation of light stone, the castle could be seen well up and down the street.

Tree Trunks Ran to Lobby Floor

Something a little different is shown in the display planned for The Marriage Cheat by Russell F. Brown, of the Rex Castle Theatre, Eugene, Ore.

The tree trunks are built down from the banner to the floor of the lobby, not only giving an unusual effect, but getting attention to the group of hula maidens standing in front of the box office rail. This banner is a three-piece design, the front mask, the foliage drop and the background which will permit the parts to be used in various combinations. The idea is unusual and so got more than ordinary attention.

Mr. Brown practically duplicated the painting in the window of a music store. There was no especial tie into the music; not even to the Hawaiian records. It was just figured that it would make a display that would get sufficient attention to make it worth while to the store.

There was a more direct hook-up to a new automobile with the statement that Tom Ince rides in one though the addition of "in The Marriage Cheat" is more or less poetic license, for Ince is not acting. Anyhow, it got the free use of a bannered car, so why worry?

A First National Release

A NOVEL LOBBY AND A HARMONIZING WINDOW DISPLAY

Designed by Russell F. Brown for the Rex-Castle Theatre, Eugene, Ore. Note how the palm tree trunks are run down to the lobby floor. The window display was shown in a phonograph store without any special tie up to motivate it.

Covered Wagon Is Circus Ballyhooed

Frank H. Burns, advertising manager of the Beacham Theatre, Orlando, Florida, writes that he actually jammed them in to the limit of the fire laws when he played The Covered Wagon in July for three days.

This was made possible through the most elaborate ballyhoo campaign that was ever worked by the Beacham. He did everything he could think of or had ever read about, and he plastered the outlying towns as well as Orlando with everything from the ones to the 24-sheets. His marquise sign, made from a 24-sheet, could be seen three blocks away and heard for half that distance, but he kept the lobby itself free for the crowds, using only a large frame in front of the box office and two smaller side frames.

Most of the work was done with the idea of getting them to the theatre, rather than to get them in if they happened to be around. Even the posting of the residential district with thirty one sheets was achieved, an innovation that was not resented as the boards were up for only four or five days.

A banner was strung across the street, there was a covered wagon automobile, "the Covered Wagon of 1924," and a lot of small stunts.

The newspaper advertising was started early, gradually growing in size as the playing date approached, but the posters were the chief appeal, with the street stunts to back them up. And if you have ever been in Florida in July, you'll realize that H. B. Vincent, the manager, and Mr. Burns were doing something when they got a three-day standout.

Just to give you an idea, Burns sent in some photos, but the light was so strong the pictures were over-exposed.

A Paramount Release

READ ROLLS HIS OWN WHEN SUMMER COMES TO CUT COSTS

J. P. Reed, of the Joie Theatre, Fort Smith, Ark., paints his own banners for the lobby when the hot weather cuts down the receipts. Here is the display he worked out for The Guilty One. It does not suggest the work of a rank amateur, does it?

Sandy Souvenirs

Small envelopes of sand from the desert islands of the South Seas which are inhabited, not to say populated, by castaway couples from novels and pictures stories, were the souvenirs used by the Kentucky Theatre, Lexington, to put over The Marriage Cheat.

Two-piece Ballyhoo

For The Fool's Highway at the Olympic Theatre, Buffalo, the Oldsmobile dug out an 1899 model and sent it out with a new design, one lettered that in this style car people bumped over a fool's highway twenty-five years ago. The other car suggested the modern luxurious ride to see The Fool's Highway. The single car might have done the house almost as much good, but the second car helped the house and did a lot for the sales force of the agency.

A Universal Release

A PERAMBULATOR BUILT FROM HUNCHBACK PAPER

This was planned by the Garrick Theatre, Milwaukee, and shows a clever handling of cutouts without other building. You can see the details of the bracing by noting the batten on the design on the right hand side of the truck.

Had to Call Off a Goldfish Club

Irwin R. Franklyn, advertising manager for Loew's Ohio Theatre, Cleveland, was in town the other day and dropped in for a chat and to exult over the fact that Cleveland had had splendid theatre weather all through July. He was wearing no overcoat in New York—quite the reverse.

He reports that he got a lot of talk for The Arab by using a mystery Arab, who registered at one of the good hotels and refused to tell who, what or why. Then prizes were offered for those who guessed his business and nearly 200 guessed correctly, that he was an advertisement for The Arab. It was the old "Virgin of Stamboul" idea, but nicely done.

But Mr. Franklyn reports an odd termination of the old club idea when worked on The Goldfish. They started along the usual lines to form a Goldfish Society, the object of which was divorce made easy. The idea was to work gradually up to Connie's scheme of handing out the goldfish bowl.

More than 300 bona fide applications for membership were received, and many of these were so pathetic that it was decided not to push the stunt through. It did not seem decent to yell "April Fool!" at these applicants, and so an easy and effective way out was planned.

It was announced that it had been discovered that Constance Talmadge was appearing in a farce of similar title, shortly to appear at the Ohio, and it was felt that this farcical treatment of the divorce question might subject the society to ridicule, so its formation was to be postponed.

A telegram was published over Miss Talmadge's signature expressing her regret that she had unwittingly used the same title, and hoping that all would see her play and that worked as well—perhaps better—than the original scheme.

Miniature Maps

To be decidedly different, East Coast Films have prepared a real novelty for Johnny Hines in The Speed Spook. Hitching to the title, miniature automobile road maps have been prepared of the various states, the cover being imprinted for the play, with the admonition, "Don't be a speed spook," which suggests a slogan for local automobile drivers.

The maps are rather small for practical use, but they are a novelty which automobilists will prize.

Used a Club

Staging a prologue for The Shooting of Dan McGrew, Robert Slote, of Crandall's Theatre, Cumberland, Md., used a saloon setting and had the story enacted in pantomime while the poem was recited.

To get all he could out of the idea, the pantomime was done by members of the dramatic club of the high school, while one of the club did the recitation. Local talent not only brought the business, but it excused any slight slips. The club is always the best bet if you have one.

Enchanted Cottage Sold Garden Tools

Roy L. Smart, of the Noble Theatre, Anniston, Ala., used a miniature cottage for The Enchanted Cottage, as did many others, but he worked it in a different way.

A building company loaned him the cottage, which was set in the window of a hardware store and fixed up with a lawn, pergola and all the trimmings. On either side were lawn mowers, garden tools, hose reels and even a sprinkler.

This was tricked with strings leading from the nozzle to a hoop in the top of the window, giving the effect of a spray.

The card told that the enchanted cottage needed the aid of the tools to preserve a well kept lawn, which made the cottage enchanting.

He also used a co-operative one page, with a prize to those who picked out the sentence, "In the eyes of love all things are beautiful," from the extra words in the spaces. This was not as easy as it looked, and put a punch into the idea. He got more than a third of the space for the house because he got the other advertising in at a time when advertising was not exactly plentiful.

WITH WITHOUT

CO-OPERATION

This is one of these instances when it is either cooperation or no-operation.

Vivaudou cooperating with Metro Pictures has planned a complete national advertising and window display campaign on his famous Mai d'Or products.

Think of a tie-up with these famous stars! Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree, and Jean Tolley.

Don't delay! Act now, and enjoy the full benefit of this unusual cooperation.

Book Metro pictures with the above stars and write Vivaudou now.

MR. R. F. LINDQUEST, 469 FIFTH AVENUE, NEW YORK CITY
c/o V. Vivaudou, Inc.

Mai d'Or: more than merely a fragrance.

A Metro-Goldwyn Release

WE HATE TO DO IT—BUT THIS SURELY IS A PRIZE BUNCH

Yes, it's the old Jackie Coogan parade, time-tried and apparently ever fresh. This was worked in Augusta, Ga., for the Modjeska Theatre, and by hooking it to the local paper, the stunt was put over in a big way in only three days.

Time Tried Parade Still Good as Ever

C. D. Haug, of the Metro-Goldwyn exploitation staff, covers so much ground in the Southeast that he has to hustle. When he got into Augusta, Ga., to help Frank J. Miller put over A Boy of Flanders he was inspired to suggest a parade of Coogan impersonators.

It is only the 19,274th time that the idea has been worked since the first Chaplin impersonation, and we don't believe that Frank Miller really needed any help in thinking that up. He's good on exploitation himself. But the idea went over and it helped the picture, for with only three days to work in they drew an exceptionally good crowd of kids, using the local paper as the prize giver and space donor.

Ten dollars were awarded the best impersonators and all of the entrants were marched down to the theatre for a specal showing, just as was done back in 1912. The old stunt seems never to die, but if it can work as hard as ever, there is no reason why it should be abandoned just because it is old.

By the way, what has become of all the Baby Peggy contests? They were top hole for a time.

Old Paper Helped to Sell Betty Compson

L. R. Town, of the Strand Theatre, Birmingham, Ala., figured that Betty Compson in a bathing suit would sell Miami to a lot more money, but the paper on the play carried no suitable figure. Remembering some old threes on The White Flower, he got some from the exchange, cut out these figures, painted in a new background, lettered the title and got a fine panel and a pair of threes.

Just back of the central painting he placed his largest fan, and when you stopped to look at the picture you got the breeze that the pose so admirably suggested. That gave you a 100 per cent. idea of a cool picture and at a cost of $20 Mr. Town pulled in something better than $500 more than he expected.

Using his brains brought in just about half a thousand dollars to the house and not only gave an exceptional week, but probably brought in a lot who liked the picture and came again, reviving the theatre-going habit they had dropped for the summer.

Old, But Husky

Blushing with shame, Irwin Zeltner advertised in the Rochester (N. Y.) papers offering a reward—and no questions asked—for the return of Priscilla Dean's White Tiger skin to Fay's Theatre.

Instead of bawling him out for trying to sell chestnuts before the frost opened the burrs, the newspapers actually used news stories about the "lost" skin, and the play in which it was used, "shortly to be seen at Fay's Theatre." Rochester must be next door to the press agent's heaven.

Ill. Songs Revive

Cliff Denham, of the Royal Theatre, Victoria, B. C., has revived the illustrated song idea and declares that it helps business. He worked a set of slides with a soloist on the program with A Son of the Sahara, and asked the audiences to join in the chorus. Remember the old days when you booked three one-reelers and a set of slides? And both the slides and the singer's voice were cracked? Boy!

All Sorts of Lilies for Drumbar's Lobby

W. E. Drumbar, of the Riviera Theatre, Knoxville, Tenn., had three kinds of lilies in his lobby on Lilies of the Field. He used real and artificial flowers and cutout posters.

The real flowers were in a pair of basket vases either side of the box office, while the cloth flowers were disposed around a three panel design above, each of the three panels showing a cutout from the First National paper—the same cutout. At the base of those on the sides were baskets of artificial flowers, and the title was repeated just below. The central panel had no potted flowers and named the leading players. It made an unusually pretty display, but the photograph will not reproduce to advantage.

A Producers Distributing Release

MADE A WHITE FLOWER CUTOUT SELL STAR IN MIAMI

Because there was no single bathing figure in the paper for Miami, L. R. Towns, of the Strand Theatre, Birmingham, Ala., used the old White Flower paper. Then he put a big fan in back of the cutout and gave you even the ocean breezes.

Gets a Snow Lobby Without Whitewash

Generally a manager seems to feel that a cold lobby calls for fir trees and cotton batting or whitewash snow. R. M. Kennedy gets pretty much the same effect with painting by adding a fringe of icicles at the entrance. Using regular lobby masks for the Royal Theatre, Birmingham, Ala., for Tom Mix in North of the Hudson Bay.

The sections of the frame are not as closely joined as they might be, though it is a simple matter to lash them together, the same as with stage scenery. Where stage hardware is not available small hinges of the sort known as "strap" will do just as well. Knock out the centre pin to get two halves, and fasten to the frame with screws so that the pointed end extends a little beyond the batten. Fasten a cord to the top of the frame on one side and lash the two together. In this way they will hold tight and yet come apart very easily without the tearing of the wood that comes from nailing and pulling out the nails.

In case you do not know how to lace, the points are staggered, so that the lacing resembles one half of the criss cross design formed by shoe laces. With this device you can hold the frames together without the slightest trouble.

A Fox Release

A SNOW LOBBY MADE FROM STANDARD FLATS FOR MIX

R. M. Kennedy, of the Royal Theatre, Birmingham, Ala., makes an effective display by merely adding icicles to a regular mask for his lobby. The laying might be a little more accurate, but the general result is cooling and very effective.

Trolley Banners For Single Pass

L. W. Carroll, who writes to announce his transfer to the Majestic Theatre, Burlington, Vt., (he used to be at the Princess, Berlin, N. H.), says he thinks that he has Jacksonville and the other trolley hook-ups beaten for cheap publicity on the trolley cars. He tags both ends of all cars in town and all it costs is a pass to the night stableman who puts them on. The company gives the advertising free on the theory that it helps to make business for them.

Mr. Carroll also sends in a kodak picture of a small cloth banner, 150 of which he has posted well into the country on all auto highways, telling of the good shows at the Majestic and telling it in type the autoists can read as they scoot past. He figures that he gets a fair percentage of those who stop in town overnight on their trip, and thinks he may get a little matinee business, as well.

He also sends a photograph of his closed truck, which is specially bannered for the big shows and sent into the surrounding towns to post paper and advertise as it passes.

A Good Stunt

One of his best stunts was posting Main Street with window cards for his show. They were putting down a cement bed between the railroad tracks and the cards were plastered all over the barricades, with the consent of the trolley company, which was doing the work.

The Majestic is a block from the traveled street, so he has a showcase at the corner, lighted in the evening, in which he makes a display of insert cards and stills; somewhat on the lines of Eddie Collins' idea when he was still in one of the small Texas towns.

Mr. Carroll's auto poster stunt is particularly good since Burlington is a halt in the trip of those who are waiting to ferry over to Plattsburgh to get into the Adirondacks.

Ties Jack Dempsey to Ball Team Vote

Jack Hays, Universalist, hooked Barney Dreyfuss to a scheme for giving Jack Dempsey a few more columns of pure reading matter. Dreyfuss, in case you live away out west, manages the Pittsburgh ball team.

It was very simple. Jack Dempsey was to present a golden ball and bat, size not specified, to the player on the Pirates determined by popular vote to be the most valuable player to the team. Just to make it more interesting to Dreyfuss, the votes were to be cast on the back of the rain checks and deposited in boxes handily placed at various points in the grandstands. It was called the Jack Dempsey Cameo-Universal Picture Trophy. The Cameo, of course, is the Universal house in Pittsburgh.

Half sheet cards announcing the contest were plastered all over the grandstands, and in the downtown section window cards were used. The trophy was obtained and placed in the window of Spauldings, with a whole flock of stills, and while we don't believe that anyone will go all the way out to the game for the sole privilege of casting one ballot for his favorite player, it helps advertise the team and the game.

Of course the "Jack Dempsey presents" is purely a figure of speech, but it makes it sound better than if the Cameo presented, and if you want to buy a trophy for the local team it does not have to be real gold. Scale it according to the importance of the club and the size of your house and the exchange will arrange to have Dempsey sponsor the stunt. Since the series is not a serial, you can start this any time with good results.

An F. B. O. Release

SWITCHING THE NEWSBOY PARADE TO A NEW TITLE AND IDEA

In Canton, Ohio, the boys did not have to impersonate Jackie Coogan. They paraded as examples of the spirit of patriotism, and gave more point to the idea. It would be better to swing over to the Boy Scouts if you work it to this title.

Cheap and Paying

It cost C. B. Stiff, of the Tivoli Theatre, Chattanooga, only the price of a special drop to get a bathing suit fashion show with 16 girls, a local store supplying the girls and the suits in return for the advertising, since the store sells about all the suits in town.

It made a wow of a number and as they were all local girls, and good looking, they brought in a lot of extra business.

Australian Spaces Show Fine Display

Hal H. Carleton, of the Union Theatres, Ltd., Sydney, Australia, sends in a bunch of displays so good that it is difficult to select the best for reproduction and impossible to use them all. The most ambitious is a full page on The Covered Wagon, which ran for the opening last October. The premier was at the Crystal Palace, the only extended run house, and the illustration; which takes up more than half the space and does more than half the selling, is made from a wash drawing, a medium seldom used in theatrical advertising here in the States. To ensure the reading of the copy one word is dropped

A Paramount Release

A FULL PAGE OPENER

from the copy and a reward of £5 is offered for the first copy presented at the box office. The announcement includes the promise of a

A Paramount Release

A FOUR TENS

three-part atmospheric prologue, with a prairie fire effect; all of which is strange to the patrons, and helps along the launching of a new type of play. Three shows were given daily, a morning matinee with prices ranging from 18 to 30 cents, the regular matinees at 30 to 54 cents, with an additional charge of 12 cents for advance reservation, and night prices up to 75 cents, with a 24 cent booking fee for advance reservation. Another space in a four tens, was used. This precedes the full page, and it carries only the general announcement and a terse reference to the scene shown; the fording of the river. This is also made from a wash drawing, which gives a better cut surface than the average photograph. In all of Mr. Charleton's work there is a pleasant absence of hand lettering. It is all type composition and much more legible than the best of hand lettering. He may possibly use hand work for small spaces, but from the samples shown, he does not seem to use many small spaces. The space for A Woman of Paris does employ a lettered star and title and an interline reading "a drama of fate in which he does not himself appear." The rest is in type, but fancy letters that could not be found in a majority of newspaper offices here. The design is done in line, and suggests the snappy story without stressing it too much. It is a nicely planned space with plenty of white to give display. An even better use of white space is shown in a four elevens for Rosita. This is a splendid example of what can be done with straight type work. There is not a straight Roman letter in the entire display, though a dozen different faces are used. Only the star and title and house signature are lettered, yet every line is attractive in cut, and the faces have been selected with unusual care. Several of the designs shown when the picture was current here used the same figure with much the same effect, but none of them were backed by so good a composition, and we think that this is the star design for a play which shows Miss Pickford in the height of her artistry, even though she does not play the usual little girl role. Recognition of this fact is made in the copy which tells that "Mary Pickford 'grows up' in a wonderful production." In some sections patrons refused to accept Miss Pickford in an unusual part, which is regrettable, since Rosita is one of the finest things she has ever done. For The White Rose he uses three eights, with some good cut design, nice type work and plenty of white and one of the best pictorial spaces is a four elevens for Nero with design top and bottom. At the top he shows Rome in flames, with Gretillat as Nero, and below Nero and

ONCE A YEAR THERE COMES A TRULY GREAT MOTION PICTURE. Last year it was "ROBIN HOOD"--this year it is "ROSITA," the mighty Photoplay Mary Pickford risked her fortune to produce!
Mary Pickford "grows up" in a wonderful production that will dazzle you with its magnificence—its gigantic splendour, its sheer artistry and its swift-moving story of a street singer who becomes mistress of a king's palace, to finally use her beauty and brains in a battle against his power and ruthlessness to save her lover from the scaffold!
UNION THEATRES LTD
have the honour to present
MARY PICKFORD
in "ROSITA"
A Big Four Attraction, with a cast including George Walsh, Holbrook Blinn, Irene Rich and five thousand others.
Season Starts TO-MORROW
Sessions at 11 a.m. 2 p.m. 5 p.m. and 8 p.m.
PLANS now at Palings Crystal Palace (City 6330) Kiosk in Strand (City 6102)
PRICES—Mornings 9d and 1/6 Afternoons 1/6 and 2/6 Evenings 1/6, 2/6
3/- (plus booking). Read the Photoplayer
at the
CRYSTAL PALACE
Theatre George St. near Bathurst St. Direction: Union Theatres Ltd.
Managing Directors Edwin Geach, W. A. Gibson, Stuart F. Doyle
DE-LUXE PRESENTATION
for this Extraordinary Attraction
at the 2 p.m. and 8 p.m. sessions.
ORCHESTRA of 35 under Direction of G. HARRY STONE
PROLOGUE A delightfully staged musical and dancing interlude
FLOSSIE LUSK
soprano, with the Crystal Palace ballet.
RENE ALBERT
specialty dancer, in artistic numbers.
A UNION THEATRE ATTRACTION
WYNNE V. DAVIES

A United Artists Release

A GOOD ROSITA AD FOR AUSTRALIA

Poppea. He sends several spaces for Rosita in the smaller measure, apparently making three eights and four elevens the standard sizes. We have never received a better set of examples, and if we had the space, we should like to show them all. Mr. Carleton is

CHAPLIN'S own pro-
ductions that stamps
him as a genius
UNION THEATRES LTD
Present
A United Artists Attraction
CHARLES CHAPLIN'S
drama of fate in which he
himself does not appear
A WOMAN of PARIS
Starring EDNA PURVIANCE as the woman
and ADOLPHE MENJOU as the gay bachelor
STARTING TO-MORROW
A Second Big Week with the Performances at 1 and 8 p.m.
PROLOGUE—Continued engagement of
FRANK CHARLTON'S GRAND OPERA CO
Also ORCHESTRA OF 15 under G. HARRY STONE
CRYSTAL PALACE

A United Artists Release

FOR CHAPLIN'S DRAMA

aided by the printing office, but they could not get the same results without layouts planned to permit nice disposition of the types, and not one of about twenty examples shows a crowded space. Mr. Carleton does the work for all of the houses, but gives most of his endeavor to the key house. It certainly is efficient work.

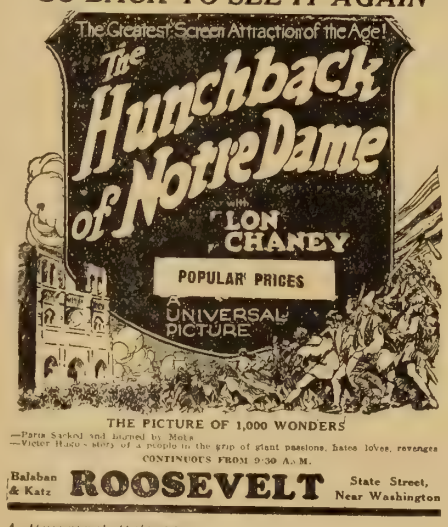
Patent Leather Cut Does Good Printing

Here is a unique and decidedly clever adaptation of the "No Bull" idea from A. A. Fielding, of the Strand Theatre, Truro, N. S. It was nothing to Mr. Fielding that cuts this size were not available. He cut the designs out of patent leather, mounted them on wood blocks and got as pretty a solid black as you could ask for. Not many metal cuts would give as good an impression, but good presswork is to be given some credit, for the type is just as solidly black. The cards are 13 x 23 inches, heavy paper rather than card and in connection with the title are more effective than color work would be. Generally a good quality linoleum is used for emergency cuts, but patent leather gives a better impression, since there is no grain, and we believe that the material can be worked more easily. We gather that Mr. Fielding made a paper pattern and reversed it to get the duplicate, since the two cuts are alike, barring a slight slip of the knife on the right hand cut. Mr. Fielding had a better advertisement than most of those prepared for this title. Mr. Fielding also had a circus to buck not long ago, so he went over the parade route just ahead of the circus with a bannered car, the banner reading: "The parade will be along in five minutes. Name the Man will be here Monday at the Strand." They had nothing to see Monday, so they went to the Strand. Mr. Fielding seems to be holding up his batting average very nicely. Both of these stunts are good.

Hunchback Returns for a Summer Run

Balaban and Katz brought in The Hunchback of Notre Dame for a Summer return at the Roosevelt Theatre, Chicago, and mortise a standard cut to get in the magic "Popular prices." That sells better than anything else in the way of argument. Very little else need be said, for the picture was sold on its original Chicago run, when it made enough of an impression to last. The

IT IS SO GREAT MANY PEOPLE GO BACK TO SEE IT AGAIN


The Greatest Screen Attraction of the Age!
The Hunchback of Notre Dame
with
LON CHANEY
POPULAR PRICES
A UNIVERSAL PICTURE
THE PICTURE OF 1,000 WONDERS
—Paris Sacked and Burned by Mobs
—Victor Hugo's story of a people in the grip of giant passions, hates loves, revenges
CONTINUOUS FROM 9:30 A.M.
Balaban & Katz
ROOSEVELT
State Street, Near Washington

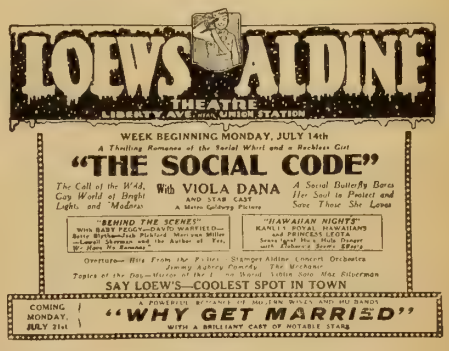
A Universal Release

THE HUNCHBACK'S BACK

sale of any big picture is by no means exhausted on a first run. People who may care to see it again exist in sufficiently large numbers to provide the backbone of the support, and in addition there are hundreds who for one reason or another may not have been able to take in the original showing. All of these will respond to a return engagement if the play is sufficiently important to last in the memory, and certainly the Hunchback is to be placed in that class. In a 75x2 this picture is fully sold with about half the space required to launch a new title. Many managers are overlooking one of the best bets through ignoring the return booking. This holds double true if the original run was at another house.

Boston Can Use An All Type Display

Boston can, but Boston seldom does use all type or even a maximum of type, but this 50 x 2 gives mostly type for sales value and lets in the title and stars in hand lettering. We think that the players get the worst of it in this panel. Cutting that away and setting the names in type would have given


LOEW'S ALDINE
THEATRE
LIBERTY AVE. near UNION STATION
WEEK BEGINNING MONDAY, JULY 14th
A Thrilling Romance of the Social Whirl and a Reckless Girl
"THE SOCIAL CODE"
The Call of the Wild, Gay World of Bright Lights, and Modern
With VIOLA DANA AND STAR CAST
A Metro Goldwyn Picture
A Social Butterfly Bares Her Soul to Protect and Save Those She Loves
"BEHIND THE SCENES"
With BABY PEGGY—DAVID WARFIELD—
Betty Blythedale—Pickford—Marilyn Miller
—Lowell Sherman and the Author of Tea,
W. Maxwell Re Romance
"HAWAIIAN NIGHTS"
KANLYN ROYAL HAWAIIANS
and PRINCESS LEOTA
Overture—Hits From the Follies Stamper Aldine Concert Orchestra
Topics of the Day—Views of the World Latest News Max Fleischman
SAY LOEW'S—COOLEST SPOT IN TOWN
COMING MONDAY, JULY 21st
"WHY GET MARRIED"
WITH A BRILLIANT CAST OF NOTABLE STARS

A Metro-Goldwyn Release

MOSTLY TYPE FACE

better display to two names of real value to the box office. There is some sales value to the title, since Sheik plays are the fashion, but there is more box office pull to Novarro and Miss Terry, and they would have helped more had the names been better displayed. Even that light line which serves to form the panel is a detriment. It's a good space for Boston—better than average, but a little more confidence in type would have been better still. The booking shows the odd situation of Novarro and Valentino on the same bill, the latter with his 88 prize mineralavaed beauties. This is not a particularly good advertisement. It is too black, but it probably is about as good as Boston can give.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Monsieur Beaucaire"

Valentino Returns to Screen in Paramount Production That Should Smash Box-Office Records

Reviewed by C. S. Sewell

Exquisite is the word which comes most prominently to mind in attempting to describe "Monsieur Beaucaire," the Paramount production in which Rudolph Valentino returns to the screen, for certainly no picture of greater beauty, artistry, magnificence or pictorial appeal has ever reached the silver sheet. But, to forestall any idea that this represents the sum total of the appeal of this production, aside from Valentino's presence, we hasten to say that the story is fascinating, finely directed, acted by an unusually fine cast and holds the interest throughout, and coupled with Valentino's tremendous popularity and the fact that he has a role that suits him well and will appeal strongly to his admirers, it looks as if "Monsieur Beaucaire" is going to establish a lot of new box-office records.

You know you can count on Valentino's name to pull big patronage, and, in addition, the popularity of the charming little story by Booth Tarkington on which this picture is based, plus the unusual beauty of the production, gives you an opportunity to attract the highest class of patronage in your community.

With a story set in the court of Louis XIV of France and at Bath, England's most fashionable resort, at a period which was marked by the unsurpassed magnificence of the costumes of the nobility, when the men vied with the ladies in the gorgeousness of their laces and silks, exceptional opportunities were afforded for making a production of unusual beauty and charm, and in this Sidney Olcott has succeeded, we believe, even beyond his own expectations. Coupled with the superb lighting and the magnificent photographic work of Harry Fischbeck, the result is a succession of scenes of remarkable beauty suggestive of some great painter like Fragonard, who, incidentally, is introduced in this picture. Many of the shots you will wish you could clip out and have them framed.

Director Olcott has magnificently directed this picture, preserving a fine balance between the story and its surroundings. Though dealing with the picturesque romance of a French nobleman who incurred the displeasure of the king and his favorite and who masqueraded as a barber and then as an imaginary duke, which necessarily led him into exciting adventures, never once has Mr. Olcott allowed his situations to get boisterous or melodramatic; there is none of the bombastic swashbuckling so common in costume pictures when a gentleman was wont to draw his sword on small provocation. In keeping with the production details and the charm of the author's narrative, the tempo has been kept to that of colorful adventurous romance, which has been interspersed with delightful comedy, some of the thrusts being subtly satirical. There are only two instances of sword play and in one, handled with exceptional cleverness, you only see the swords, not the fighters. For those patrons who demand vigorous physical action, "Monsieur Beaucaire" may seem of too mild a tempo as a whole, but we are inclined to believe that this handling will appeal to the majority. Certainly it is a picture that should prove a delight to the feminine contingent, and we believe that most men, too, will respond to its unusual charm.

Valentino certainly shows to advantage in the title role and gives a fine performance, one that will appeal even outside of his regular circle of admirers, but for our own part, we would prefer to see him given greater opportunities for physical action. He has been surrounded by an excellent cast, with Bebe Daniels giving an effective portrayal of the leading supporting role. Lowell Sherman is especially fine as the effeminate King of France, and Doris Kenyon, Louis Wilson, Ian MacLaren and a host of others show to advantage.

"Monsieur Beaucaire" is a credit to the screen and to all associated in its production.

Cast

Monsieur Beaucaire	Rudolph Valentino
Princess Henriette	Bebe Daniels
Queen Marie	Lois Wilson
Lady Mary	Doris Kenyon
King of France	Lowell Sherman
Madame Pompadour	Paulette DuVal
Richelieu	John Davidson
Duke of Winterset	Ian MacLaren
Badger	Frank Shannon
Molyneaux	Templer Powell

Based on novel by Booth Tarkington and play by Tarkington and Evelyn G. Sutherland
Scenario by Forrest Halsey.
Directed by Sidney Olcott.
Photographed by Harry Fischbeck.
Length, 9,932 feet.

Story

The Duke of Chartres, stung by the taunts of the rebellious Princess Henriette refuses the king's command to marry her and escapes to England posing as the French Ambassador's barber. At Bath he is fascinated by the celebrated beauty Lady Mary, and posing as Monsieur Beaucaire he meets her. Catching Lord Winterset cheating at cards, he forces him to introduce him as a mythical duke. Winterset has his thugs attack him and exposes him as the barber. Lady Mary turns him down. The arrival of the French ambassador with a pardon reveals Beaucaire as the real Duke of Chartres. He coldly shuns Lady Mary and realizing his real love for Princess Henriette he returns to her and takes her in his arms.

"Janice Meredith"

Cosmopolitan's Historical Romance Starring Marion Davies Is One of Screen's Finest Achievements

Reviewed by C. S. Sewell

Exceeding in its scope and in the multiplicity of gigantic spectacular scenes anything yet presented on the screen, and combining with the lure of romance the thrill of aroused patriotism, "Janice Meredith," the Cosmopolitan production starring Marion Davies, stands as one of the finest achievements of the motion picture and one which should register tremendously with any audience of real Americans.

Based on Paul Leicester Ford's novel, this picture is a historical romance embracing the entire period of the Revolutionary War and intertwined with the fascinating love story of the rebel daughter of a tory and a bond-servant of noble ancestry are the highlights of this country's momentous struggle for independence; the Boston tea party, Patrick Henry delivering his famous speech, the ride of Paul Revere, the battle of Lexington, Washington crossing the Delaware and his defeat of the Hessians at Trenton; Benjamin Franklin's successful appeal to the French king for aid, and the surrender of

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They Last Longer

the British at Yorktown. So expertly has this been done that we have here a result seldom achieved, finely balanced spectacle and drama, each of compelling power. American to the core, it makes you proud to claim allegiance to the stars and stripes.

The earlier events in this story, paralleling those in the first part of D. W. Griffith's "America," naturally invite comparison, and Director E. Mason Hopper has no cause to fear the result. From the standpoint of reproduction of historical detail and thrilling incident there is necessarily great similarity, but in "Janice Meredith" greater romantic liberty has been taken with the events leading up to them, with the result that there is greater cohesion and added interest from an entertainment standpoint. In fact, the smoothness of the story that binds together the historical sequences is one of the many striking points of this production.

With all praise and credit for the fascinating romance running through this picture, it is the masterful manner in which stirring historical events have been reproduced that commands the greatest admiration and will exert the foremost appeal, and in these "Janice Meredith" is unusually lavish. Battle scenes in which hundreds of persons appear, each of such magnitude as to mark this picture a special, occur again and again, and there are gorgeous and lavish interiors such as the farewell ball to General Howe in Philadelphia, the scene of Franklin's presentation at the French court, that are little more than flashes. Certainly there has been no stint of money or effort to make this a magnificent, stupendous and historically accurate production.

Space limitation will not permit of a more detailed analysis of the many virtues of this production, and as to its faults they are minor ones; even the greatest is one on the credit side, that is, that the picture is too all-embracing, so much so that the spectator is apt to feel that his capacity for enjoyment has been reached before all of the stirring scenes have been unfolded. Here is a production where we believe the audience effect would be heightened even more by the cutting down or elimination of scenes which in themselves are individually effective.

The cast is composed of sterling actors. Marion Davies is charming and gives an excellent performance, while Harrison Ford capably portrays the hero, although his performance is inclined to run at too even a tempo. While his work is entirely satisfactory, many will feel that, physically, Joseph Kilgour is of too heavy a build for their conception of George Washington. Holbrook Blinn as the gentlemanly villain, Colonel Clowes, gives a superb performance, and as an example of the calibre of the minor roles we see stage stars like May Vokes as a maid and W. C. Fields in a particularly effective comedy bit as a British sergeant.

If there is any one thing that should be singled out for especial praise it is the sequences showing Washington and his troops crossing the Delaware, forcing their boats through the floating ice, accomplishing the seemingly impossible. This is magnificently handled; it will get applause from any audience, and this scene alone is sufficient to place E. Mason Hopper among the screen's leading directors.

"Janice Meredith" should prove a record-breaking box-office attraction in any type of house.

Cast

Janice Meredith.....Marion Davies
Charles Fownes.....Harrison Ford
Squire Meredith.....Maclyn Arbuckle
Mrs. Meredith.....Hatty Delero
Susie.....May Vokes
Philemon Hennion.....Olin Howland
Squire Hennion.....Spencer Charters
Lord Howe.....George Nash
George Washington.....Joseph Kilgour
British Sergeant.....W. C. Fields
Colonel Rahl.....George Seigman
Mrs. Loring.....Helen Lee Worthing
Paul Revere.....Kenneth Maynard

Based on novel by Paul Leicester Ford.
Scenario by Lillie Hayward.
Photographed by I. H. Morgan and George Barnes.
Directed by E. Mason Hopper.
Length, 12,000 feet.

Story

Following a disappointment in love John Brereton a titled Englishman sells himself as a bond-servant and is sent to America where he is bought by Squire Meredith. He soon learns to admire the Squire's daughter Janice but the squire resents his attentions as he is a servant. The revolutionary war is just beginning and Janice is instrumental in obtaining news that results in Paul Revere's ride and the battles of Lexington. John reveals his true station and becomes an aide to Washington. Janice is again of assistance to the Americans, though her father is a Tory, when Washington crosses the Delaware and attacks the Hessians at Trenton, and also saves John from being executed as a spy. A disagreement causes Janice to agree to her plan to marry an unwelcome suitor, Philemon, but John kidnaps him. John goes to Virginia with Washington and later Janice is visiting there. Securing a pass through the lines, the villainous Lord Clowes attempts to kidnap Janice. This is frustrated just as Washington receives Cornwallis' offer to surrender, and Janice also is happy to surrender her love to Lord Brereton.

"The Battling Orioles"

Hal Roach Produces Another Winner in a Unique Thrill-Comedy for Pathe

Reviewed by Tom Waller

A gang of thugs in the pink of condition pitted in fistic, chair and bottle throwing combat against a group of asthmatic and rheumatic, formally attired old men would be considered preposterous even in the movies. But Hal Roach makes the impossible so possible that "The Battling Orioles," his latest feature-length comedy for Pathe, will go down in production history as a piece of work superlatively unique.

The "come-back" of "The Battling Orioles," as the gray-beards were known collectively on the diamond in the cradle days of baseball, occupies a good fifty per cent of the production. The action is so solidly massed from then on to the end that the audience finding in it any breathing spaces will be as unique as the brawl itself.

The reviewer witnessed the picture with members of the New York Giants in their clubhouse on the Polo Grounds. These husky big leaguers laughed themselves into a state of exhaustion and prolonged their applause several minutes after the finis.

In the melee to help Glenn Tryon, son of one of their order, recover his girl from the dive keepers, the old timers resort to all kinds of novel and laugh-provoking stunts. A particularly hilarious instance is where a little fellow using a larger member as a steed, upon his back, crashes through the crowd, flaying their heads with a broom handle. Another improvises a bottle-propelling slingshot with his suspenders and a high-back chair. A third secretes himself beneath a couch and trips up the enemy with a crooked cane.

(Continued on page 653)

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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Hysterical History"

Universal Offers Novel and Highly Amusing Series Burlesquing Big Events of History

Reviewed by C. S. Sewell.

Under the general title of "Hysterical History Comedies" Universal is offering a new series of single reelers which should prove a welcome box-office attraction. In the first place, the idea of the series, burlesquing prominent historical events and personages, not only has the advantage of novelty, but is a ripe field for effective comedy. Stories well known to every one have been chosen and the manner in which the familiar situations have been twisted around for comedy effect is highly amusing and should get a lot of laughs. Judging from the three shown for review, this series should go over big. There is plenty of action, rough and tumble and slapstick and each reel moves at a fast clip with laughs following one another closely. Each story is shown with an appropriate introduction, such as a dream or someone reciting the anecdote.

"Columbus and Isabella"

The difficulty Columbus has in persuading Isabella to help him, having to combat the jealousy of Ferdinand, the revolt of his crew who chase him all over the ship, the false discovery of land that turned out to be a bald-headed man in front of the telescope the arrival in America to be stopped and rid of hooch by an Indian cop at the three-mile limit and the manner in which Christopher sneaked his bottle ashore provide unusually hearty laughs and make this probably the best of the three.

"William Tell"

The familiar story of William Tell furnishes the basis for this one. William is shown "sassing" the governor and being made to shoot an apple off his son's head to secure his freedom. He attempts to substitute a pumpkin, the son eats one apple and an apple-hawk gets the other. He finally succeeds and the governor tries his hand, but the arrow is bent and boomerangs, striking him in the trousers.

"Benjamin Franklin"

There is really less historical material used in this one than the others, as the only events in Franklin's life that is burlesqued is his drawing the lightning from the sky by means of a kite and a key. Most of the footage is taken up with good slapstick stuff, involving trick photography where the lightning after being captured chases Benjamin and his negro servant all over the house until he finally captures it and puts it in a box and the servant uses it to propel an old-fashioned bicycle and to chase a doubting rival.

"East of the Water Plug"

(Pathe—Comedy—Two Reels)

While the title of this Mack Sennett Comedy distributed by Pathe would suggest that it is a burlesque of a well-known feature, the producer has made no attempt to make a travesty of that production. The action deals almost entirely with the attempts of a small town group of amateur actors to produce a play in the opera house. Of outstanding interest is the fact that this film marks the debut in comedy of Ralph Graves who has appeared in leading feature roles with Griffith and others. Graves shows to advantage and several times in this picture he uses a set facial expression and poses that are decidedly amusing. As is to be expected with a "plot" of this kind in a comedy, everything goes wrong, the scenery is knocked over, the props fail to work and there is a general mix-up. It finally ends with the stage villain proving to be a real one by stealing the box-office receipts and making a getaway followed by the hero who after a chase captures him. Considerable ingenuity has been exercised in devising the gags and there are quite a number of laughs. The average audience will probably like this comedy for it is up to the usual Mack Sennett standard.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Baffled by Banjos (Winkler)
Boneyard Blues (Educational)
Drenched (Educational)
East of the Water Plug (Pathe)
Felix Puts It Over (Winkler)
Hoofbeats (Pathe)
High Society (Pathe)
House Cleaning (Pathe)
Hysterical History Series (Universal)
- **Columbus and Isabella**
- **Benjamin Franklin**
- **William Tell**

Oh Teacher (Educational)
Pathe Review No. 33 (Pathe)
Prodigal Pup, The (Pathe)
Sagebrush Vagabond, A (Universal)

"High Society"

(Pathe—Comedy—Two Reels)

In the latest of the Hal Roach "Our Gang" comedies distributed by Pathe one of the little chaps is seen as a rich child, and freckle-faced Mickie is adopted by a wealthy relative. Naturally all of the rest of the gang get mixed up in the situations which follow and create havoc as usual, causing a lot of amusement for the spectators. A clever situation in the opening reel shows the fat kid as having invented a device for securing apples from a fruit stand. The cop catches the gang and chases them to give them a scare. There is also a humorous situation involving our good old friends corn beef and cabbage. This comedy while it will probably not be considered as the best of this successful series, nevertheless has sufficient laugh-provoking material to make it a highly amusing offering.—C. S. S.

"Oh, Teacher!"

(Educational—Comedy—Two Reels)

Educational inaugurates its 1924-25 series of Juvenile comedies with this fun-maker directed by Fred Hibbard, and it is one of the very best of the series. The action starts off with pa and the hired girl having a lot of trouble getting the little son of the family to get up. A donkey and a very little colt figure in this part and the clever antics of the well-trained donkey add to the amusement. Most of the footage is taken up with scenes in a schoolroom. The local board fires the pretty teacher for being a vamp and one of their members, a fat man, takes her place. The children resent it and with the aid of the teacher's beau who supplies the material they make life miserable for the new teacher, and he is glad to get the pretty girl back. A bunch of roman candles completes the deed, but the funniest sequence is where one kid puts ants down the fat teacher's back while he is having the children go through calisthenic exercises. He has told them to do just what he does. The ants get busy, he stands on his head, bumps along the floor and twists himself in all sorts of shapes, and the children follow suit. This is genuinely funny and should keep the majority of patrons in an uproar. The kiddies will just go wild over it.—C. S. S.

"The Boneyard Blues"

(Educational—Cartoon—One Reel)

With this number Educational introduces a new series of Eard Hurd cartoon creations under the general title of "Pen and Ink Vaudeville." In this number the manager of the house tries out a show. First there is a mother and four children in interpretative dances, followed by a trained elephant act and a musical act called "Boneyard Blues," but each of the acts is "given the air" by the property man. This new series has the advantage of novelty, as it is quite different from any other animated cartoon series now on the screen. Artist Hurd has injected a lot of humor and much cleverness and originality, especially in the boneyard blues section, showing an orchestra where a farmer uses a bony horse for a xylophone and gets other appropriate "music" by means of fighting roosters, squealing pigs and a goat that butts the drum. It should afford considerable amusement for the average audience, particularly when presented with appropriate musical effects.—C. S. S.

"The Prodigal Pup"

(Pathe—Cartoon—One Reel)

After getting in bad with the old farmer, Paul Terry's clever little cartoon pup wins forgiveness and praise by rescuing the farmer's son when he floats away on a balloon tire that has been inflated too much. The cartoonist's ingenuity shows to advantage especially in the airplane used by the pup, which is pulled by a bird with the pup dangling a piece of meat in front of his beak. It is an amusing offering, well up to this cartoonist's high standard as a laugh-getter.—C. S. S.

"Baffled by Banjos"

(Winkler—Cartoon—One Reel)

This is one of the very best of the Felix the Cat cartoons distributed by M. J. Winkler. The idea of the picture is a thoroughly humorous one and one that will strike home to a large number of persons. Felix, annoyed by the continual strumming of a ukelele in the apartment overhead, tries to get away from it. He goes to the South Sea Island and finds the natives have the habit; diving to the bottom of the ocean he discovers the fish engaged in this pastime. Discouraged, he seeks peace by inhaling gas, but on reaching Paradise his spirit soon discovers that even the angels have substituted ukes for harps. There are a lot of laughs in this little comedy and it should be universally popular.—C. S. S.

"A Sagebrush Vagabond"

(Universal—Western—Two Reels)

Bill Stewart, who seems to be a newcomer, has the leading role in this Universal western and he produces an agreeable impression as he has a likeable personality, is a good rider and fully measures up to the requirements of the role. The plot involves a wandering cowboy who saves the heroine from a runaway and wins her love after being suspected of robbery and finally capturing the rascally foreman who is the culprit. There is plenty of action and the situations are of the kind that are familiar to this type of productions. The picture should prove an average attraction in theatres where westerns are popular.—C. S. S.

"Drenched"

(Educational—Comedy—One Reel)

How a pouring rain, coupled with the unkindness of his fellow citizens and several unfortunate circumstances, almost succeeded in keeping a chap from meeting his fiance on their wedding day, furnishes the idea back of this Cameo comedy, featuring Cliff Bowes and Virginia Vance. Cliff starts out several times, but each time gets drenched and has to change his clothes. Then he tries in many ways to enter a bus and always gets the worst of it. Finally he succeeds in reaching the girl by being dumped in the mud at her feet. The humor is of the rough and tumble type and is considerably forced, however there are several amusing moments and it is up to the Cameo average of laughs.—C. S. S.

"Pathe Review No. 33"

(Pathe—Magazine—One Reel)

In this group particularly interesting is "The Photo-Sculptor," a photographic and mechanical device which reproduces an object in clay with mathematical precision. "The Gay Deceivers" show the lamb-like qualities of some breeds of police dogs. "The Tourists' Paradise" is the depiction in color of a trip along the River Ain, France. "Oshima Shores" present the waves beating on a part of the rock-bound Japanese coast. —T. W.

"Hoofbeats"

(Pathe—Sportlight—One Reel)

Items contained in this interesting Pathe Review are a section dealing with the marine painter, William Ritschel, including samples of his striking vigorous paintings, instructive effects produced with liquid air in making eggs, meat and other articles so brittle that they crumble under the hammer; the making of a toy launch that runs under its own power, and scenes of a city in the interior of China that is as yet untouched by western civilization.—C. S. S.

"House Cleaning"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry has his black cat capture all the mice in the farmer's house by means of a vacuum. Everything goes well until the tank becomes overtaxed and the mice are exploded all over the farmland. This is up to the standard of amusement set in previous Aesop's Fables.—T. W.

"Felix Puts It Over"

(Winkler—Cartoon—One Reel)

Pat Sullivan's familiar creation, Felix the Cat, is the hero of this cartoon comedy distributed by M. J. Winkler, appearing as the leader of a gang of roughnecks who starts a flirtation with a lady cat and is temporarily beaten at the game by the leader of the rival gang. Felix, however, comes back strong and after some exciting adventures finally wins out. There are a number of humorous moments in this comedy and, as usual, the stunts are highly imaginative, as when his gaze reaches the top of a cliff and he climbs up on the dotted line indicating the direction of his vision. It should prove a good attraction in any type of theatre.—C. S. S.

"The Battling Orioles"

(Continued from page 651)

The "Our Gang" youngsters get a peep in early in the picture when Tryon, before his identity becomes known to the "Orioles," is a small-town barber and sleight-of-hand expert.

Cast

Tommy Roosevelt Tucker.....Glenn Tryon
Hope Stanton.....Blanche Mahaffey
"Cappy" Wolfe.....John T. Prince
Sid Stanton.....Noah Young
"Jimmy the Mouse".....Sam Lufkin

Story by Hal Roach.
Directed by Ted Wilde and Fred Guiol.
Photographed by Floyd Jackman and George Stevens.
Length, 5,600 feet.

Story

"The Battling Orioles" are old and wealthy clubmen whose early history started as a team in the pioneer days of baseball. Tommy Roosevelt Tucker, small-town barber, is unearthed by the club president, who identifies him as a son of one of the players. Tommy stirs up things so at the club that he is ousted. Then the members repent and find him just in time to help him rescue his sweetheart from a gang of thugs.

"Wine"

Bootlegging Furnishes the Theme for Entertaining Universal-Jewel Production

Reviewed by C. S. Sewell

Bootlegging furnishes the theme of the Universal-Jewel production, "Wine," which is offered by President Carl Laemmle with a foreword in which he tells how he despises the bootlegger and that the picture was made to show him up for what he is and in a way to drive home the truth while giving entertainment.

The story deals with a single family and shows the havoc wrought upon its three members. In the case of the father he is pictured as entering into a lucrative partnership with a bootlegger to save himself from financial disaster and finally landing behind the bars after having to sacrifice his dignity and self-respect in following his new occupation. The mother is pictured as the victim of the jazz craze although bootleg blind. With the daughter the effect is more indirect, for she appears to be more the victim of the jazz craze. Altogether, bootleg liquor figures prominently in the revels.

The picture is portrayed by a capable cast, with Huntley Gordon as the father and Myrtle Steadman as the mother, and both give thoroughly satisfactory performances. Clara Bow as the daughter has the leading role and her portrayal of the demure little girl who becomes a very jazzy flapper is excellent. Forrest Stanley seems rather camera conscious as the hero, the only one who does not get mixed up with the bootleg traffic and finally wins the girl.

With its jazz scenes and a strip poker game which is stopped by a raid on the roadhouse just as it is about to reach the daring stage, and with other exciting situations, this picture should afford entertainment for the majority sufficiently above the average program attraction to justify its producers in classing it as a Jewel. However, in our opinion it does not measure up to the standard of the best of the pictures which have been released under this brand name. Some of the scenes, such as a floating cafe on a ship at the twelve-mile limit, with small boats going to and fro from a landing with a sign, "Boats to the twelve-mile limit cafe," stretch the credulity, and somewhat extenuating circumstances have been introduced showing why the father became a bootlegger. The happy ending to the picture shows the mother recovering from her blindness, the father about to be freed from his jail sentence and the girl as the fiancee of the hero, rather minimizing the effects sought to be shown as resulting from this illegal traffic.

Cast

Angela Warriner.....Clara Bow
Carl Graham.....Forrest Stanley
John Warriner.....Huntley Gordon
Mrs. Warriner.....Myrtle Steadman
Harry Van Alstyne.....Robert Agnew
Benedict.....Walter Long
Mrs. Corwin.....Grace Carlyle

Based on magazine story by W. MacHarg.
Scenario by Phil Lonergan and Eve Unsell.
Directed by Louis Gasnier.
Length, 6,220 feet.

Story

On the night of his daughter's debut, John Warriner's wife learns he is a bankrupt. For their daughter's sake she persuades him to accept a proposition of Benedict a boss bootlegger posing as a count who is willing to enter into partnership in return for Warriner's influence and prestige. Carl Graham a steady-going chap is in love with Angela but a wild young fellow, Van Alstyne introduces her to jazz and she prefers that kind of entertainment. One evening while at a notorious roadhouse the place is raided. Warriner who is there with Benedict finds her and he and Graham who has come of the scene take her home. Mrs. Warriner discovers she has lost her sight from drinking the bootleg booze. Warriner is sent to prison, but finally regains his freedom and Mrs. Warriner gets back her sight, while Angela is happy to become Carl's wife.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

When A Girls Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,006
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000

EDUCATIONAL FILMS CORP.

Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000

FILM BOOKING OFFICE OF AMERICA

Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Glorio Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002
Neglected Women	Seena Owen	Aug. 9	6,265

FIRST NATIONAL

Abraham Lincoln	George A. Billings	Feb. 2	12,000
Cytherea	Rich-Stone	May 31	7,603
The Goldfish	Constance Talmadge	April 19	7,120
Why Men Leave Home	I. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Girl in the Limousine	Larry Semon		5,630
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526

FOX FILM CORP.

Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakling	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,800
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000
Against All Odds	Charles "Buck" Jones	Aug 9	4,890
Pain As You Enter	Lee Moran	Aug. 9	2,000
That French Lady	Shirley Mason	Aug. 16	5,470

METRO-GOLDWYN

Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery	July 12	6,710
Bread	V. Schertzinger prod	Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug. 9	7,500
Little Robinson Crusoe	Jackie Coogan	Aug. 16	5,717
Broken Barriers	Reginald Barker prod	Aug. 16	6,216
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000
The Red Lily	Bennett-Novarro	Aug. 16	6,975

PARAMOUNT

The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,038
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051
The Eenemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Terrence	Aug. 2	7,511
Manhandled	Gloria Swanson	Aug. 9	6,908
The Man Who Fights Alone	William Farnum	Aug. 9	6,337

PATHE

Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000

(Continued from preceding page)

		Review	Footage
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	....
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2 000
The Puritans	"Chronicles" series	Aug. 9	3 000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,987
Miami	Betty Compson	June 14		6,312
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Pretty Plungers	Follies Girls	April 26		2,000
Riders Up	Creighton Hale	May 3		4,984
Politics	Slim and Bobby	May 3		1,000
Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17	2 r	each
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,927
The Turmoil	Tarkington novel	June 7		7,000
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieaces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,030
The Iron Man (serial)	Albertini	June 28		....
Behind the Curtain	Winifred Bryson	July 5		4,873
A Royal Pair	Century Comedy	July 5		2,000
Why Be Jealous?	Bert Roach	July 5		1,000
Young Ideas	Laura LaPlante	July 12		4,005
Her Fortunate Face	Century comedy	July 12		2,000
The Little Savage	Western drama	July 12		2,000
The Sawdust Trail	Hoot Gibson	July 19		5,509
The Cry Baby	Slim Summerville	July 19		1,000
Starving Beauties	Wanda Wiley	July 26		2,000
Flying Eagle	Wm. E. Lawrence	July 26		2,000
Patching Things Up	Bert Roach	July 26		2,000
Fighting Fury	Jack Hoxie	Aug. 2		4,491
Kid Days	Snooky (monkey)	Aug. 2		1,000
Her City Sport	Waunda Wiley	Aug. 2		2,000
The Gun Packer	Pete Morrison	Aug. 2		2,000
Big Timber	William Desmond	Aug. 9		4,650
Paging Money	Century Comedy	Aug. 9		2,000
The King's Command	W. E. Lawrence	Aug. 9		2,000
Love and Glory	Star Cast	Aug. 16		7 094
Hit and Run	Hot Gibson	Aug. 16		5,508
Wolves of the North	Wm. Duncan serial	Aug. 16		

VITAGRAPH

Modern Banking	Urban Classic	Dec. 22		1,000
Newsprint Paper	Urban Classic	Dec. 22		1,000
Horseshoes	Larry Semon	Dec. 22		2,000
The Last Stand of Red Man	Urban classic	Dec. 29		1,000
Let Not Man Put Asunder	Feature cast	Jan. 26		8,000
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,650
Between Friends	Blackton prod.	April 26		6,970
Code of the Wilderness	Bowers-Calhoun	July 12		6,480
Behold This Woman	Blackton prod.	Aug. 2		6,425

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23		6,300
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300
Babbitt	Star cast	Aug. 2		6,500
Being Respectable	Feature Cast	Aug. 16		7,500

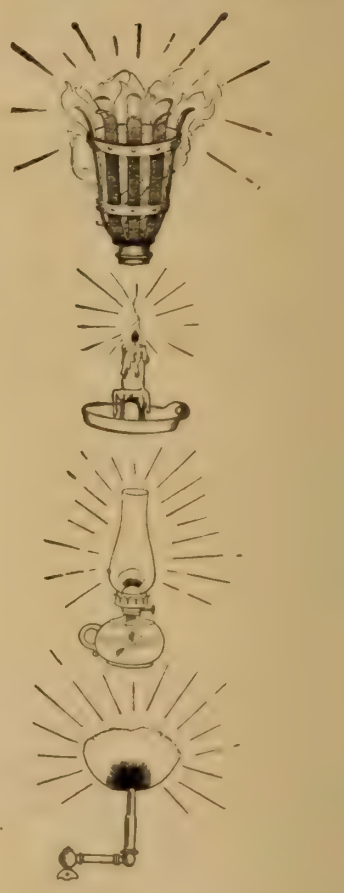
MISCELLANEOUS

		Review	Footage
ARTCLASS PICTURES CORP.			
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Leave It To Gerry	Billie Rhodes	July 19	6,400
Rarin' To Go	Buddy Roosevelt	Aug. 2	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
CHARLES C. BURR			
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,200
C. B. C.			
Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
DOUGLAS FAIRBANKS			
The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
PHIL GOLDSTONE			
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000
GRAND-ASHER			
Between Worlds	Star cast	July 19	6,000
D. W. GRIFFITH, INC.			
America	Feature cast	Mar. 8	14,000
INDEPENDENT PICTURES CORP.			
In the Spider's Web	Alice Dean	Sept. 29	
WM. STEINER PROD.			
Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	....
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		

CONTROLITE

(a Ward Leonard Development)

A Complete Light Controller *for* Theatres, Lodges, Schools, etc.



AN interlocking bank of light-control switches *operated* exactly as an interlocking bank of dimmers is operated and *by the same individual control levers,* master levers, grand master or slow motion wheel *that operates the dimmers.*

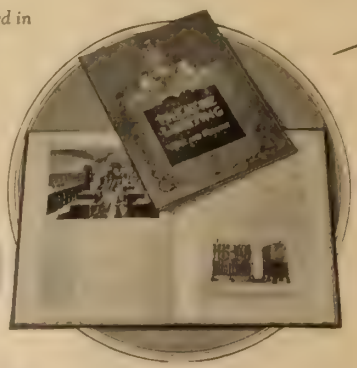
By the operation of only one handle the circuit is closed or opened and illumination is increased or decreased in any or all circuits as desired.

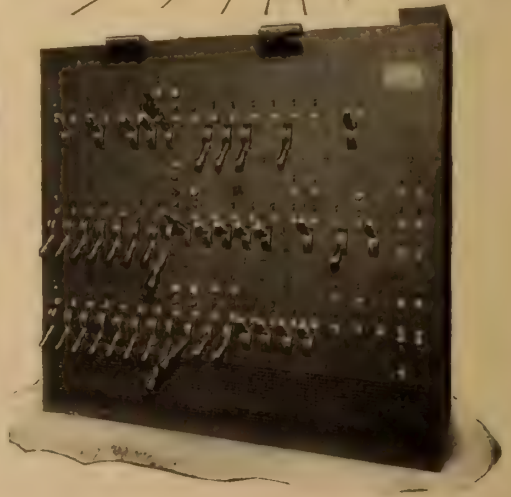
This makes it easy to operate without flashing the lights on or off. The lights, however, can be flashed when desired.

The control apparatus is simplified — the operation of controlling light is made simple.

Completely described and illustrated in Bulletin 62. Ask for a copy

Ask for our bulletin "Theatre Lighting, Past and Present."





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EQUIPMENT · CONSTRUCTION · MAINTENANCE

Who's Your Neighbor?

Who is your neighbor? How is your neighbor?

If I were the average small town exhibitor I would spend a lot of time—and considerable thought—on my neighbor.

Because my neighbor can do a lot of things to help me—and I can do a lot to help him.

Principally in the matter of lighting. If my neighbor runs a drug store or a confectionery shop and at night his front looks like the entrance to a morgue—then it is costing me money. If his front is a blaze of light—then it is making me money.

But the same thing works both ways. If my front is so dingy that the average patron slinks in apologetically—hoping that none of the real folks in town will see him—then I am taking money away from my neighbor. If my front is a cheerful glow of yellow incandescence—I am luring people to my theatre, and they have to pass my neighbor's shop.

No organization in the world has so carefully checked and calculated the problems of store location as the United Cigar Stores Company. And there is one rule in the United creed that is never broken—don't rent a store alongside a bank, no matter how imposing the building or dignified the institution.

Why? Because a bank closes early—and uses no lights.

There is a lesson for the exhibitor here.

The average small town theatre man cannot pick his neighbors. But at least he can get chummy and friendly with them. Not by argument, but by gradual persuasion, by frequent talks about business and how to make it better, he can bring them around to common discussion and united action on this subject of exterior lighting.

The folks on Main Street will turn in the direction that has the most light. Don't ever forget it.

And you must hang or live by your neighbor—and he with you.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

As to Mazda

F. S. Goolsby, Rex Theatre, Brinkley, Ark., asks for information concerning Mazda, as follows:

I am an exhibitor in a small town and have, as you know, many problems to solve under present conditions. Just now it is the light source. Can I get satisfactory results from Mazda equipment, using 110 volt A. C.? Projection distance, 76 feet; picture, 9 x 12. Would you advise me to try it out? I am not able at present to instal regular G. E. equipment. What condenser would you advise me to use for Mazda? Would it be advisable to instal Delco instead of using city current at 15, 12 and 10 cents per K.W.H. Have third edition of your handbook.

Advise Bluebook

Would strongly advise you to discard the Third edition and get a Bluebook. The third edition is too far out of date. I'm sure you would be well satisfied with the investment of six dollars in the Bluebook, especially as it has 53 pages of Mazda information and operating instructions.

As to advising you to "try it out," why that is something I respectfully decline to do, because if by any chance you were dissatisfied, you would just naturally blame me. I will say this, though: I have seen what I consider very excellent pictures projected seventy five feet with Mazda—a picture which ought to satisfy any audience except those accustomed to the high intensity screen brilliancy now the rule in large city theatres. Also it might even please many of them.

How You Use It

Very much depends upon how you use the Mazda. If you just chuck it in anyhow and turn on the juice you WON'T get much of a result. Mazda projection lamps are a somewhat temperamental thing. They must be adjusted EXACTLY right, and must be handled very carefully in the matter of amperage, because if you allow them to have just a bit too much amperage, the lamp life is shortened very greatly. However, the Bluebook and the Mazda manufacturers supply you with all necessary instruction, carefully illustrated, and if you study the instructions and follow them—not at all a hard thing to do, once you get the knack of it—you can and will get excellent results, and if your screen is good and your theatre intelligently lighted—no stray light on the screen and no heavy glare spots—I am sure you will be satisfied. The Mazda light is soft and pleasing to the eye, but not brilliant as compared to the arc light.

No Argument

You say you are not able to instal regular G. E. equipment. Now just what do you mean by that? If you cannot instal regular Mazda equipment, then don't instal Mazda at all. I must decline to be drawn into the Mazda condenser argument. If you get G E Mazda equipment (Powers) you will receive the "corrugated" condenser. If you use Simplex they will send you plano convex. There is something else, though. I'll get the latest dope and send it to you in a few days. I'm a bit rusty on Mazda condensers just now. Things change so fast.

Get Figures

As to Delco, I would advise you to write the Delco Company, Dayton, Ohio, telling them exactly how many KWH you use per day, on an average, and get their estimate on cost of installation and possible saving. Just use your own common sense when it comes to considering the figures they send. I can't very well advise, because so very much depends on the individual. One man will take a given equipment and get perfectly wonderful results. Another will take an exactly similar equipment and get results that are anything but wonderful.

To sum up: You can get results which I think would be satisfactory to you with a standard Mazda equipment. The cost of operation will be a bit less than one KWH per hour, plus cost of lamp replacement, which latter will depend largely upon how careful your projectionist is about overloading them. I don't know what the average life of the lamps is, under right conditions. I would suppose six cents per hour ought to cover it, or at most ten cents.

The Handicap

What I have said may not seem very satisfactory to you, but you must remember that giving this sort of dope is VERY hard for me, as I don't know what you would call satisfactory screen illumination. Individual ideas differ widely in that respect. I will send you condenser dope in a few days.

Bluebook School

Question No. 108—What beneficial effect has spherical aberration?

Question No. 109—What importance attaches to shape of spot when using ordinary arc?

Question No. 110—Give your views as to proper size of spot. Tell us the advantages and disadvantages of the large and small spot.

Question No. 111—In what ratio will light source be magnified at spot?

Question No. 112—What percentage of total condenser area does a slide carrier cover?

Back Up, George

It is not the purpose of this department to enter into controversy with other publications or their editors or writers. However, every good rule is sometimes broken—ought to be broken, and I don't mind calling my good friend George Edwards, Editor American Projectionist, down when he needs it, because George is not only a capable man, but an earnest and honest one, who is not at all adverse to "crawfishing" when he is in the wrong—as any really capable man will do. If he won't, then he lacks capability.

In the northeast corner of page 14 of the May issue of the Projectionist will be found this statement:

Quite a few of our correspondents advise the punching of pin holes (sometimes nail holes) in lamphouses so that they may see the condition of the arc. Possibly sometimes they are desirable, but generally a good man can tell by looking at his spot (through the eyeshield) just how the arc stands.

Prunes!

And right here friend George is full of unripe prunes, as it were. He then goes on to say that if a hole is made it ought to be made very carefully and right. He describes one method of making it, which might give excellent results if very carefully done, though I think a 32nd inch drill will serve better. It will not be large enough to blur the image and will give a much brighter image. Am inclined to think a hole made by Edwards' methods would be too small to pass light enough to form an acceptable image, though of course it would give a very sharp one. His method is to take a dull center punch, and tapping gently from the inside of the lamphouse, holding a block of hard wood on opposite side, raise a small knob where you wish to place the hole. Then file this knob down, using a fine file, until you can just see a faint glimmer of light, then take a hat pin and enlarge the opening until it is round, without attempting to force the pin clear in.

The Drill Best

Personally I regard the drill as best, though this might be made to serve acceptably for those unable to obtain such a drill. However this is not the point I started out to deal with. What I object to is Edwards' statement that a "good man can generally tell by looking at the spot," etc.

Doesn't Grasp Idea

Edwards evidently does not grasp the whole idea, else he would not have made that remark. The whole idea in this is to give the projectionist a full, complete view of the surface of the actual light source (floor of crater if an arc) at all times. It often occurs that, due to wrong adjustment, the crater floor is not evenly illuminated. The rectifying adjustment is or may not be a coarse one, but merely a very slight movement of the lower carbon tip; also with this image on view the projectionist sees EXACTLY AND PRECISELY what the collector lens "sees," and surely no one will question the advantage in that.

REMEMBER THIS, though; it is of the utmost importance that the hole be so located that the best possible image of the reflection from the face of the collector lens be picked up by the same; also the hole MUST be very small, (maximum 1/32"), and MUST be round and smooth—

(Continued on following page)

Projection

(Continued from previous page)

not jagged or cracked. If it is the latter you will get either a blurred image or several fuzzy images. PUNCHING A HOLE WON'T DO! It will be too big, not round, jagged or cracked. The hole MUST be round and small and have perfect edges.

School Helps

A. L. Fell, Collingswood Theatre, Collingswood, N J., has the following to say with regard to the Bluebook school.

Dear Friend Richardson: With regard to continuing the Bluebook School, I sincerely hope you will keep it up. There are many times when a fellow does not get just the right meaning from something he reads, and is therefore misled. But when questions are asked, as in the school, and the right answer finally appears, one sees where he was wrong, if he was, and is thus put back on the right path. Moreover, it certainly is a most excellent way to get the boys interested in study. Personally I want to thank you for the good the Bluebook School has already done me.

(Continued on page 662)

Bluebook School—Answers to Questions 74 to 78

Note: When I published the answer to question No. 67 I expressed some doubt as to the injury to lens correction being the whole reason for injury to the screen image. As I told you, I wrote Dr. Kellner, of the Bausch & Lomb Optical Company, who was, I think, tickled pink, darn 'im, at the chance to "set down" on me. He says:

Dear Richardson: If I had to answer your question No. 67 I would say that the result on the screen would be a poor image. The image would be poor because there would not be good definition. The definition would not be good because the correction of the lens would be spoiled. This really is all one can say about the subject. This is one occasion, at least, where I can get rid of my optical feelings in a simple manner.

Well, that settles it. Friend Kellner and I have many friendly battles, but in a matter of this kind when he says that's that, why so far as I am concerned, that's that!

Question No. 74—Can you alter the E. F. of a projection lens by altering the length of the lens barrel, and thus the distance between the front and back combinations?

W. E. Lewis, Endicott; H. C. Spence, Charlottetown, P. E. I.; Wm Bennett, Newton, Iowa; Karl H. Sommermeyer, Marietta, Minn.*; Harry Dobson, Toronto, Ontario*; G. W. Bennewitz, Sioux Falls, S. Dak.* and Charles Oldham, Norwich, Connecticut, answered correctly. I note that this is the first (so far as I remember) our friend Constantino has missed answering at all since the school began. He apparently, doubtless by some error, seems to have skipped question 74.

Brother Sommermeyer's answer seems best suited for publication. Here it is:

A highly corrected lens, such as is used for projection, is a very delicately constructed and adjusted instrument, and to alter any of the adjustments made by the manufacturer (of which the distance between front and back factor is one) will result in disturbing some of the corrections, as well as changing the focal length of the lens. It therefore would be a foolish procedure.

To this Brother Dobson adds this pertinent comment: "But in an emergency it would be possible to thus alter a lens and get what might be termed 'fair' results," to which I would myself add that while this is correct, still the emergency should be a very genuine one, because the lens could only be brought back to its original excellence and efficiency by restoring the original distance between the combinations.

Question No. 75—Can the same projection lens be used to project different sized pictures?

Oldham*, Burnett*, Daniel Constantino, Easton, Pa.; Sommermeyer, Dobson*, Lewis, Spence* and Bennewitz made correct replies. The reply of brother Spence has been selected for publication. He says:

Any projection lens may be used to project different size pictures, but the size of the picture will vary as the projection distance is changed. The longer the projection distance the larger the picture, and vice versa. In altering the projection distance you also alter the working distance of the lens. The shorter the distance from lens to screen the longer the distance from lens to film.

One otherwise excellent reply was rejected because of the fact that the good brother did not let well enough alone, but went on to say that as the picture size was reduced the screen illumination would be more intense and vice versa. Now this might or might not be true. It would be, or might be affected by several things. Probably it would be literally true, but in the answer the man gave no evidence that he gave consideration to or knew of but one thing. Suppose you have a plano convex combination condenser and a lens which just picks up the beam at 3 inch working distance. You now bring the screen closer until the picture, which was 18 feet wide, is only ten feet wide. How much of the light would that lens pick up? Maybe I did wrong to reject the answer. What do you think?

Question No. 76—How would you calculate size of picture a lens would project at a given distance, if you knew size it would project at another distance?

Lewis*, Burnett*, Spence*, Sommermeyer*, and Bennewitz*, were all who came through. It is a bit surprising how some men got balled up on this rather simple problem. Dobson, for instance, I know to be about as good as they make them when it comes to putting high grade results on the screen, and putting them there efficiently, yet his answer to this question—well, Dobson, I think when you wrote that you must have just got up and had only one eye partly open, or else you'd just returned from a joy ride into Quebec! Constantino, too, fell in over his head, kersplash! But here is the classic of them all. It comes from California:

To find the size picture a lens will project at a different distance when you know what size it will project at one distance, proceed as follows: Project the picture at the known distance, say ninety feet. Then subtract the other distance from the known distance. Suppose the new distance is 70 feet. Then you subtract 70 from 90, which leaves 20. Then you measure twenty feet from the screen and hold your tape line up in the light and you can see what size the new picture will be.

There, by gum! You know all about it now. Only if the new distance were a longer one than the old—oh well, why worry over trifles! Anyhow he had sufficient ambition to try, which is a bit more than any other California man has had up to this date.

The reply of Bennewitz and Spence have equal value as to correctness and brevity, but I think that of Spence is a bit the best, in that the average man will perhaps understand it a bit better. Spence says:

To find size of picture at a given distance, when size at another distance is known, as a 16 ft. picture at 70 ft.: 16 ft x 12 = 192 ins., therefore our picture is 192 inches wide and the light beam spreads as much per foot as the width of the picture in inches divided by the projection distance in feet amounts to, or in this case, $192 \div 70 = 2.742857$. Now if the beam spreads 2.742857 per foot, it is only necessary to multiply that number by the number of feet in any desired projection distance to ascertain the width of the picture at that distance, as at say 35 ft. the picture would be $2.742857 \times 35 = 95.999995$ inches, or practically eight feet.

Question No. 77—How would you measure the focal length of a lens?

Dobson*, Lewis*, Oldham*, Burnett*, Sommermeyer, Spence* and Bennewitz*, gave excellent answers but the question was meant to apply to simple lenses only. I shall publish two of the replies for reasons you will readily understand.

Bennewitz says, applying his answer to both questions 77 and 78:

To measure the focal length of a simple lens, or the E. F. of a compound lens, proceed as follows: Make a stereo slide from tin. In its center cut a horizontal slit EXACTLY half an inch long. Next measure the exact distance from center of screen to inside wall of projection room, along the optical axis of the stereo lens. Using the lens to be measured, project the aforesaid slit to the screen and measure its length exactly, in inches. Next divide that measurement by .5, which is precisely the same thing as multiplying it by two. Next add the exact distance from center of lens you are measuring to inside of projection room wall to the known distance from inside of front wall to screen. Now reduce the total lens-to-screen measurement to inches and divide it by the result obtained when you divided the length of the projected slit by .5 (multiplied it by 2). The final result will be the focal length of the simple lens, or the E. F. of a projection lens.

Spence replied thus:

In measuring the focal length of a lens it is best to have a frame, or optical bench with which to hold the lens in true position. It is best to have it so the lens may be moved back or ahead on a measurement scale. Attach a sheet of paper to the end of the frame, or to a wall if no frame is used, opposite a window or other opening in a dark or semi-dark room, outside of which is a tree or other object not less than 100 feet away, with the flat side of a plano convex lens (if that is what is being measured) next the paper screen, bring the object to as sharp a focus as possible. Take the measurement flat side of lens to screen and then reverse the lens—flat side away from screen—and again focus the object and measure from flat side of lens to screen. Add the two measurements together and divide the result by 2. This will be the focal length of the lens. The method is not accurate, but is close enough for the measurement of condenser lenses. The bi-convex is measured with a single focusing of the object, measuring from central plane of lens to screen. A meniscus lens cannot be measured the same as a plano convex, as its optical center is outside the lens. The meniscus may be best measured by the method described on page 153 of the Bluebook (same as Dobson's answer.—Ed.).

Question No. 78—This question is pretty thoroughly covered by the replies to question 77. However, I will quote the reply of Brother Spence, which is:

If convenient use an optical bench. If you have none, then remove the projector mechanism (Correct nomenclature!—Ed.), and in its place mount a sheet of metal having an aperture .75 of an inch square. The center of this aperture must be on the optical axis of the condenser. Next, on the screen side of this aperture, support the lens to be measured at about twice its supposed equivalent focus, and in such way that it may be moved ahead or back along the optical axis. Next, with the light projected, support a screen of dark colored cardboard in front of the lens and move the lens and cardboard until the image of the aperture is exactly the same dimensions as the aperture itself, whereupon measure the distance from cardboard to aperture and divide by 4. The final result will be the exact E. F. of the lens under consideration.

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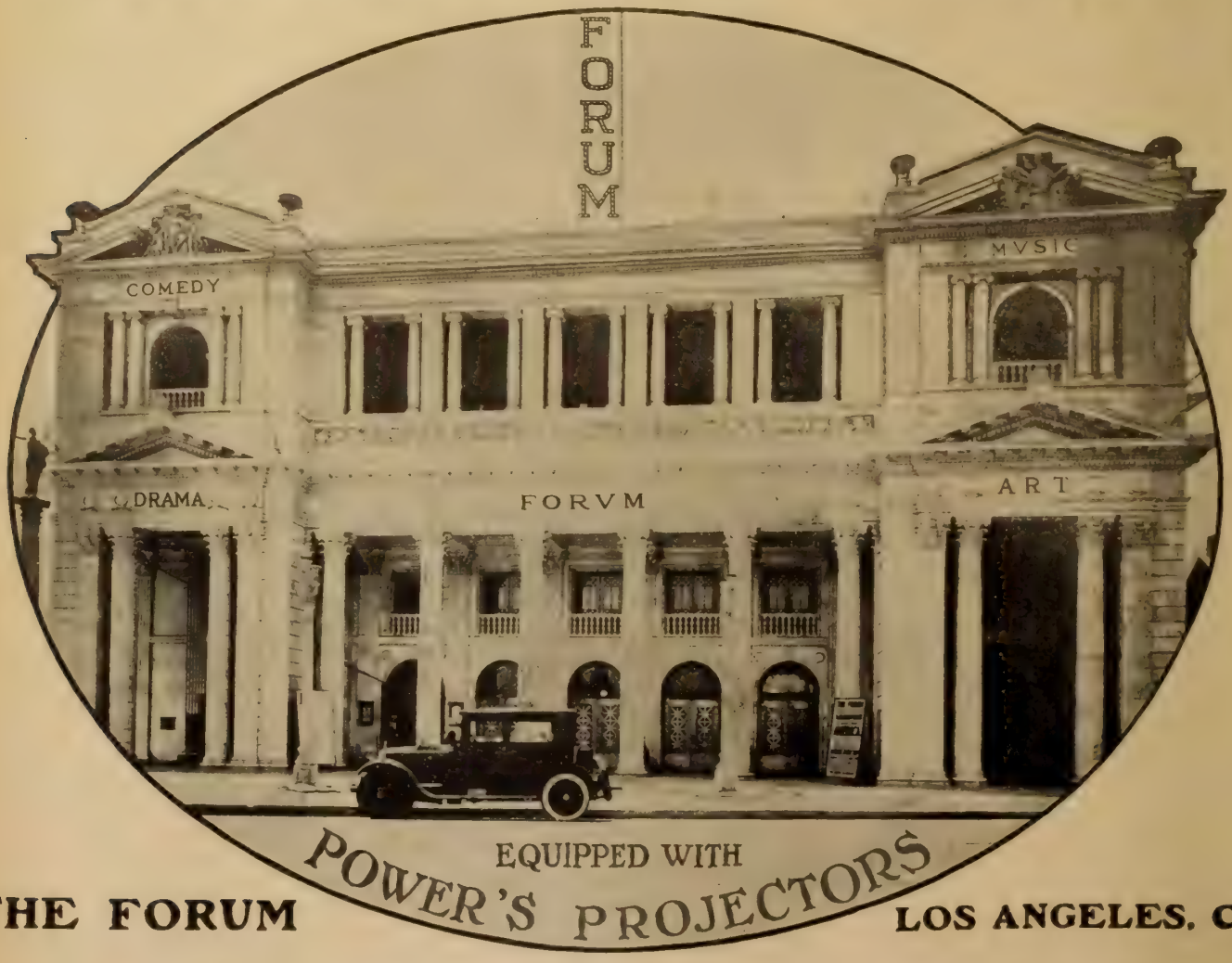

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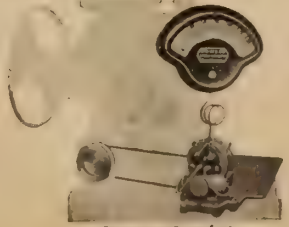

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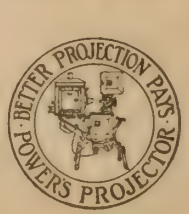

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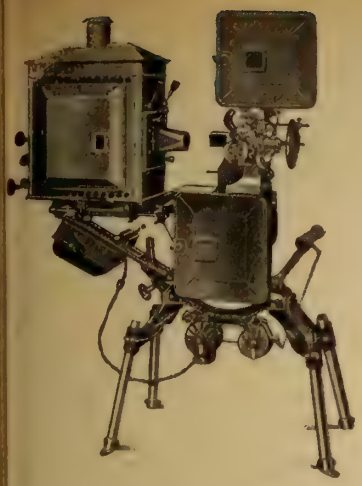

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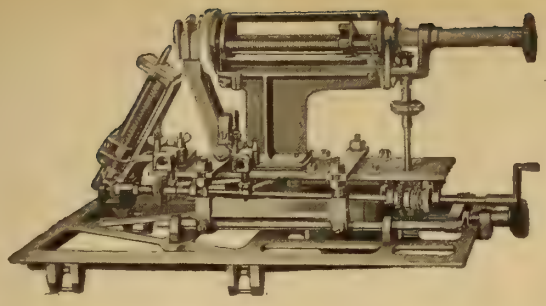

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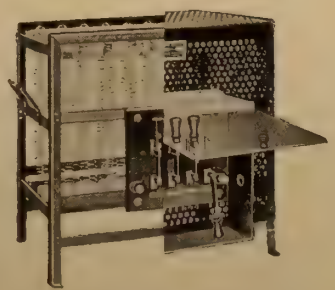

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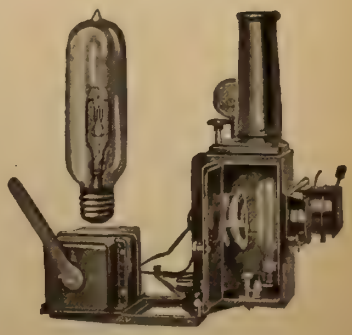

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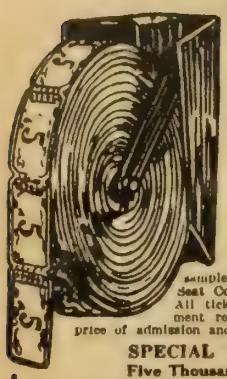

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Projection

(Continued from page 559)

Glad of that, Brother Fell. The school will go on. I am convinced it is doing a lot of good. Some seem to suspect I am doing this merely to "sell books." Piffle! I have no regret whatsoever if it does sell them, though not so much for the reason they think, as because every book that goes out is going to do some man some good, and do a lot of men, women and children some good IF the buyer uses it to good purpose, because it will improve their work and therefore improve the thing the public buys. My idea in starting the Bluebook School was to get those having the books to really STUDY them, and thus get the greatest amount of good out of them. My interest does NOT end when a book is sold. The sale is a mere incident. My real interest lies in having each book accomplish the greatest possible amount of real good. You may believe that or not, as you please, but it is simon pure TRUTH just the same.

Six Incorporate in New York State

An even half dozen motion picture companies were incorporated in New York State during the past week. This shows a little gain over some of the weeks this summer, although the total for the week is nowhere near the number of companies which incorporate in New York State, week by week, during the fall and winter months. The following gives the names of the companies, capitalization and incorporators formed during the past week: Astor Productions, Inc., $10,000, with Henry G. Segal, Brooklyn; Samuel Carver, Alphonse J. Mertz, New York City; Athletic Films, Inc., $1,000, Philip Zierler, Isaac Sickle, New York City; Lillian Silver, Brookiyn; Rene-Bill Amusement Corporation, $10,000, Murray Felder Yale Greenhouse, Lillian Cunningham, New York; Prominent Pictures, Inc., $100,000, Walter L. and Emily R. Brind, Joseph Grasso, New York City; Brock Pemberton, Inc., with Brock Pemberton, Winifred G. Golden, New York; Charles H. Berg, Woodhaven; Hobart-Hurst Productions, Inc., William M. Hobart, William O. Hurst, Myron L. Lesser, New York City, the capitalization of these last two companies not being stated in the papers as filed.

Zaring Building in Indianapolis

Construction work on a new community theatre building, to be one of the largest of the kind in the city, will be started soon in one of the north side residence districts of Indianapolis by A. C. Zaring, proprietor of the North Star and Garrick theatres in the Hoosier capital. The new theatre will be a two-story building of hollow tile construction of Grecian architecture and will seat 1,400.

The stage will be larger than that of an ordinary picture theatre so as to accommodate the needs of the community. The building will front 100 feet on Central avenue and have a depth of 137 feet.

Mr. Zaring also plans to remodel and redecorate the Garrick at an early date.

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A cross-eyed hero in love; a heart-sick swain singing his swan song to his lady love, while the chandeliers shake; a dizzy vamp catching his heart on the re-bound and making him lie down and roll over.

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"Monsieur Beaucaire"

—with—

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LOIS WILSON
DORIS KENYON
LOWELL SHERMAN

From the novel by Booth Tarkington
and the play by Booth Tarkington and Evelyn Greenleaf Sutherland
Screen play by Forrest Halsey

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Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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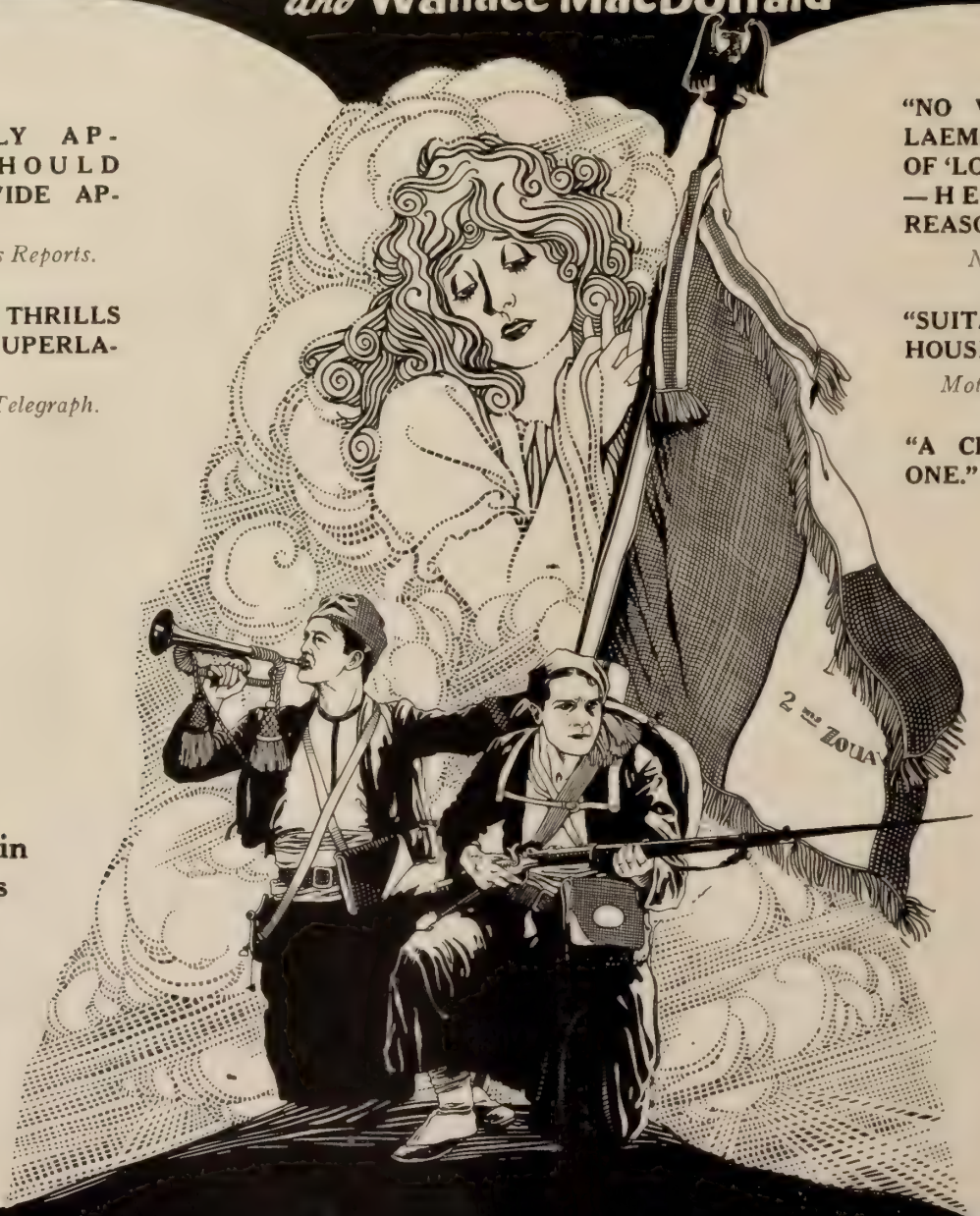

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Exactly As Promised

FOUR months ago Famous Players promised exhibitors a group of pictures known as the Famous Forty, an avalanche of super-hits, which would send box-office figures sky-high and bury former records in the dust. Inasmuch as 13 of these productions have been shown in pre-releases, it is possible at this time to analyze some of the results obtained.

1. Gloria Swanson in "Manhandled" An Allan Dwan Production

A compendium of reviews from all over the country set this down as the greatest picture of Gloria Swanson's career, and another knock-out for Allan Dwan. Out of 75 reviews read by this department only one was adverse, and that one was Pete Harrison. Telegrams have flooded in from everywhere, recounting broken box-office records with "Manhandled." It is generally admitted by the entire trade to be one of the biggest money-makers ever offered. ***It is one of the Famous 40.***

2. Zane Grey's "Wanderer of the Wasteland"

All reviews mark it as a marvelous picture, even without the sensational color feature. It has run to extra time in practically every city where it has been shown, and has been one of the early sensational box-office successes of the season. ***It is one of the Famous 40.***

3. "Changing Husbands"

"Your patrons will howl with joy," says the Majestic Theatre, Las Verges, Nev. "Delightful from start to finish," says the Temple Theatre, Bellaire, O. "A hundred laughs and 19 gasps," Los Angeles Times. "I laughed my fool head off," Kansas City Post. "Laughter practically continuous," N. Y. Evening Bulletin. "This is splendid value," Wid's Weekly. ***It is one of the Famous 40.***

4. Rudolph Valentino in "Monsieur Beaucaire"

It is impossible to recount in this short space the marvelous reviews accorded this picture, or to attempt to give an account of the tremendous business it has done in the few places it has played. Interested exhibitors should write Joe Plunkett of the New York Strand, or Sam Katz of the Roosevelt Theatre, for an unprejudiced opinion of the box-office value of this knockout. ***It is one of the Famous 40.***

(Continued on Next Page)

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR, President — JESSE L. LASKY, Vice President — CECIL B. DeMILLE, Director General

THE FAMOUS FORTY PARAMOUNT PICTURES

(*Continued from Previous Page*)

5. Unguarded Women"

"A picture of unusual power and appeal," Washington Star. "Certain to entertain. There is every reason to believe a picture like this will make them talk about it," Variety. "One of the most entertaining of the present season," Detroit Free Press. "Far from the usual run and hands the patrons something new," Trade Review. ***It is one of the Famous 40.***

6. "The Enemy Sex"

"One of the best Cruze pictures," San Francisco Chronicle. "Likely adventure. I enjoyed it immensely," Ashton Stevens, Chicago Herald Examiner. "Paramount sure starts out on the right foot when it brings forth a production of this calibre for the new season," Motion Picture News. "Far above the average, one of the best pictures we have seen in weeks," New York Times. Scores of other reviews are of the same tenor, and the business done on "The Enemy Sex" so far proves that another great box-office success is in this picture. ***It is one of the Famous 40.***

7. Pola Negri in "Lily of the Dust"

Rated as the best picture Miss Negri has made in America by critics and public alike. Did tremendous business at the California Theatre, San Francisco, and the Metropolitan Theatre, Los Angeles. "This is what I call acting. This is far and away the best work Miss Negri has done in America," Chicago Post. "Negri never so fine," Chicago Journal. "By far the best thing she has done," Los Angeles News. "Lily of the Dust" has had few pre-releases but indications point to another remarkable success. ***It is one of the Famous 40.***

8. "The Side Show of Life"

"A picture that is both adult and romantic, thrilling and intelligent," Ashton Stevens, Chicago Herald Examiner. "Very sincere, very interesting and very enjoyable," Los Angeles News. "We can recommend it heartily as one of the best features we have seen for some time," N. Y. Tribune. "It must be a keen source of satisfaction for every one who had a hand in the production," N. Y. Post. "Can recommend it even to our best friends," N. Y. World. "The Side Show of Life" is a production that will lend dignity and prestige to any theatre that plays it. It is one of the very highest class pictures ever made and has exceptional drawing power besides. ***It is one of the Famous 40.***

9. "The Covered Wagon"

The space is entirely inadequate to give any indication of the stupendous results of "The Covered Wagon" in motion picture theatres. Certainly these results have disproved completely the theory of the value of road show, provided that in the first place you have a picture that is really a road show picture. Without any question, "The Covered Wagon" has proven the most prosperous picture exhibitors have ever had in their history and that fact is readily admitted by everyone who has played it. ***It is one of the Famous 40.***

(*Continued on Next Page*)

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FAMOUS PLAYERS-LASKY CORPORATION
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THE FAMOUS FORTY PARAMOUNT PICTURES

(*Continued from Previous Page*)

10. "The Man Who Fights Alone"

The return of William Farnum in one picture brought forth the best type of reviews. "We for one are doggone glad to see him back," N. Y. Evening World. "Unusually well directed, and acted, good casting," N. Y. Herald Tribune. "A new Lois Wilson, a beautiful Lois. She'll be mentioned with the beauties from now on," N. Y. News. "The Man Who Fights Alone" is more typically a small town picture than the others in this group, but is one which will undoubtedly make satisfactory profits for every exhibitor who plays it. ***It is one of the Famous 40.***

11. Cecil B. DeMille's "Feet of Clay"

This production has not had a public showing as yet, but some indication of its value may be gathered from the telegram of one who saw it in rough form in Los Angeles. This complete telegram appears in Film Daily, Friday, August 22. ***It is one of the Famous 40.***

12. "Empty Hands"

The sensational newspaper story about this picture which got space in practically every daily in the country is reaping cash for "Empty Hands" in its pre-release runs. A corking good love-adventure tale perfectly acted by Jack Holt and Norma Shearer and perfectly produced by Victor Fleming, who made "The Call of the Canyon." "Thrills, comedy and a good love story," says the New York Evening Post. "Anyway you look at it, 'Empty Hands' has something of interest to offer. Deft touches of comedy," Los Angeles Times. ***It is one of the Famous 40.***

13. "Open All Night"

Pre-release at the Metropolitan Theatre, Los Angeles, topped all other shows in town in receipts, and got these reviews: "Far and away different from the ordinary line of entertainment. Verges on the brilliant," Los Angeles Times. "For an entertaining exposition of the old theory that women like 'cave man stuff', see 'Open All Night.' A bright, attractive and interesting picture, extremely novel at times and well done throughout," Los Angeles Express. ***It is one of the Famous 40.***

14. "Merton of the Movies"

This famous book and strikingly successful stage play has already established itself as one of the greatest screen comedy-romances ever produced. "James Cruze has triumphed again. Put it on and see how many people your theatre will really hold. Exceeds in entertaining qualities either the book or the play," Motion Picture News. ***It is one of the Famous 40.***

In conclusion, it may honestly be said that there will be no let-down in this amazing record of box-office successes. Private pre-views of Gloria Swanson in Allan Dwan's "Her Love Story," of William de Mille's "The Fast Set," of James Cruze's "The City That Never Sleeps," of Thomas Meighan in James Oliver Curwood's "The Alaskan," of Bebe Daniels and Richard Dix in "Sinners in Heaven" have been held and it may safely be predicted that they are all of them great or greater than those already shown to the public.

It seems entirely in accord with truth to state again that The Famous Forty will constitute a group of pictures that individually and collectively cannot even be approached in merit and money-making possibilities by any other pictures in the field today.

Fortunate the exhibitor who has booked

Paramount Pictures

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FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY

exhibitors every cleaning up with

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"THE NIGHTHAWK: One of the best pictures Carey ever appeared in. You can boost this one to the limit and not go wrong."

J. D. Warnock, Luna Theatre, Battle Creek, Iowa. (M. P. W.)

"THE NIGHTHAWK: A dandy good Carey special. The best one we ever saw him in. Plenty of thrills and will please men, women and children."

W. H. Odom, Pastime Theatre, Sanderville, Ga. (Ex. Herald)

"THE LIGHTNING RIDER: Picture proved stronger than the vaudeville show as box-office attraction. Harry Carey, showing a new assortment of stunts that pleased the patrons. Good reviews."

Herman Wahn, Manager, State Street Theatre, Trenton, N. J. (Ex. Phila.)

"THE LIGHTNING RIDER: Carey at his best. This gave 100 per cent satisfaction."

Sprague Green, Orpheum Theatre, Fort Wayne, Ind. (Ex. Herald)

"TIGER THOMPSON: This is a very, very good Western, the best Carey we have had so far."

Ness & Ophus, Star, Erskine, Minn. (Amusements)

"TIGER THOMPSON: For our patrons, Carey is one of the best pullers in his line. Picture pleased 100%."

L. I. Kulaszewicz, Rex, Bessemer, Mich.

"TIGER THOMPSON: This is the best Western that Harry Carey has made to date. It is one that will bring plaudits from the followers of this type of film entertainment. We even venture to predict that it will win new friends for photoplays laid in the open places of the western wonderland."

M. P. News

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"If you producers want to know the kind of a Western that pleases the people (here) just cast your optics upon this one and then go do likewise."

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(EX. HERALD)

HARRY CAREY IN "TIGER THOMPSON"

"Just the kind they like to see Carey in, plenty of action and fights galore. Rating 98 per cent."

Ness & Ophus, Star, Erskine, Minn.
(AMUSEMENTS)

HARRY CAREY IN "The Man from Texas"

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H. Bettendorf, Opera House, Foley, Minn.

HARRY CAREY in "ROARING RAILS"

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HARRY CAREY in "Soft Shoes"

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Remember "BURN 'EM UP BARNES" with its Auto Race? It was *fast* . . . "LUCK" with its Thrilling Mine Scene was *very fast* . . . "SURE FIRE FLINT" with its Runaway Engine was *faster* . . . "LITTLE JOHNNY JONES" with its Spectacular Horse Race was *still faster* . . . and "CONDUCTOR 1492" with its Hair-Raising Fire Rescue was *faster yet* . . . *but wait till you see*

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2.	CURWOOD	THE ALASKAN
3.	PORTER	THE WHITE FLAG
4.	WHARTON	A SON AT THE FRONT
5.	LINCOLN	DR. NYE
6.	CATHER	THE LOST LADY
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8.	MORRIS	BREAD

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2.	The Mine with the Iron Door	Gertrude Atherton
3.	The White Flag	Harold Bell Wright
4.	The Alaskan	Gene Stratton-Porter
5.	His Children's Children	James Oliver Curwood
6.	The Covered Wagon	Arthur Train
7.	The Enchanted April	Emerson Hough
8.	Faint Perfume	"Elizabeth"
9.	The Cathedral	Zona Gale
10.	One of Ours	Hugh Walpol
		Willa Cathe

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(HUGH EDWARDS)

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America's
newspaper m
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to me, than dra
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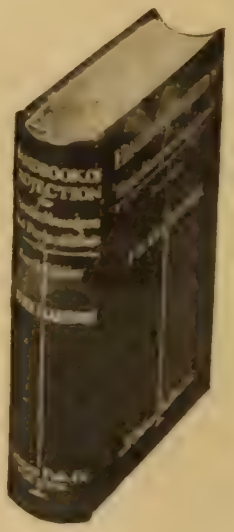

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"SO BIG"
Edna Ferber's Best Seller
Presented by
FIRST NATIONAL PICTURES

FIRST NATIONAL LEADERSHIP

is assured because they have the best

CORINNE GRIFFITH

One of the seasons greatest box office drawing cards. The enthusiastic response on the part of the public that greets each new Corinne Griffith picture proves that this beautiful and talented young lady has few equals as a big money maker for any theater

Coming
"WILDERNESS"
"DECLASSE"

Presented by
CORINNE GRIFFITH PRODUCTIONS INC.

FIRST NATIONAL PICTURES

It's the most popular paper in the industry ~ ~ that FIRST NATIONAL contract for next season

BARBARA LA MARR

The rapidity with which Miss La Marr is rising into the ranks of "best sellers" is astounding and the plans as laid for her future vehicles ~ guarantee ~ that her name will assure increased sales at any theatre.

Coming
"SANDRA"
A
SAWYER-LUBIN
Production

A sure thing! That's what they're saying as to the value of a FIRST NATIONAL contract for next season

RICHARD BARTHELMESS

The most popular young man on the screen today.

Wherever pictures are shown the name of Richard Barthelmess is the magic that swells the cash drawer at the theatre.

FIRST NATIONAL PICTURES

THE best in all departments for coming productions makes a FIRST NATIONAL contract the biggest bet today.

Coming

"CLASSMATES"

Presented by INSPIRATION PICTURES INC.

MILTON SILLS

Step by step has this name climbed the ladder of popular box office appeal and now with his great performance *in the* Sea Hawk the name of Milton Sills is one that must be considered when forming any list of screen artists where popularity is a big box office asset

Coming
"MADONNA *of the* STREETS"
An Edwin Carewe PRODUCTION

FIRST NATIONAL PICTURES

It's fair sailing ahead for the exhibitor who owns a FIRST NATIONAL contract for next season

DORIS KENYON

BEN LYON

~and here we have two young artists now under the FIRST NATIONAL banner, who, we predict will soon be found in the front ranks of the screens leading money making artists.

Coming
BEN LYON in
"SO BIG"
"IF I MARRY AGAIN"
presented by
FIRST NATIONAL PICTURES Inc.

DORIS KENYON in
"BORN RICH"
presented by
GARRICK PICTURES CORP.

Give the countersign! "I want a FIRST NATIONAL contract!"
Pass on! You're a wise showman!

FIRST NATIONAL PICTURES

Just - money-makers!

That's why that FIRST NATIONAL contract for next season is the acknowledged biggest money value buy in existance

FIRST NATIONAL PICTURES

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THERE seems to be a tendency on the part of many to "pass the buck" to the exhibitor for everything in the way of off-colored advertising that blackens the eye of this industry.

We can readily grant that many of the glaring exceptions to the industry's normal good conduct are the product of theatre minds—of men burdened with the thought of many vacant seats and desperately willing to go the limit in efforts to fill them.

But let no man place all the onus of short-sightedness on the heads of theatre men without giving due consideration to the press books and other producer-inspired advertising that occasionally afflicts our eyes. Happily, the censurable is the exception—fortunately, an infrequent and steadily passing exception.

Let no executive of production or distribution assure himself that he is giving whole-hearted and effective support to Will Hays the while he professes ignorance of the workings of his advertising department.

The capable advertising brains of this industry will "give the boss what he wants." If the boss wants to play fair with Will Hays, he can very easily make his desires known.

It is an open-and-shut proposition. There's no mystery or hocus-pocus about it. The man at the top can't cross his fingers, close his eyes to the press book, and then dodge responsibility for its contents and their effect.

Nor can he expect sympathy for his crocodile tears when an exhibitor in Tulsa sponsors an advertisement that was either inspired in thought or created in its entirety in New York.

* * *

WILL HAYS' return to New York after an exceedingly busy stay in Los Angeles cannot well pass without a word of praise for the good work recorded while there.

This page has decried the "revival habit" that seems to be taking hold on the industry. But our thought is not prompted by any desire to minimize the efforts of those striving for the day of perfection. Rather, we are goaded by a fear that the general public will come to the opinion that all the industry does is to once a year attend a revival and "get religion."

This view would put Will Hays in the character of an itinerant Billy Sunday, and the industry in the role of the perennial backslider.

And this is not correct. Will Hays is doing a good job, in a capable manner; and his job is a twelve months in the year one, not an annual burst of eloquence. The industry, also, is doing its share, for our leaders are in the main travelling in harness with Mr. Hays, with few lapses, conscious or accidental.

There are many outside, and not a few within the industry, who do not know of the constructive, sincere efforts being put forth. These things, unfortunately, are not all for the open records.

But it is well for motion picture folks to realize the truth. This being that Will Hays is no longer either revivalist or policeman—but, rather, Big Brother.

We seize upon the completion of his Los Angeles visit as an excuse to give him praise as such —Big Brother.

* * *

GETTING right down to it, there are lots of things about the industry these days to be proud of.

Some day the story of the picture industry's development of the arbitration principle will make a feature fit to grace the pages of any record of commercial history.

Few commercial lines, by their natural ramifications, provoke the opportunities for disputes and differences that are possible in connection with the selling and delivery of motion pictures. That it has been possible to develop arbitration in this youthful and entangled industry to the point that it has already reached is an achievement of Herculean proportions.

Every step away from courts and legal mazes is a step towards industrial peace and individual prosperity. We are travelling far.

Robert E. Welsh

Discovers Patronage Attractors

Up-and-doing Manager Linn stages contest for his Virginia Theatre that brings out valuable facts concerning the things that people like about his theatre—how he found out and what he found out will interest you.

Down in Fairmont, West Virginia, is an exhibitor who wants to be in the game for a long time. He started in this ambition with his Virginia Theatre, a determination to make his patrons like his theatre, and a fixed purpose of giving them the best in entertainment, in comfortable surroundings and under conditions that would appeal to their artistic sense.

Came a time when he decided to find out how well he had succeeded—and he found out! Also, in doing this, he built up the interest that always comes from an appeal to the competitive instinct, secured valuable information and at the same time gained a mighty desirable amount of publicity for his Virginia Theatre.

How this was accomplished is best told by R. Linn himself. He conceived and carried out the idea. Not only can you derive much of value from his clear-cut statement, but you can, as well, put the idea to good use for the benefit of your own patronage propaganda.

This is what Mr. Linn has to tell you:

The Virginia Theatre obtained the co-operation of the Fairmont *Times* in a contest carried on to determine just why people liked to attend "The Virginia," which has been very successful since it opened Christmas a year ago, and the plan outlined was to have boys and girls (with no age limit) write on the subject, "Why I Like to Go to the Virginia Theatre." The answers received have brought out some interesting aspects of the appeal a motion picture house has for the public generally, although this contest was primarily for the children.

The juniors agreed with older folks that the most popular features are "Fine Pictures" and "Good Music." One hundred replies were analyzed and all but six of them specified these features as important in establishing the theatre's popularity. The offering of special features, such as Jack Denny's orchestra, and vaudeville acts, which has been common at the Virginia during the last season, was not mentioned in any of the letters unless the "good shows" could be made to include presentation features.

The third most popular feature with these letter writers was the special Saturday morning 10 cent matinees, which might have been expected since the bulk of the contributors were children. The fourth most mentioned feature is the "comfortable seats." It would not seem that children would note this feature but the answers mention this in 43 out of 100 letters.

The "courtesy of the management" was mentioned either in these words, or by specifying the "kind ticket lady" or ushers, in 37 of the letters. One girl observed: "The ushers are not cranky." One boy wrote: "The ever-present courteous attention of the ushers and other attendants make a pleasant atmosphere, not at all repulsive."

There are some unusual features developed by this contest. For instance, the Virginia has a large lobby and one side of it is occupied by a candy store, soda fountain and popcorn stand. Showmen have differed regarding this feature. But 21 of these letters refer to the "lobby store" in a highly complimentary way. One girl writes: "You don't have to go to the other end of town to get candy or soda."

The Virginia management attempts to play all the best pictures of all makes and, with this under consideration, it is surprising that only one of 100 letters mentions a make of pictures. That boost goes to Paramount. There are few stars mentioned in the letters. Harold Lloyd, Charlie Chaplin, Milton Sills, Colleen Moore and Mary Pickford are mentioned the most frequently—in the order named here.

Three of the letters speak of the advertising, which is gratifying to Robert Fisher, local manager, who gets up the ads. Four of the letters speak of the canaries which sing in the lobby. One girl writes: "I like to hear the canaries sing." Another puts it: "The loveliest canaries I ever saw."

Eighteen of the letters speak of the comedies, eight of the contributors figure the serials important, and four refer to "Fables." Several mention the Pathe travel series.

Twelve of the letters speak of the prices (which are forty cents) as either "low" or "reasonable."

E. E. Meredith, a well-known press agent, who had charge of the contest, probably sprung something new here in suggesting using "excerpts from these letters in the ads of the theatre for the next few weeks." This being announced in letters sent to all who sent in contributions is expected to increase interest in the ads in the two newspapers.

The details of the contest may be of interest. The announcement was made in the newspaper that 100 tickets good for any afternoon during August would be awarded the first 100 letters opened. It was emphasized that the best letters would not enter into the decision; that all letters addressed to contest editor would be laid aside and 100 selected for "invitations." It was stated that in the event that any one failed to give name and address that letter would not be considered. There were something over 150 letters received and a ticket was sent to all of them since there were no omissions in address.

One girl wrote: "I will close hoping to win a free ticket to your grand theater." This made a feature for a story for the paper. A boy wrote that his ambition was to play in the Virginia orchestra when he grew up. A cut is being obtained of him and a story will be used later. Newspaper cuts of some of the letters reproducing handwriting and all are being prepared and will be run in the newspaper later.

Carrying the Job Through

Your advertisement in Moving Picture World—expensive insert or attractive engraving—reaches the reader in the shape that it left the printer.

We consider that part of our bargain.

So we go to the heavy additional expense of mailing Moving Picture World FLAT—in a strong envelope. The World is alone in the picture field in using this up-to-date method.

Any other method is out of date and used only for economy at the expense of reader interest.

The World subscriber does not have to fuss and fume, pull and tear, to remove his paper from a roller pin—and then wish for an extra hand to hold it flat while he attempts to read.

One twist of the envelope flap and The World is before him—as fresh and clean as when it left the printer.

Just one of the many reasons why—

The trade paper situation has changed.

The A. B. C. Audit Proves It:

First in the Field

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - EDITOR

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VOLUME 60 NUMBER 9

Features

Editorial 693
Discovers Patronage Attractors 694
The Play From the Picture Angle 716

News of the Week

Pennsylvania Exhibitors Convene and New Jersey Directors Meet in Atlantic City 697
New York Projectionists' Demands Exorbitant, Says T. O. C. C. Head 698
Eugene Zukor Adduces Picture Boom From Things Seen on Tour 698
Washington Projectionists Present Itemized Demands 699
Thirteen First Nationals Now in Work 700
Modern Theatres Superseding Upstairs Show in New England 702
Chicago Theatres Interested in New Excessive Tax Ruling 706
Educational's September Lists Promise Strong Sport Subjects 715
Paul Mooney Looks Forward to Prosperous Season.. 716
Jackie Coogan's New York Trip a Series of Big Demonstrations 721
Nine Big Productions From B. P. Schulberg..... 723
Ginsberg and Wilk Acquire the Benny Leonard Pictures 724

Departments

Exhibitors' News and Views 702
Straight From the Shoulder Reports 708
Selling the Picture to the Public 726
Reviews 732
Pep of the Program 735
Equipment, Construction and Maintenance 737
Projection 738
Index to Releases 745

One of a Series

The Hamilton National Bank

130 West 42nd Street

Hamilton National owes a lot to its friends.

And its friends, we are happy to say, are all those with whom it has business relations.

To us it is only natural that we should hear constantly of good words and sincere praise accorded Hamilton National by its clients.

We strive hard to earn appreciation.

And our own gratitude to the good friends whose word-of-mouth advertising has played so large a part in our success is only an urge to continued and improved service.

We like to hear it said—

That when you meet a Hamilton National client you meet a Hamilton National booster.

Hamilton National Bank
130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

First National Branch Heads Predict Business Boom Soon

THAT business conditions in general, and the motion picture industry in particular, are looking up in the Mountain states is the report brought to First National headquarters by two of its branch managers, J. H. Ashby of Denver and L. L. Hall of Salt Lake City, who spent last week at the home office.

"There is a general feeling of prosperity in Colorado and the states around it," said Mr. Ashby, "due to the increased price being received for silver, lead and copper and the prospects for unusually good crops. This prosperity will naturally be reflected in the motion picture business. Money is easier as the banks are able to get much of the money which they have loaned to the farmers and business interests. Oil is being obtained in increased quantities and it brings a good price.

"The feeling that prosperity will continue and increase is due, in part, perhaps, to the progress being made on the Moffatt tunnel which will put Denver on a transcontinental railway system and shorten the haul to Salt Lake and other cities to which it ships its products. With the completion of the tunnel, the work tunnel will be transformed into an irrigation system by means of which water can be run into the arid regions of the state. This in turn will make for still more prosperous conditions.

"That the film industry is already feeling this increasing prosperity is evidenced by the fact that exhibitors are quite ready to pay the increased rentals which First National is asking for its specials. Bookings on them have been easy to obtain and the exhibitors feel that the public will pay without grumbling the increased admission price which they will ask for 'The Sea Hawk,' 'Abraham Lincoln,' 'Sundown' and 'The Lost World.'"

Branch Manager Hall, of the Salt Lake City office, agreed with Mr. Ashby on the general improved conditions and the prospects for increasing prosperity.

There is but little building of new motion picture theatres in Colorado, Utah or any of the surrounding states, the two men reported. In Ogden, Utah, the new Egyptian Theatre has been completed and is one of the finest theatres in the mountain states. In Salt Lake City the new Victor Theatre, made over from the old State, is ready for occupancy. Pueblo, Colo., will have a fine new picture house in connection with the office building which the Masonic Lodge will erect.

Mr. Hall and Mr. Ashby stated that the exhibitors in their territories want shorter feature pictures. Six reels is the length that the public, and hence the exhibitor, wants, except in the case of the big special which is shown at advanced admission prices. Even then, however, ten reels is the limit. They report unusual interest in "The Sea Hawk," which is soon to be screened in Denver, Colorado Springs and Salt Lake City.

MADGE BELLAMY

Who has signed with Associated Arts Corporation for their first picture for release through F. B. O.

"Wine" Opens New House

Big Universal-Jewel Production First Film Shown in Bridgeport House

Bridgeport's newest theatre, the Cameo, was opened recently with a pre-release showing of "Wine," Universal's Jewel production of the celebrated William McHarg story, and with appropriate ceremonies and specialties.

The Cameo formerly was the Dawe Theatre. Universal recently took it over and renovated it completely. J. W. Greely, of Universal, who planned the new decorations and fittings, received great praise from Bridgeport theatre goers and from the press of that city for his work. The Cameo is a modern theatre in every sense of the word. It has a capacity of 1,600, and is happily situated just between the business section and one of the principal residential sections of Bridgeport, consequently drawing both general and family audiences.

F.P.-L. Making Big Arrangements for 7th Annual Paramount Week

WITH nearly 4,000 newspapers all set to emblazon the announcement to America's motion picture audience, and with practically every available print in the forty Paramount exchanges already contracted for, the seventh annual National Paramount Week, August 31 to September 6 inclusive, looks as the most successful national exhibition event since the inauguration of the first Paramount Week in the New York City territory back in 1918.

Both the Eastern and West Coast Paramount laboratories have been working to full capacity for weeks in turning out the full quota of prints on the completed subjects of the Famous Forty and replacing the various exchange quotas of the 1923-24 product so that every distributing office may give the best service possible during the period when thousands of theatres will be playing Paramount pictures exclusively.

This year's campaign of Paramount Week newspaper advertising, placed through the advertising agency of Hanff-Metzger, Inc., will eclipse any of its predecessors, both in size of copy and the number of newspapers used, according to A. O. Dillenbeck, who handles the Paramount advertising for the Hanff-Metzger people. Every exhibitor who plays Paramount pictures for a minimum of five days during the week will have the tremendous assistance of the big advertising copy placed in his local newspaper by the Famous Players-Lasky Corporation.

The space to be used will range from full pages in the key cities down through five sizes of copy, according to the space required by the listing of the theatres participating. The minimum space of the entire campaign, used in single theatre towns where the exhibitor has booked the required minimum of five days, is 840 lines, six columns wide by 140 lines, or ten inches, deep.

A total of between 3,500 and 4,000 newspapers will carry the Paramount Week message. This means a broadside for the benefit of exhibitors of approximately 3,600,000 lines, or nearly 260,000 inches, blanketing the country with a total reader circulation of around fifty millions.

Supplementing this newspaper advertising will be the regular Paramount national advertising of the Famous Forty, led by a full page in the Ladies Home Journal, with its circulation of two and a quarter millions, and including a four-color double-page spread in the Saturday Evening Post of August 20, a two-color page two weeks later in the same periodical, a double page center spread in Liberty and full pages in all the current fan magazines.

In many communities this year Paramount Week will be the culminating event of the Greater Movie Season which, inaugurated two years ago by the San Francisco forces of the Famous Players-Lasky Corporation is now widely celebrated, especially in the larger cities.

Second New Jewel

Big Universal of New Season Stars Reginald Denny

Another big Universal Jewel production, the second of the new season's pictures, was released to the trade during the past week. It is "The Reckless Age," starring Reginald Denny, in a fast-moving comedy drama adapted from "Love Insurance," a Saturday Evening Post story by Earl Derr Biggers. The picture is a Harry Pollard production.

"The Reckless Age" recently had its world's premiere in the Rialto Theatre, New York City, where it drew great crowds and won great praise from the press and public as an entertaining picture filled with punch and action and spiced with clean comedy.

The first of Reginald Denny's starring vehicles for the new season is a worthy successor to his former hits, such as "Sporting Youth" and his popular "Leather Pushers" comedies.

Harry Pollard, who directed the picture, is the man who made the first "Leather Pushers."

Pennsylvania Exhibitors Convene and N. J. Directors Meet in Atlantic City

By TOM WALLER

THE St. Charles Hotel, Atlantic City, was this week the stage for considerable exhibitor activity. Through a coincidence the Board of Directors of the M. P. T. O. of New Jersey met there during the time the three-day convention of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, was in session.

Fully 157 exhibitors were in attendance, the greatest aggregation being composed of Pennsylvanians.

Adopt Resolutions

Resolutions unanimously adopted included those opposed to non-theatrical units and block buying. Making licenses prohibitive for traveling carnivals, which is a local menace in Pennsylvania, was another resolution approved. The convention voted its approval of Motion Picture Day and its hearty support of the national organization.

H. J. Schad, president of the Pennsylvania exhibitors, occupied the chair during the convention, which was more in the nature of a social affair. He delivered an address as did George Aarons, secretary of the organization, National President M. J. O'Toole and Charles M. Ropapport of Philadelphia, officer under O'Toole.

Postpone Action on Lighting

The proposition of emergency lighting did not come up at the convention as was scheduled. Discussion of that subject was reserved for the October meeting. This matter was one encouraged by Pennsylvania's Department of Labor and Industry. It is an additional lighting system which theatre owners are said to believe is unnecessary as every precaution is now taken to light the exits and provide for the safety of patrons.

President O'Toole through the greater part of his speech reiterated the achievements of the national organization. He said in part:

"In Pennsylvania, we have a censorship situation where there is a definite disposition on the part of all concerned to resolve such differences of opinion as may exist, reduce the queston to one of real service to the people of the state, denude it of its finicky and uncertain elements and have the people actually secure what they want in motion pictures and bring all other phases into cooperation in supplying that want. This is in reality what the law contemplates and while it is there let it be made a service rather than an embargo on service.

"Theatre Owners, always move intelligently and with determination in your organization matters. Think for yourselves. You can easily calculate the real money the Motion Picture Theatre Owners of America saved you in the Nation. You know that bills have been introduced in the Pennsylvania Legislature imposing in one session alone over one million dollars a year taxes on your theatres. These bills were defeated by your National and State Organizations. You would now be paying annually your part of that one million or more dollars if the bills were not defeated."

Board of Directors Session

The board of directors of the Motion Picture Theatre Owners of New Jersey at a six-hour session elected Sidney Samuelson of Newton, N. J., as their chairman. D. J. Hennessey resigned as a member of the board, stating that his duties as an officer in the national organization occupies the greater part of his time. The vacancy thus created in the board will be filled at the next session which will be held at Toms River on September 11.

Other changes in the directors unit included the advancement from a two to three-year term and from a one to two-year term of Benjamin Schindler of Camden, and I. M. Hirshblond, Toms River, respectively.

The only absentees at the Atlantic City session were Directors Fabian of Paterson and Leo Jeskowitz of New Brunswick. Much business of vital importance to the New Jersey association was transacted by the board whose roll call was answered by: President Joseph Seider, Vice-Presidents Charles Hildinger and Peter Adams, Secretary Henry P. Nelson, Treasurer William Keegan, Directors Peter F. Woodhull, Sidney Samuelson, Louis Rosenthal, Benjamin Schindler, Arthur B. Smith and I. N. Hirshblond.

Seider Names Committee

President Seider named Woodhull, Rosenthal and Adams as a committee to arrange a system of arbitration for the New Jersey owners.

Under the regular order of business, a contract with the Moeller Theatre Service for the distribution of industrial reels was approved. A representative of the Inter-Insurance Exchange appeared and explained the plan of reciprocal insurance. This matter of reducing basic insurance rates was discussed and was adjourned until the next session of the directors when it will be the first order of business.

It was decided that the dinner in honor of former President Woodhull will take place at the Hotel Robert Treat, Newark, early next year.

In October and November meetings of the directors, in compliance with President Seider's policy of holding twelve meetings in various parts of the State, it was decided the board will assemble at Salem and Newark, respectively.

The board expressed its great displeasure at the unfairness of alleged attacks aganist Miss May M. Carty, assemblywoman from Jersey City. Miss Carty, who last year introduced the Sunday opening bill in the New Jersey house, defies her verbal assailants with an accredited statement that she will use the Sunday proposition as a basis for her campaign for another term in the legislative body next year.

Will Protect Exhibitors

The state organization will make every effort to protect exhibitors in Essex County from unfair methods in which county projectionists are now working on the double shift, it is reported.

As soon as the directors' meeting was completed, President Seider returned hurriedly to Newark so as to preside over a state session held especially to consider the Essex County projectionist situation.

A scene from Producers Distributing Corporation's "The Wise Virgin," featuring Patsy Ruth Miller and Matt Moore.

New York Projectionist Demands Exorbitant, Says T. O. C. C. Head

By TOM WALLER

UP in White Plains the barbers strike every year for an increase no matter how favorable existent conditions may be. Projectionists in New York seem to have been caught in this epidemic. They struck last year and were partially successful and now another walkout seems imminent.

The White Plains barbers work a good part of the day and are glad, after each annual exodus, to return and get their percentage out of the chair, which is sometimes a little more, but more often a little less. The projectionists in New York so far have been far more successful. They walked out last year and resumed their jobs with better hours and a twenty-two and a half per cent increase in circuit booths and a seven and one-half per cent raise in projection cabinets of members of the Theatre Owners Chamber of Commerce.

This year the projectionists belonging to Local 306 tender their demands for a thirty per cent inflation of the weekly envelope, with work to be conducted on a two-shift basis and a maximum labor period of thirty-six hours per week.

They appointed a committee which early this month conferred with the T. O. C. C.'s labor committee. The latter reported to the exhibitor organization, which closed the negotiations, stating emphatically that the demands were unreasonably excessive. Little concern was apparent as to the projectionists' threat to strike on midnight of August 31.

Shortly before going to press it was learned from Charles O'Reilly, president of the chamber, that upon the request of the projectionists, negotiations had been re-opened. These are now under way once more with certain augmentations to both committees so as to offset as far as possible the chances of a deadlock.

O'Reilly declared that there are too many projectionists in New York who have too much time on their hands already. As far as the men, themselves, are concerned, the chamber president remarked, everything could be arranged to run smoothly. Certain political moves in their association, however, are responsible for this unnecessary condition of unrest in their ranks, he said.

The thirty per cent increase proposition is not regarded seriously by the T. O. C. C., according to O'Reilly, who maintains that amount is specified merely as a "feeler" to let the chamber members know that some kind of an increase would be an accommodation.

The double shift is introduced, he said, so as to get some of the unemployed jobs. Under such conditions, O'Reilly points out, these projectionists would work five hours a day and be paid for seven hours. Those who work for six on roof gardens have to be paid under the present arrangement whether it rains or not, and when it rains they do not work, according to the chamber president's explanation of the organization's attitude.

Another point in the demand which does not apparently meet with the approval of the employers is that all projectionists employed be members of the union. It is understood that some jobs here are filled by non-union men.

Ten years ago the opportunities for projectionists in New York City were far greater than they are today. Then there were in the neighborhood of 1,100 theatres and fewer projectionists. Now there are about 500 houses, all larger and better equipped to accommodate the motion picture public. The number of projectionists in the city today, as the records show, cites O'Reilly, exceed 4,000.

"Many operators in New York City are operating taxicabs today because there are no jobs for them. There are too many men in the union and we cannot take care of their surplus. If we were to give them such an increase we would have to pass it on to the public and the public will not stand for it. Last year we in this organization granted them a seven and one-half per cent increase in addition to the good scale which they got during the war."

The number of efficient projectionists in New York and not following their trade because of the scarcity of jobs eliminates any fear of a strike, said O'Reilly.

"We believe in trying to adjust disputes with the men because many of them have been in our employ for years. But they give no logical reason for their demands except that an employee should be granted a yearly raise."

At the time of this writing no one could be found at Local 306 headquarters.

Arrows Sold

W. E. Shallenberger has just closed a contract with Columbia Film Service, Inc., Pittsburgh, Pa., for the western Pennsylvania territory on the Arrow-"Great Western" series of eight starring Ben Wilson, supported by Marjory Daw, Mildred Harris and Violet LaPlante; six starring Yakima Canutt, world's champion cowboy, and twelve starring Dick Hatton, supported by Marilyn Mills and the wonder horses, "Star" and "Beverly." Also the four new stunt pictures, "Pinto Pete," starring Ashton Dearholt.

Eugene Zukor Adduces Picture Boom from Things Seen on Tour

INCREASING prosperity in the great agricultural territories of the Middle West and South have filled exhibitors with the expectation that this season is going to be the most prosperous in motion pictures, it was declared this week by Eugene J. Zukor, assistant treasurer of the Famous Players-Lasky Corporation, who returned to New York after a trip of several weeks to the Company's exchange throughout the West and South.

"In the agricultural states of the Middle West," said Mr. Zukor, "the rise in the price of wheat and corn, together with the prospects of a very good harvest, is having its effect on general business conditions, and these conditions are being reflected at the box office. In the cotton belt of the South, business men expect that this year's cotton crop will not only be a big one, but will be sold at high levels. As soon as these harvests are gathered and the farmers get their money, business men in the towns of these territories are looking for a decided boom.

"Another factor—in fact the most important factor—contributing to the general situation, is the wealth of really excellent pictures on the market this Fall. Everywhere I found exhibitors expressing unbounded enthusiasm for the box-office qualities of Paramount's Famous Forty. The leading first run exhibitors who have played the earlier releases of the Famous Forty declare that each one of them has more than surpassed the promises that have been made for its success at the box office, and look for the bigger pictures of the Famous Forty yet to come."

SCENES FROM THE C. B. C. FEATURE, "A FIGHT FOR HONOR"
A Perfection Pictures' production, featuring William Fairbanks and Jane Novak.

Jimmy Adams in "Savage Love," Educational-Christie comedy.

Run Extended

The run of First National's Frank Lloyd production, "The Sea Hawk," has been extended a week at the Roosevelt Theatre, Chicago. It was booked originally for four weeks. It is in its fifth week also at the Criterion Theatre, Los Angeles, and is in its tenth week at the Astor Theatre, New York, despite the closing of many theatres in the latter city on account of the heat.

Shipping Warner Films

Advices from the Warner Bros. West Coast plant are to the effect that prints on new Warner Bros. pictures, in commercial quanties are being shipped as follows: "Cornered," July 24; "Three Women," July 26; "Lovers' Lane," August 2; "The Tenth Woman," September 1. Of the four pictures mentioned all exceptiong "Three Women" are of the 192-24 product.

Wherle Promoted

First National Pictures has promoted R. S. Wehrle, assistant branch manager of the Pittsburgh exchange, to be branch manager. He succeeds, effective on August 4, A. S. Davis, who has resigned to become general manager of the Rowland & Clark chain of theatres. Mr. Wehrle has been with First National for five years as salesman in West Virginia and for the past fifteen months as assistant to Mr. Davis in Pittsburgh.

Roland on Coast

R. A. Rowland, production manager for First National Pictures, Inc., has left for the United Studios in Hollywood on his regular quarterly trip. He will remain on the West Coast for three or four weeks and will confer with Earl Hudson, coast production manager, and John McCormick, western representative, about forthcoming productions to be made by First National, and with allied producers whose pictures will be distributed by that Company.

While at the studios, he will inspect prints and "rushes" of productions now under way in order that the executives in the East may have the benefit of his judgment of their box office and exploitation values.

Washington Projectionists Present Itemized Demands

WASHINGTON, D. C., exhibitors are not inclined to submit to the new demands made upon them by the projectionists' union which represent material increases in operating costs over the present scale. A meeting is to be held with representatives of the union, but the feeling among exhibitors is that this is not the time for such increases as are being asked.

The present and proposed wage for Class A1 houses, those seating 1,000 or more and running nine hours a day, is $63 a week, with a six-hour day. The present scale provides for one screening a week in the theatre without charge. This is eliminated in the new contract and screenings made chargeable at the overtime rate of $2 an hour, minimum screenings to be one-half hour, and all time computed from the time when the projectionist reports for a screening. The present scale calls for the employment of three journeymen projectionists, permitting the employment of one apprentice; the proposed scale would require the employment of four journeymen operators.

The next class of houses is those which under the present contract run not less than ten nor more than fourteen hours a day, and seat 500 to 999. They are required to employ two journeymen projectionists at $63 a week. The new contract provides for the inclusion of houses running nine hours or more a day. Six hours is to constitute a day's work thereunder and an apprentice is to be in attendance at all times. Apprentices must be members of the union and paid at the rate of 45 cents an hour in all except "night houses," where the wage is to be $12 a week, including Sunday matinee, if run, with $1.50 additional for all other matinees.

In the present schedule the next class of houses, those running eight hours or more a day, seating 499 or less, the employment of one regular and one relief man is required. The former working eight hours a day has a wage of $58.50 a week; the latter is paid at the rate of $1.05 an hour, or if the time is divided between them, each gets $45 a week. Under the new scale six hours is to constitute a day's work, with a weekly wage of $54 and the requirement that an apprentice be in attendance at all times.

Projectionists in houses running five hours or less at night, seating 1,100 or more, get $41.40 a week, Sunday matinees included if run, and $1.18 an hour for other matinees. The new proposal is for $43.75 a week, with $1.25 an hour for additional matinees. Such theatres seating between 500 and 1,099 now pay their projectionist $36.40 and $1.05 an hour for additional matinees; they are called upon to pay $45 a week and $1.25 an hour extra, and have an apprentice on the job all the time. Theatres seating less than 500, now paying $32.75 a week and $0.94 an hour for extra matinees, will have to pay $40 a week, $1.10 an hour for extra matinees and have an apprentice on the job all the time.

Vaudeville and burlesque houses are jumped from $57.25 a week, with $5.20 for each extra performance, to $70 a week and $5 an extra show, where pictures are an added attraction, and where such houses run continuously and two men are required, the rate is jumped from $54.20 to $64.80 and an apprentice is to be in attendance at all times.

Open air parks are jumped from $37.50 to $40, plus the apprentice. Single performances outside of regular picture houses are dropped from $10 to $8 a performance, with two for $15. Another interesting provision is one making overtime operative at rate and one-half and beginning at 11 p. m. The scale of wages is to be considered as a minimum and not a maximum.

For Release in August—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
CHARLES R. ROGERS presents
"The LEGEND of HOLLYWOOD"
with PERCY MARMONT and ZASU PITTS
A RENAUD HOFFMAN PICTURIZATION
Directed by Renaud Hoffman

Season 1924-1925—Thirty First Run Pictures

Scenes from "Single Wives," in which First National features Corinne Griffith and Milton Sills.

Thirteen First Nationals Now in Work; Eighteen More to Come

TEN pictures for First National distribution are in production on the west coast. Three are being filmed in New York. Five have just been completed. Eighteen are definitely scheduled for production.

Recently completed pictures include two super-features. They are "Abraham Lincoln," the historical romance offered by Al and Ray Rockett and now having its pre-release, and "Sundown," a First National Production. Others in the cutting room are Samuel Goldwyn's production of "In Hollywood With Potash and Perlmutter;" George Fitzmaurice's "Tarnish" and John M. Stahl's "Husbands and Lovers."

"Lost World" Nearing Completion

Of the ten features in work, two are First National Productions. "The Lost World" is nearing completion with Bessie Love, Lewis Stone, Wallace Beery and Lloyd Hughes. It is being directed from Conan Doyle's fantasy by Harry O. Hoyt.

Just started is "So Big," Colleen Moore's starring vehicle from Edna Ferber's novel. Charles Brabin directs.

Simultaneously in production is "Wilderness," a starring vehicle for Corinne Griffith in which she is directed by Robert Z. Leonard.

Joseph M. Schenck's units are busy. Norma Talmadge is starring in an original story by C. Gardner Sullivern, "Sacrifice," in which she is being directed by Sidney Olcott. Constance Talmadge is middle-distance with "Heart Trouble," a comedy drama by Hans Kraeli which Sidney Franklin guides. Frank Lloyd is making excellent progress with "The Silent Watcher," an adaptation of Mary Roberts Rinehart's "The Altar on the Hill." The story appeared recently in the Saturday Evening Post. Glenn Hunter and Bessie Love are featured. The producer is directing.

Nazimova and Milton Sills are sharing honors in Edwin Carewe's "Madonna of the Streets," taken from W. B. Maxwell's sensational British novel, "The Ragged Messenger." Mr. Carewe directs.

M. C. Leveo's forthcoming story for First National is "In Every Woman's Life," a featured vehicle for Virginia Valli, Lloyd Hughes and other players of star calibre Irving Cummings is directing.

Ince Supervising Two Units

At Culver City, Thomas H. Ince is personally supervising two units which are busy with forthcoming First National Pictures. Florence Vidor and a starring cast are engaged with the screen interpretation of "Christine of the Hungry Heart," directed by George Archainbaud, while Doris Kenyon and Percy Marmont are featured in "Idle Tongues," from Joseph Lincoln's novel called "Doctor Nye." It is being directed by Lambert Hillyer.

"Born Rich," "Sandra" and "Classmates" are titles of forthcoming productions under way in Eastern studios for First National. Will Nigh directs Claire Windsor, Bert Lytell and Cullen Landis in "Born Rich." Barbara La Marr is starred in "Sandra," supported by Bert Lytell and a fine cast. Richard Barthelmess has the starring role in "Classmates," which John Robertson directs.

The eighteen productions scheduled for early filming as First National Pictures will be "Inez from Hollywood," a Sam E. Rork production with Anna Q. Nilsson, Lewis Stone and Lloyd Hughes; "If I Marry Again," with Doris Kenyon; "The Life of Christ;" "Sailors' Wives;" and such tentative designations as "Pandora La Croix," "The One Way Street," "The Interpreter's House," and "The Boss of Little Arcady."

Four productions have been tentatively decided upon by Joseph M. Schenck for future production. "The Lady" and "Madame Pompadour" will be starring vehicles for Norma Talmadge, while Constance Talmadge will do "The Man She Bought" and "Learning to Love."

Frank Lloyd seeks a new title for "East of Suez," to which Lloyd will turn his masterhand when he has completed "The Silent Watcher."

Edwin Carewe contemplates "One Year to Live," to be made shortly after the completion of "Madonna of the Streets."

John M. Stahl has two pictures scheduled to follow "Husbands and Lovers," "Fashions for Men" and "The Waning Sex."

MacDonald Leading Man

The cast of "The Lady," Norma Talmadge's next photoplay, has been selected by Joseph M. Schenck. Besides Miss Talmade, the company will consist of Wallace MacDonald, who will play the leading male role; Brandon Hurst, Alf Goulding, Dorris Lloyd and John Fox, Junior, according to an announcement made by John W. Considine, general manager of Talmadge Productions.

Branch Heads Here

E. J. Tilton, branch manager for First National at Des Moines, Iowa, and A. Gorman, branch manager in Montreal, are spending the week in New York at the home office of that organization, absorbing selling arguments on the new product, studying distribution problems and getting better acquainted with the headquarters staff.

For Release in August—Now Booking

Season 1924-1925—Thirty First Run Pictures

Lew Cody and May McAvoy in a scene from "Three Women." It is an Ernst Lubitsch production for release by Warner Brothers.

Cincinnati

The policy of Loew's Theatre, Dayton, Ohio, concerning which there has been numerous rumors, has been decided, and the house will, for the present at least, be devoted to high class pictures. Ernest M. Emerling, who was assistant manager last season, has been made manager. He has had the theatre redecorated throughout. A reduction has been made in admission prices, the revised scale for the new season being 10, 15 and 25 cents for evening performances, while the matinee rate will be 10 and 15 cents.

An echo of the Sunday blue law agitation comes from Piqua, Ohio, in which city all movie houses were ordered closed on Sunday. Police have now isued an order that all jazz music in downtown restaurants and cafes must be discontinued on the Sabbath.

Tom Carroll, who managed the State Theatre, Lorain, Ohio, until that house was demolished recently by the tornado, has gone to Europe for an extended rest.

Bell's Opera House, Hillsboro, Ohio, has passed into control of George Ray, who likewise operates the Colonial at Washington, C. H., Ohio, while Frank McConnel, previously in charge of the Lincoln Theatre, at Portsmouth, Ohio, has taken the Grand at Huntington, W. Va.

Connecticut

S. Z. Poli, who recently acquired the Community Playhouse in Meriden, where he already has a theatre, has renamed it Poli's Palace Theatre. Alterations and improvements have been made. The theatre was built about two years ago. The formal opening took place the night of August 11.

Henry L. Needles, general manager of the Strand and Princess theatres in Hartford, arranged an entertainment for the disabled soldiers at Camp Hines, Niantic, recently.

Manager J. Desmond Walsh keeps things humming at the Plaza Theatre in East Hartford and his house continues to be the magnet for a long list of steady patrons.

The Wilkinson Theatre in Wallingford will observe its first anniversary on September 1. So will the Lyric Theatre in Hartford on the same date.

Important Legal Decision Laid Down for Canadian Theatre Men

An important legal decision has been laid down at Osgoode Hall, Toronto, in the issuing of a judgment by Justice Wright restraining the members of the Hamilton, Ontario, Projection Machine Operators from picketing or interfering with the Hamilton Playhouse and the Kenilworth Theatre of Hamilton. The defendant members are ordered not to picket the theatre in question and they also are restrained from distributing handbills, displaying banners or otherwise issuing statements which were complained of by the theatre owners. They also are restrained from watching the theatre premises for the purpose of preventing any one from entering or persuading employes from working.

No ward of damages was made in the judgment, as it was pointed out that there were no circumstances which entitled the theatre owners from resorting to any trust fund of the union in satisfaction of claims.

In pressing action the theatre owners swore that they were paying their operators $2 more than the union scale and that the whole question was whether they were to be allowed to operate an open shop or not. Under the court order, the union is restrained from interfering with the operation of the two theatres in any way.

The musicians of the Regent Theatre, Ottawa, returned to work on August 16 after a two week's strike during which they did not gain any point in dispute, it is announced. The musicians, at a meeting held August 14, decided to accept the previous year's wage scale of $42 and the demand for an increase of $2 was dropped.

Maynard Joiner, manager of the Grand, Calgary, the only local legitimate house, has established a new policy for the theatre whereby picture attractions will be played the last four days of the week during the year. He has booked a long series of features from Famous-Lasky Film Service.

Simcoe, Ontario, is to have a modern picture theatre, the structure to be built shortly by Fred Pursel, proprietor of the Lyric Theatre, Simcoe. Mr. Pursel has purchased a central site. He has booked Paramount's "Famous Forty."

H. N. Jernberg, manager of the Province Theatre, a downtown theatre of Winnipeg, conducted a "revival week" from August 11 to 16 when he presented six different productions, changing the show daily for the purpose with good effect as a hot weather stunt. The big six were "The Three Musketeers," "Way Down East," "Orphans of the Storm," "The White Rose," "Little Lord Fauntleroy" and "Tess of the Storm Country."

The Allen Theatre at London, Ontario, ceased to exist under that name on August 16 when the house was closed for a reorganization, arrangements being made for the large downtown house to re-open August 30 as the Capitol Theatre under the direct control of the Famous Players Canadian Corp., with Thomas W. Logan continuing as manager.

The Metropolitan Theatre, Winnipeg, no longer is under lease by the Famous Players Canadian Corporation and the large downtown house now is under the direction of the Metropolitan Theatre, Ltd., with Walter F. Davis as manager. Bert Crowe, former manager of the "Met," has gone to Calgary to manage the Strand, formerly the Allen.

Kentucky

Announcement has been made by the management of the Strand Theater, Louisville, that it will resume moving picture and vaudeville combination bills on Sunday, August 31, after being closed over the summer. The theatre will show the Pantages circuit vaudeville. Fred J. Dolle, of the Broadway and Fourth Avenue Amusement Companies, is manager.

For Release in September—Now Booking

Season 1924-1925—Thirty First Run Pictures

Scenes from "Hit and Run," a forthcoming Universal with Hoot Gibson.

Plans for Big San Francisco House; Others Are Remodeled

T. & D. Jr. and affiliated companies, with offices at 150 Leavenworth street, have a building program under way which illustrates the confidence the management has in the amusement industry in Northern California. Plans have been drawn for a large theatre in the Sunset District of San Francisco and work will be started on this project as soon as contracts can be let. Contracts have been awarded for the construction of a fine theatre at Oak Park and work on this will commence at once. The Strand Theatre at Alameda is being remodeled and will be refurnished throughout for the opening of the fall season. Extensive work is to be done on the States Theatre at Oakland, for which $30,000 has been set aside, and numerous other houses of the chain will be improved within the next few months. A location has been secured for a new house at Fruitvale and plans are being drawn for a theatre with a seating capacity of 1,200.

The Tivoli Opera House, for many years operated as a highclass moving picture theatre by the Turner & Dahnken Circuit, but which has been dark most of the past year, has been re-opened as a home of super-feature pictures under the direction of W. H. Leahy.

Plans are being completed for a 1,000 seat moving picture theatre to be erected on Mission street, between 26th and 27th streets, San Francisco, by the F. J. Young Improvement Company. The house will be known as the Axtec Theatre and will cost about $90,000.

The Royal Theatre, 1529 Polk street, San Francisco, is becoming a mark for cracksmen. A couple of months ago the safe was drilled open and about $1,400 taken. Recently the feat was duplicated and a lesser amount stolen.

Joel C. Cohen, president of the Consolidated Amusement Company, Ltd., Honolulu, T. H., sailed recently for his Island home after having spent several months at San Francisco.

Walter Barusch, for some time director of publicity for the California Theatre, San Francisco, has resigned to become managing editor of a new daily paper at Oakland. He has been succeeded at the California Theatre by Charles Kurtzman, for some time director of publicity for the four houses of the Herbert L. Rothchild Entertainment, but who has been putting out a bulletin service of late at Los Angeles.

The first anniversary of the opening of the Fox Oakland Theatre, Oakland, Cal., was observed in August with a special program arranged by managing director S. J. Stebbins.

Extensive alterations and additions to the California Theatre, conducted at Stockton, Cal. by West Coast Theatres, Inc. under the direction of N. O. Turner, have been planned. The first work will be the installation of a new heating and ventilating system at a cost of about $25,000. The State Theatre of that city is also to be remodeled.

The Valley Investment Company has awarded contracts for the construction of a theatre at Taft, Cal.

Sam Levin, formerly with the Western Poster Company, San Francisco, has been made house manager of the Victory Theatre at Oak Park, Cal.

The Dante Theatre, on Green street, near Stockton, San Francisco, has been opened under the management of H. Gobish and Charles Michaels.

W. Stuart Webster, for years the owner of a moving picture house at Woodland, Cal., has returned from an extended tour of the world.

E. Wiley Mather, associate of Louis R. Greenfield in the New Princess Theatre, Honolulu, T. H., is in San Francisco on one of his periodical visits to the mainland.

Robert Abraham, for years manager of the Mission Theatre for Kahn & Greenfield, but of late connected with other amusement concerns, has been made manager of the Broadway Theatre, Oakland.

Wisconsin

Roy C. MacMullen, for more than a year manager of Ascher's Merrill Theatre in Milwaukee's downtown section, leaves shortly to take over the management of Ascher's Oakland Square theatre in Chicago, it has been announced.

Succeeding Mr. MacMullen is A. J. Meininger, erstwhile manager of the Calo theatre in Chicago.

Mr. MacMullen, before his arrival in Milwaukee, managed houses in Peoria, Ill.

Louis Shimon, assistant manager of the Milwaukee Theatre, north side Milwaukee house, can't even forget the show business on his vacation. That's why when he went to Cedar Lake, Wis., for a two weeks' "rest" he hadn't been at the resort a day before he began organizing resorters into a revue company for the benefit of vacationists there.

Kentucky

A new theatre, said to have cost around $60,000, and constructed on school property by citizens of the fashionable suburban town of Anchorage, Ky., twelve miles from Louisville, was placed in operation on Saturday evening, August 9. The shows will be under the supervision of Fred J. Dolle, of the Broadway and Fourth Avenue Amusement Companies of Louisville; and C. N. Koch, manager of the Rex Theater, which is allied with the Dolle interests. It is understood that all profits from the shows will go to the school fund.

For Release in September—Now Booking

Season 1924-1925—Thirty First Run Pictures

Scenes From "Vanity's Price," An F. B. O. Picture.

Musicians' Demands May Make Syracuse Use Organs Solely

Demands on the part of musicians for more money in Syracuse, N. Y., is proving a source of worry to the theatre owners and managers of that city and will probably result in the Empire, Strand and Robbins-Eckel theatres doing away with their orchestras and using organ music only. There has also been trouble of late in Gloversville, where the musicians went on a strike, not so much over the question of wages as to the length of the so called rest period. In Gloversville, however, the matter has been ironed out and a satisfactory adjustment made. In Syracuse the controversy between the unionized employes of the theatres, including the musicians, moved to a breaking point on Wednesday with the ultimatum that Keith's million dollar playhouse would either remain closed or be turned into a moving picture theatre with an organ alone furnishing the music.

Musicians in Syracuse are said to be getting $50 a week but now demand $65. As a result of the trouble with the musicians the Temple Theatre in Syracuse has gone from vaudeville to pictures. In Troy and Schenectady, where orchestras were dismissed in certain houses early in the summer, it is regarded as highly probable that the musicians will not be asked to return and that the organs, which have been supplying the music this summer, will continue the year around.

Walter Wakefield of Syracuse and Ilion, has bought the Strand in Watertown from Fred Perry who has operated the house for the past three years. Mr. Wakefield took possession of the house last week and immediately announced a change in policy. Instead of running the house to pictures only, he will combine vaudeville and pictures with amateur nights three times a week.

The Leland in Albany is at last to be reseated. Although the seats were ordered weeks ago, the first shipment arrived in the Capital City last Saturday morning. Between now and Labor Day, Manager Perrin will do his utmost to have the entire house reseated and in shipshape for the fall opening. Mr. Perrin has repainted his lobby an attractive color combination and will start off with a week's run of "America" as his opening program. "The Sea Hawk" is scheduled for the early fall.

Although the Albany theatre located in Schenectady, is running, no one has yet been named as managed to succeed Mike Friedman, who recently resigned and who is now on the Coast. There is a possibility that William Shirley, managing director of the company operating the three houses in the Electric City, will look after all three, instead of just the State Theatre.

Tony Vellier, recent manager of the Strand in Schenectady, and now looking after publicity for the Shine boys in Gloversville, has packed up bag and baggage and with Mrs. Tony left Albany to make himself a home in the Glove City.

A. J. Cyr, owner of the Avon in Boonville and one of the live wires of the Northern part of the state, has installed a violina-virtuoso in his theatre.

The new theatre in Potsdam, which will be known as the Rialto and which will be run by Harry Papanaykos, is slated to open its doors to the public the last week in September. Harry will be brought over from Gouveneur to manage the house, while his brother James will look after the theatre in Gouveneur. Another brother, Alex, who has been ill, is once more back on the job at the American in Canton.

With altogether too much in the way of rain and cool weather, J. C. Ellis of Alexandria Bay, has been obliged to discontinue the open air theatre which charged no admission but depended upon the money spent by its patrons for sodas and ice cream to net a profit. Mr. Ellis is devoting his attention to ice cream and hot dogs these days.

Sam Suckno of Albany, who plans to go into first runs the fore part of September, is spending quite a lot of money these days in a new marquis and fitting up his house generally. He will buck the Strand and the Leland theatres.

Indiana

A jury in the court of O. P. Bebinger, a justice of the peace, held this week that the operation of the Irving Theatre in Irvington, a suburb of Indianapolis, was a necessity and a benefit to the residents of the community. In doing so it ordered C. M. Walker, manager of the theatre, who was charged with violating the Sunday closing law, discharged.

The Sunday law, Justice Bebinger ruled, provides that performances may be held in cases of necessity. Walker pointed out that inasmuch as there is no other theatre in Irvington it is necessary, unless the Irving is in operation, for the residents of the community to visit down town theatres at additional cost of carfare and inconvenience. The jury in the case upheld his argument and held it was a necessity.

Members of the Motion Picture Machine Operators' Union of Terre Haute, whose contract with the exhibitors of that city expires September 1, are seeking an increase in the scale of wages. They also are seeking a reduction in the number of working hours in the smaller houses, most of which open for business at 10 a. m. The new contracts call for an increase of approximately $5 a week in the combined salaries of the two projectionists in the larger houses and an increase of 5 per cent. in the salary of those in the smaller theatres.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"Chalk Marks"

The most striking and original story in motion picture history

A FRANK E. WOODS Production

DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First Run Pictures

Battle Raging Again Over the Johnstown, Pa., Palace Theatre

The legal battle between A. Notopoulos, Altoona theatre owner, and George Panagotacos of Johnstown over the Palace Theatre, Johnstown, has flared up again in the Cambria County courts. Notopoulos, in a suit just entered at Ebensburg, seeks the recovery of $25,000 as damages and an additional $10,000 as punitive damages as compensation for the "time and money spent in defending his rights" in the county and higher courts, including the Supreme Court.

The suit is a sequel to the legal proceedings in which both men have been engaged for years and in which the Palace has been the bone of contention. In the statement filed by Notopoulos it is stated he had leased the Main street building housing the Palace and that later the building had been purchased by Panagotacos, but that the lease had not been assigned to Panagotacos.

Notopoulos alleges he sought permission from the defendant to make certain alterations in the building that would have bettered his business opportunities and that the defendant refused the request, at the same time depriving Notopoulos full use of the building.

The statement also sets forth that the plaintiff was deprived of the full use of the building from September 29, 1913, to December 4, 1923, and that the defendant demanded and received payment of rent for this period.

Rowland and Clark's Arsenal Theatre in the Lawrenceville district, Pittsburgh, was re-opened August 9 after having been closed for several weeks during which time extensive alterations were made, new equipment was installed and the entire house newly decorated.

About 8,000 kiddies turned out at the first annual picnic given by the Rowland and Clark Theatres at Kennywood Park on Aug. 13. For several weeks prior to the picnic date, children upon purchasing admittance tickets to R. and C theatres were presented with tickets that would admit them free to the various amusements at the park. The picnic was a grand success and proved a good publicity and business-getting stunt for the theatre chain.

The Lincoln Theatre, Mt. Washington, Pittsburgh, has been closed for three weeks for renovating and was re-opened on August 18. Henry W. Gauding, proprietor, usually takes advantage of the summer slump to improve the appearance of his house and also takes advantage of the occasion to take a vacation. This year he took an extended motor trip in company with Mrs. Gauding, their son Shirley and daughter Marilyn. Their itinerary included Gettysburg, the Shenandoah Valley caverns, thence through Maryland, Pennsylvania, West Virginia, Ohio and Indiana.

"Nick" Schuler and his father have taken over Frank Biordi's Majestic Theatre at Ellwood City, Pa. The elder Schuler is a well known business man in the town, and "Nick" last June graduated from the University of Pittsburgh School of Business Administration. He is in active charge of the house. He made quite a name for himself at the school as a result of his prowess on the gridiron.

Chicago Theatres Interested in New Excessive Tax Ruling

Exhibitors and distributors are interested in the new ruling made by Corporation Counsel Busch of Chicago that they have been charged too much tax on their films by the municipal censorship board. Heretofore the rate has been $3 a reel for the original showing of a picture and $1 a reel for subsequent showings of the same picture. The counsel ruled that the correct rate was $3 a reel and $1 for the entire picture on reshowing. The film men claim they have overpaid about $1,000,000 and talk suit against the city for the excess revenue.

Lee Kraus, Olive A. Kraus, Harry Abbott and Martin Levy have organized Lee Kraus, Inc., with offices at 177 North State street, to handle all kinds of theatrical enterprises.

Sidney C. Nierman, Edward Silverman and James E. Coston have incorporated the Shakespeare Theatre Co., with offices in the Conway building, to operate the Shakespeare Theatre at 942 East 43rd street. It has a capital of $10,000.

H. R. Ragan has taken over the Star Theatre at Villa Grove, Ill.

Abe Kauffman, manager of the Covent Garden Theatre of Lubliner & Trinz, has returned from a vacation in the wilds of Michigan.

The big event on the West Side last week was the formal opening of the new stage of the Lubliner & Trinz Senate Theatre on West Madison street. This stage will be used for presentations under the direction of C. Niggemeyer, formerly with the Wisconsin Theatre, and with Art Kahn's big orchestra will provide patrons with plenty of variety.

More negotiations with the musicians are in progress and this time September 1 is set as the date for action by the men if their demands are not met by the vaudeville and mixed bill houses. The demand is for a 10 per cent. increase in wages, which range now from $57.50 to $87.75, according to the work of the men. Owners and representatives of 35 houses are concerned.

Fred Hartman, manager of Ascher Brothers' theatre on the West Side keeps the business men of that part of town interested in the Ascher houses by attending meetings and telling people about the difficulties of catering to the public taste in motion pictures. Fred has been at it for forty years, so he ought to know what the people want by this time.

The new Harding Theatre of Lubliner & Trinz at Sawyer and Milwaukee avenue is under way and completion of the house has been set for June of next year at the latest.

William C. O'Hare, for three years with the Blank circuit, has been made manager of the Garden Theatre at Davenport, Iowa.

Louis Pinsker will open the Star Theatre at Fort Dodge and will run popular priced picture programs.

Balaban & Katz have added a new department to their organization known as the Patron's Service Department. It will look after the interests of the stockholders among the movie patrons of the circuit.

The Fowler Brothers will open a picture theatre at their park near Watseka, Ill.

Joseph Handleman, L. Consago and E. Handleman have organized the Campus Theatre Company of Evanston, Ill., with a capital of $10,000, and will operate the Campus in that city with offices at 806 Davis street.

Jack Miller is putting in a fine new organ at his Plaisance Theatre on North Parkside avenue, and will have a grand opening when it is ready for business next month.

Mike Seigel of the new Home Theatre has returned from an extended motor trip.

The Orpheum at Cuba, Ill., has been sold to Roy Bare and W. C. Miller.

The Family at Quincy, Ill., has been sold by Pinkleman and Cory to George Herzog.

Hyman Werbner has taken over the Princess on the west side of the square at Quincy, Ill., and will feature pictures exclusively.

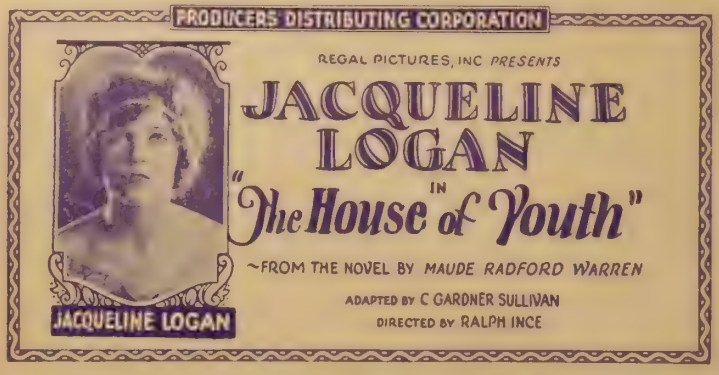
St. Louis

William Goldman's speedy Kings Theatre baseball team evened the series with the crack West End Lyric aggregation, winning an extra inning battle, score 5 to 3. The pitching and batting of Ray Heist featured the encounter.

John R. Pratt of Fulton, Mo., was seen along Picture Row. Other visitors were Jim Reilly of Alton and Mrs. Pert of the Pert Theatre, Gillespie, Ill.

C. E. Lilly and wife of Hannibal, Mo., were visitors of the past week.

For Release in September—Now Booking



Season 1924-1925— Thirty First Run Pictures

Action views from Priscilla Dean's "Siren of Seville," which is released through Producers Distributing Corp.

Seattle

Manager LeRoy Johnson of the Liberty Theatre had a wonderful foyer during the run of "The Chechahcos" last week. The lobby itself was lavishly decorated and sparkled with many electric lights, a flash sign, etc., but it was inside that one stepped into the heart of the snows. The entire foyer, which divides into a wide ramp just inside the door, and a main foyer which circles the back of the auditorium, was banked with natural fir trees, which had been whitewashed lavishly, giving them the look of snow-laden boughs. From these hung innumerable cotton icicles, a-sparkle with the twinkle of snow lights. The gorgeous prism foyer lanterns all bore blue lights, completing the illusion. The whole job was inexpensive and highly effective. The picture brought in excellent business.

George Herpick of the Winter Garden Theatre, with Mrs. Herpick left last week for a two months' vacation in the East, visiting Mr. Herpick's people. New Jersey is their objective.

The Dream, Port Angeles, Wash., Charles George, manager, which has formerly charged a 10-cent admission, is reported to have put into effect charges of 10 cents during the week, with special feature pictures Saturday, Sunday and Monday for which an admission of 25 cents will be charged. Practically all of the F. B. O. and United Artists product have been contracted for.

Exchange managers recently returned from Eastern Washington report that conditions which looked hopeless five or six weeks ago now look much more promising, due to the price of wheat. Conditions around Wenatchee have not improved greatly as yet, and it has been one of the quietest summers in years in this district, necessitating the closing of many houses. However, with the harvesting of the apple crop, which is said to be lighter than usual, things are bound to improve. The majority of the closed houses are planning for early fall openings.

"Doc" Clemmer held a special preview for all local railroad men and telegraph employes in advance of the showing of "The Signal Tower" at his Clemmer Theatre, Spokane. The picture got across well.

For the first time in its history Tacoma has held a picture over two weeks, with the extended run of "The Covered Wagon" at the Colonial. Manager H. T. Moore reports record business.

Ray Grombacher, owner of the Liberty Theatre, Spokane, and trustee of the M. P. T. O. of Washington, was the guest of Fred G. Sliter, local First National manager, during his recent four days' visit to Seattle.

Buffalo, N. Y.

September 9 has been finally selected as the date for the organization meeting of the Buffalo Zone of the Motion Picture Theatre Owners of New York, Inc. There will be a luncheon at 12:30 in the Hotel Statler followed by a business meeting at 2 o'clock. Two new directors will be named and officers elected for the ensuing year. A big gathering of exhibitors from all parts of western New York is expected.

Foundation for the new Babcock Theatre in Bath, N. Y., have been completed and work has begun on the steel construction. Harold P. Dygert, head of Associated Theatres, Inc., announces that the house will be ready for the public by Thanksgiving Day.

Many improvements have been made in the Hi-Art Theatre, Lockport, N. Y., which was re-opened this week under the management of Robert Kane. The Hi-Art is owned by James Lanighan. Several hundred seats have been added on the ground floor. The interior has been beautifully redecorated and refurnished.

The Southeast

Henry B. Varner will build a new theatre in Concord, N. C., to add to his rapidly developing chain of Carolina houses. Plans for the building, which will be located on Union street, are being submitted to the insurance department at Raleigh and actual work will start as soon as they are approved, so that the house will be ready for opening by January 1, 1925. The new theatre will give Mr. Varner six houses in North Carolina. In Lexington, where he will continue to maintain executive offices, he has two houses, the Lexington and Young's, in Salisbury the Strand, in Thomasville the Palace and in Badin the Badin theatre. The Concord house will be of brick, and will seat 600 or more with balcony. The stage will be large and thoroughly equipped.

With a shower of congratulatory messages from all over the country, numerous floral offerings and an attendance of many of the celebrities of the picture business of the South, Jake Wells opened his new theatre in Hendersonville, N. C., the Rex, on August 4, Ray Beall, formerly connected with Southern Enterprises houses in Charlotte and Asheville, is manager of the new Rex, which is described as one of the most modern and beautiful appointed houses in North Carolina.

Mr. and Mrs. Sig Samuels of the Metropolitan Theatre, Atlanta, sailed from New York on September 14 for a three months' stay in Germany and other European countries. Mr. Samuels and his wife will arrive in Germany in time to celebrate the eightieth birthday anniversary of his mother in Breslau, and has cabled the glad tidings to his family over there that he will be with them for the first time in thirteen years on this birthday of their mother. Mr. Samuels is taking with him several thousand feet of film showing his new home on East Lake Drive, Atlanta, and all Atlanta members of his family. During his absence the entire responsibility for the conduct of the Metropolitan Theatre will fall upon the shoulders of Willard Patterson, who has been his chief aide during his entire career in Atlanta. The Samuelses will return in November.

For Release in October—Now Booking

Season 1924-1925—Thirty First Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

ALICE ADAMS. (6 reels). Star, Florence Vidor. Was generally liked and went fairly well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LONE WOLF. (6 reels). Star, Jack Holt. All reports on this were good. Has what they're looking for, action. Tone okay. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MAN BETWEEN. (5,176 feet). Star cast. A slow, tedious show that never ought to have been released. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIRACLE MAKERS. (5,834 feet). Star cast. Surely the ones who are responsible for this picture were not miracle makers in the picture line. Still, while I personally rate this a poor attraction, I had some people tell me it was a good picture. So you see they are not all dead here yet. Brought fair attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TILL WE MEET AGAIN. (5,822 feet). Star cast. While it didn't bring in a big crowd, the weather being very hot, those who saw it spoke very well of it. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

F. B. O.

UNKNOWN PURPLE. (6,950 feet). Star cast. Fair program picture. No drawing power in small town. Prints good. Tone good. Sunday, yes. No audience appeal. Small town class, town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

UNKNOWN PURPLE. (6,950 feet). Star, Henry B. Walthall. Fairly good for one of the impossible things. Elite class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

WANDERING HUSBANDS. (6 reels). Star cast. Good picture for big town. Did not go as good as "Miami." C. M. Cassil, Star Theatre, Goose Creek, Texas.

WHITE SIN. Star, Madge Bellamy. Fine feature. It will pay to boost it. Print good. Tone fine. Sunday, yes. Audience appeal, yes. Small town class, town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

First National

BOY OF MINE. (7 reels). Star, Ben Alexander. Wonderful picture. One of the best we ever had. Good crowds. Good cast and good acting. Tone okay. Sunday, yes. Fine audience appeal. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

Clever

POOR PRINTS (usually short footage). Producer, all exchanges. Star, exhibitor. It seems that it takes the exchanges a long time in overcoming the poor print. I have run some here of late that should have been junked long ago. Moral tone, none. Suitable for Sunday, No!!!! Audience appeal, rotten. Draw farmers, town of 150. Jack Schneider, Cameo Theatre, Richmond, Iowa.

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE
MATT MOORE - WALLACE BEERY
CHESTER CONKLIN - ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First Run Pictures

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Pleased everybody here. One of his best from First National. Little old, but a new print. Would advise all exhibitors to run this one and step on it. Tone good. Sunday, yes. Fair audience appeal. All classes, small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

DANGEROUS AGE. (7,209 feet). Star cast. One of the best domestic dramas ever made, was the verdict given after seeing this picture. In the past two years several features have copied the theme of "The Dangerous Age" but they did not equal it from a standpoint of entertainment. Cast does excellent work. Print only fair. Sunday, yes. Tone good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Delightful picture. Will not please over fifty per cent, and to do that must have very high-class house. It is one of the kind which puts a house in right with the better element. Good moral tone. Suitable for any day. Fair audience appeal. Family class, city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. It's good. Tone good. Sunday, yes. Audience appeal, yes. Mill class, city of 10,000. Admission 10-20. Jos. E. Rapalus, Majestic Theatre (800 seats), Easthampton, Massachusetts.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Despite strong local counter-attractions this show brought them and the general verdict pronounced this a very good show. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SEA LION. (4,367 feet). Star, Herbert Bosworth. No kicks and no boosts but did not draw very well. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Only a fair offering for Barthelmess. Don't promise too much and you'll be okay. Tone good. Sunday, yes. Average attendance. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. A fair program picture that with its scenes being laid in the far north should make a good summer attraction. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. All said they enjoyed this. A nice northern picture; all alike. Dorothy Phillips is good. Ran a Keaton comedy and it made a fine program. Tone okay. Sunday, yes. Fine audience appeal. Draw city and town folks, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. As usual, all Talmadge pictures good and usually draw the crowds. Tone good. Sunday, yes. Fine audience appeal. Tourists, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SON OF THE SAHARA. (7,990 feet). Star, Bert Lytell. A very good sheik picture, well acted and produced. Those who like this sort will surely enjoy it. But why cast Lytell as a sheik? He does not possess the proper physical appearance for such a part, so keep him in melodramas where he belongs. Fair tone. Sunday, yes. Audience appeal eighty per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks,

FOX NEWS

The Best on Earth ~Covers the World

Silliman's Murray Theatre (742 seats), Milwaukee, Wisconsin.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. Went over nicely. People liked it. Better still, they wanted to see it. Made in Algeria, and the scenes look real. I would like to recommend it highly for towns where sheik pictures are liked. There seems to be thousands of camels, Arabs and French colonial soldiers. There is a battle that's good. Tone okay. Not suitable for Sunday here. Good attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. Best Arab picture ever filmed. Bert Lytell's acting wonderful. Audience very well pleased. Picture held attention of audience. Tone okay. General class, town of 3,300. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SUNSHINE TRAIL. (4,500 seats). Star, Douglas MacLean. Just an ordinary show that didn't mean much to the box office nor to the patrons. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THOSE WHO DANCE. (7,312 feet). Star cast. A satisfactory crook story describing the working of bootleggers. Contains thrills and excitement. Shows hilarious moon parties. Making of moonshine, an auto wreck, electric chair and other exciting scenes too numerous to mention. Tone not so good. Not suitable for Sunday. Audience appeal seventy per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (742 seats), Milwaukee, Wisconsin.

WHAT A WIFE LEARNED. (5,700 feet). Star cast. Fair picture, only in program class. Advertising misleading. Tone fair. Below average attendance. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Fox

ROMANCE LAND. Star, Tom Mix. Will please Mix fans. I ran this after laying off Mix for several months and it drew better than the last I showed Fair audience appeal. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

ST. ELMO. (6 reels). Star, John Gilbert. My biggest surprise in six years as an exhibitor. Played it on the opening night of the Chautauqua and, inspite of this competition, had one of the largest crowds of the season. Outdrew "Scaramouche" and "If Winter Comes," which preceded and followed it, and they were played without any competition whatever. The picture is nothing to rave over but it satisfied. Brought people who had never been in my theatre before. Sunday, yes. Small town patronage, town of 2,245. Admission 10, 30 on specials. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

SHADOW OF THE EAST. (5,874 feet). Star, Frank Mayo. At last a Fox special that drew big business. While the story seems a little bit far-fetched, it pleased well. Passable tone. Sunday, yes. Audience appeal ninety per cent. Draw neighborhood class, city of 82,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Nice little picture. Mason has good following here and the picture seemed to please. Fair audience appeal. Small town class, town of 1,474. Admission 10-20-25 T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SKID PROOF. (5,365 feet). Star, Charles "Buck" Jones. A crackerjack comedy drama. The transcontinental race good. It's chock full of thrills that keep you going. Good audience appeal. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SOFT BOILED. (7,054 feet) Star, Tom Mix. This one was supposed to pull them in in spite of everything, but it didn't do it. Numerous outdoor counter-attractions made Tom Mix go flat. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

STEPPING FAST. (4,608 feet). Star, Tom Mix. Good Mix picture. Full of thrills and will please Mix fans. Good attendance. Small town class, town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TIMES HAVE CHANGED. (5,082 feet). Star cast. Very ordinary program picture. Russell not known here. Tone good. Sunday, yes. Not much audience appeal. Tourists, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

TIMES HAVE CHANGED. (5,082 feet). Star, William Russell. Program picture that pleased. Tone okay. Sunday, yes. Fair audience appeal. Draw town and country class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

WHO ARE MY PARENTS? Star cast. Fine, moral picture. Buy it right and push advertising. Sunday, yes. Good audience appeal. Town and country draw, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

Between Ourselves

A get-together place where we can talk things over

Well, folks, when you read this I'll be, most likely, sitting in a leaky tub on Lake Mahopac and praying for "A square deal on fish!"

This vacation will be possible because of the many good friends who have dropped other important work to send extra size batches of dependable tips, so I could be certain of having the material all in shape and ready before I duck out.

I want to thank all of you who did this. I can hop out with a clear mind and be sure that the good work goes on just the same till I get back.

Don't stop sending tips. I've cleaned out the file in which I get them ready—so when I get back on the job I'll be glad to see a big heap of reports waiting to go into the next issue.

So-long and good luck.

VAN.

Metro-Goldwyn

THREE WISE FOOLS. (6,946 feet). Star cast. When I say all star cast I always mean nobody of importance which their names wouldn't mean much. A fair picture not worth what I paid for it. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Mar-

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

Helene Chadwick IN "TROUPING WITH ELLEN"

from the story by EARL DERR BIGGERS · Directed by T HAYES HUNTER
SCREEN DRAMATIZATION BY GERALD C. DUFFY

Produced by EASTERN PRODUCTIONS, INC.

Season 1924-1925—Thirty First Run Pictures

tine, Family Theatre (300 seats), Mt. Morris, New York.

THY NAME IS WOMAN. (9,087 feet). Star, Ramon Novarro. A very good picture but will not draw all classes. Best thing Barbara LaMarr ever made. She was even better than Novarro. Tone, okay. Sunday, yes. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

TRIFLING WOMEN. (9 reels). Star cast. Fair program picture but too long. Pleased fair. Tone, good. Sunday, yes. Fair attendance. Miners and agricultural class town of 700. Admission 10-20. Mrs. Ida McDonald, Star Theatre (240 seats), Exline, Iowa.

TRUE AS STEEL. (7 reels). Star cast. The leading male character's name Huntly Gordon is not even mentioned on any of the posters. This picture is quite similar to First's National's "Dangerous Age" only its not half as good. Cleo Madison the "stay at home" wife of the "Dangerous Age" has grown fat and awkward since that picture. Hughes ought to forget trying to direct. Skip this one and save money. Tone, good. Sunday, yes. H. W. Rible, Mayfield Theatre, Mayfield, California.

UNINVITED GUEST. (6,145 feet). Star cast. Only a fair picture, not a special, but just a novelty. Tone okay. Sunday yes. Draw from city 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

UNINVITED GUEST. (6,145 feet). Star cast. An unusual picture of the under-sea, that will entertain and also a picture that meant little here at the well known box office. It will please those who come, therefore buy it on that basis. Attendance, not so good even on Saturday. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

UNINVITED GUEST. (6,145 feet). Star cast. Very good. Pleased all owing to its novelty. Has good story. Tone, good. Suitable for any day. Fair audience appeal. Family class city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

UNINVITED GUEST. (6,145 feet). Star cast. This went over all right at regular admission but did not draw well. Think it is poorly named. The extra advertising on the technicolor point, drew in some "once in a while" people, but many regulars did not fall for the title nor were they attracted to the poor paper that was put out. The colored portion is very good. Do not take a chance and advertise it as the press book advised. See it first and use your own judgment. Print good. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Ramon Novarro. This is the first Rex Ingram picture I didn't like. I consider him one of our greatest directors. If you want to see just beautiful pictures go to an art gallery and not the movies. Even with the two stars the South Sea plot fell flat and insipid. Of course it will please others. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Boys this is truly a wonderful picture. Draw well and pleased. Boost it with all your worth. Tone, okay. Sunday, yes. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Voted a film classic in every respect, played it at slightly increased prices and everybody pleased alike with schedule and price schedule. Everything for advertising. Excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WILD ORANGES. (7 reels). Star, Frank Mayo. This picture pleased most everybody as it never dragged a minute. King Vidor did as well with five people as most directors do with five thousand. Big crowds are only tiresome. Give us the story and indiviual acting. Cut out so much expenses that is not interesting and thereby give us pictures cheaper and make more money for your actors. This is the ticket. The story and individual acting is the thing, big views are also pretty and nature is full of these. This picture is not a special but a nice program. Tone, good. Sunday, okay. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr. Castle Theatre (400 seats), Havana, Illinois.

WOMEN WHO GIVE. (7,500 feet). Star, Frank Keenan. A picture of the sea that will please and a picture that will not cause any disturbance at your box office either if this town is any criterion. Tried hard on this but only a fairly good audience responded. Advertised with everything to health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

YOUR FRIEND AND MINE. (5,750 feet). Star, Enid Bennett. Rather a weak number. Ran it on a poor night and so did not disappoint many. It will pass but that's all. Tone, okay. Sunday, yes. Small audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Henry W. Nauman Sends Fine List of Tips

Here's the List promised last week, from the Moose Theatre, Elizabethtown, Pennsylvania, which our good friend and booster has compiled for the benefit of his friends who read this dependable tip department.

Title	Producer	Star	Average	Attendance	Moral
What a Wife Learned	First National	Milton Sills	Good	Fair	Good
Wild Bill Hickock	Paramount	Bill Hart	Fine	Good	Maybe
The Rendezvous	Goldwyn		Good	Extra	Good
Eagles Feather	Metro	Kirkwood-Lee	Fine	Extra	Good
Mighty Lak a Rose	First National	MacKaill	Extra	Fine	Good
To the Ladies	Paramount	T. Roberts	Fair	Poor	Good
His Last Race	Twentieth	Pauline Stark	Good	Average	Fair
Long Live the King	Metro	Coogan	Not so good	Fine	Good
Scars of Jealousy	First National	Keenan-Hughes	Fine	Good	Good
Woman Proof	Paramount	Meighan	Good	Average	Good
Environment	Twentieth	Milton Sills	Fine	Good	Good
Half Dollar Bill	Metro	Neillson-Lewis	Fine	Fine	Good
Refuge	First National	K. McDonald	Average	Poor	Good
Don't Call It Love	Paramount	Ayres-Holt	Poor	Worse	Maybe
Girl Shy	Pathe	Lloyd	Grab it	Fine	Extra
Daddy	First National	Coogan	Good	Good	Good
West of Water Tower	Paramount	McAvoy-Torrence		Average	Risque
Desire	Metro		Punk	Good	Maybe

In the cases where I have said 'Maybe' the pictures are good in moral respect I mean that a small town would not stand for them and a city might like it. As for the print service I don't suppose there is any better or worse stuff coming through than before. Could there possibly be? Pathe news twice-a-week does not fill the bill as well as the Fox news we used to receive at the Majestic. I think Pathe is a bit dry. Reviews from Pathe are all good, and comedies booked from here and there are showing at least an occasional gleam of original humor.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. A typical DeMille cast in a lavish production that drew well and pleased the majority. It is, perhaps too long, but interest holds well to the end. The star cast is very good, and the photography is excellent. Will stand a slight raise in admission. Fine print. It is suitable for Sunday. Used slide, boards, heralds, mailing list, and drew good attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BEDROOM WINDOW. (4,550 feet). Star, May McAvoy. Very good mystery picture. Ran one day to good crowd. Generally liked. Mystery well suspended to last reel. Tone, okay. Sunday, yes. Good audience appeal. General class town of 3,200. Admission 10-30. H. L. Kreighbaum, Char-Bell Theatre (797 seats), Rochester, Indiana.

BELLA DONNA. (7,100 feet). Star, Pola Negri. Only a fair production. Too long padded. Tone, none. Sunday, no. Good audience appeal. City and country class town of 7,000. Admission 10-25. R. H. Hyde, Nusho Theatre (350 seats), Anadarko, Oklahoma.

BIG BROTHER. (7,080 feet). Star, Tom Moore. One of the best pictures of the sea-

For Release in October—Now Booking

Season 1924-1925—Thirty First Run Pictures

FOX NEWS

The Best on Earth —Covers the World

son. It will hold any audience's interest as it is rich in heart interest. Tom Moore is fine as is also the kid. This picture affords wonderful opportunities for exploitation. Tone, fine. Sunday, yes. Immense audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BLUFF. (6 reels). Star, Agnes Ayres. Couldn't get to look this over, but one of my most severe critics whom I interviewed for an opinion, liked it muchly. And, on the strength of this lady's say-so, recommend it. Usual advertising. Good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CHANGING HUSBANDS. (6,799 feet). Star cast. Very good production. Tone, good. Sunday, yes. Audience appeal, well satisfied. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COVERED WAGON. Star cast. Wonderful picture of its kind. Would have mopped up, but rained and ruined two days. Good crowd one day. Ran three days. Tone, good. Good audience appeal. All classes small town. Admission 10-25. W. K. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

CALL OF THE CANYON. (6,582 feet). Star cast. This is a story of East and West with society life in the effete East but no real rough stuff out West. A good story with Lois Wilson and Richard Dix (these two would make any old story good) and sweet Marjorie Daw and the heavy Noah Beery. A little overdrawn in plausibility but the movies are entitled to some license. A good entertainment I call it. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. A good clean outdoor picture. Plenty of action and should draw well in any house. Tone, good. Sunday, yes. Good audience appeal. Working class town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

DAUGHTER OF LUXURY. Star, Agnes Ayres. This is a good offering of the program type. A very good story and keeps your interest throughout. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

DON'T CALL IT LOVE. (6,457 feet). Star, Agnes Ayres. Pleased majority. Good strong cast. Will recommend it for booking. Good moral tone. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. Very good comedy picture. Good cast and good acting. Audience seemed to enjoy it fine. Fair sized crowd. Tone, okay. Sunday, yes. Good audience appeal. General class town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. An entertaining story. Good in every way. Not suitable for Sunday. Good audience appeal. City and country class town of 7,000. Admission 10-25. R. H. Hyde, Nusho Theatre (350 seats), Anadarko, Oklahoma.

GO-GETTER. Star cast. Brought laughs from those who saw it. It is too long would have been better in six reels than in eight reels. We had the hottest night of the summer for this show and our attendance was nil. Poor attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. The best of western drama for a high class clientele but our patrons at this house despise the sight of a pair of "Chaps" or a bandanna handkerchief. Pleased well but did not draw. As usual, Paramount got it all. Tone, okay. Sunday, yes. High audience appeal. All classes town of 1,400. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Here you have an ideal picture for summer or any other part of the year. It is just the style of picture for houses that are good and filled up with sex and sob pictures. Tone great. Suitable for any day. Best audience appeal. Family class city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Most excellent picture. Tone, good. Suitable for Sunday. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. Gave the very best satisfaction. Tone good. Sunday, yes. Very good audience appeal. Town and country class town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. Fair picture and fair story. Not well liked. Star good but picture not suited to her. Tone okay. Sunday, yes. Audience appeal, not so good. General class town of 3,200. Admission 10-30. H. L. Kreighbaum, Char-Bell Theatre (797 seats), Rochester, Indiana.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Fine picture which was well liked. Tone, good. Sunday, yes. Only fair attendance. City and country class town of 7,000. Admission 10-25. R. H. Hyde, Nusho Theatre (350 seats), Anadarko, Oklahoma.

NEXT CORNER. (7,081 feet). Star, Conway Tearle. Good picture and good cast. Well liked by audience. Good crowd. Tone, okay. Sunday, yes. Good audience appeal. General class town of 3,200. Admission 10-30. H. L. Kreighbaum, Char-Bell Theatre (797 seats), Rochester, Indiana.

NEXT CORNER. (7,081 feet). Star, Dorothy MacKaill. A feminine patron said to me after the first performance, "Mr. Seymour that picture is my idea of a perfectly wasted evening" and I couldn't blame her. I looked it over even more carefully at the night show and considered myself lucky to get off with that "slight scolding." Stay away, far away, if you have to play it, go and hide. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NEXT CORNER. (7,081 feet). Star cast. Another triangle picture with a threadbare plot long drawn out and a weak story and in spite of artists like Conway Tearle, Dorothy MacKaill and Lon Chaney in the cast a wasteful evening if your time is worth anything at all. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

OLD HOMESTEAD. (7,606 feet). Star cast. This picture is quite old, but the print was in good condition and it gave very good satisfaction. Good tone. Draw town and country class, town 900. Admission 10-25-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
from the AINSLEE MAGAZINE story by WILSON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925— Thirty First Run Pictures

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. About on a par with his former ones which simply means that it is a fine picture. It's too bad that there are not more Meighan's or Coogan's. They surely are life savers. Tone, fine. Sunday, yes. Large audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Hardly as good as its predecessors. but patrons seemed inclined to accept the picture as entertainment. The attendance was not up to the standard for "Tom" and that in this case was not due to opposition. Used usual advertising. Fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. We regarded this as the best Meighan picture for a long time and many of our patrons agreed with us. It's clever and well done. Tone, okay. Sunday, yes. High audience appeal. All classes town of 1,400. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

PRODIGAL DAUGHTERS. (6,216 feet). Gloria Swanson. This is a good picture. Women raved over it and the print was okay. Sunday, yes. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. A frightful rain storm makes it impossible for me to estimate the box office quality of this picture, and those who did attend were not very profuse in approval. Very poor attendance. Used everything for advertising. Patrons are health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIDE SHOW OF LIFE. (7,511 feet). Star, Anna Q. Nilsson. Very good feature. Tone, good. Sunday, yes. Will please. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California

SINGER JIM McKEE. (7 reels). Star, William S. Hart. Not cared for here, this star has never been very strong here at that and a few more of these "Western Sobsters" will end his career forever here. Usual advertising. Fairly good attendance, but disappointed. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

KING OF WILD HORSES. (5 reels). Star cast. Best of westerns. Plenty of thrills. Rex the horse is good. Tone, good. Sunday, yes. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

Preferred

MAYTIME. (7,500 feet). Star, Harrison Ford. A long-drawn-out, sugary affair of the courtships during a lot of generations that may prove tiresome. It did here. Matinee attendance good, night nothing. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RICH MEN'S WIVES. (6,500 feet). Star cast. Somehow this show despite its imposing cast failed to measure up to expectations. While it had some merit perhaps the drawback was due to the fact that the story didn't ring quite true. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Producers' Dist. Corp.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. A classic picture that lacks movie appeal. A regular program picture house is much better off without it and a first class house would starve on it. Hard to follow and lacks entertainment. Draw general class, city 15,000. Admission 20-30. Ben L. Morris. Temple and Olympic Theatres, Bellaire, Ohio.

KINGDOM WITHIN. (6,036 feet). Star, Harry Morey. Fair program picture. Nothing to shout about but it will get by somewhat on the industrial order but a few of that kind wont hurt. Tone, good. Sunday, yes. Fair audience appeal. Farmers and small town class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. A very fine picture of Indiana days during the Civil War period setting well produced and pleased greatly. Fair business for two days. Tone, good. Sunday, yes. Audience appeal, great. Better class town of 3,000. Admission 10-20-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

Advertising Accessory Shortage Hurts Business

"The following may be a little out of line with Straight From the Shoulder reports, still it has to do with drawing power of the picture.

"It will be well for the First National home office to read it and get on the neck of the person responsible for such things.

"It is simply this: First National has a form printed which they fill in and mail to the exhibitor, advising him of the advertising matter they are short. This form may apply to any picture by writing the title in a blank space. The reason always given in the form is, 'On account of our stock being temporarily exhausted.'

"The exhibitor has got to play the picture or pay for it, or the Film Board of Trade will automatically stop his service. I was unable to get 11 x 14 photos on 'The Voice From the Minaret.' I have received these forms so frequently from this company of late that finally the last shortage was shipped from the New Orleans office, which arrived too late.

"This form should be done away with as there is no excuse for an exchange running short on common accessories on any picture. It seems simply carelessness and negligence on the part of the person in charge of these accessories.

"I would like to hear from other exhibitors on this subject; those who have lost money on pictures on account of inability to secure such simple things as 11 x 14 photos, one, three and six sheets—without which an attractive front cannot be made. How long have we got to stand for it?"—P. A. Preddy, Elaine Theatre, Sinton, Texas.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. One of the best pictures Carey ever appeared in. It has plenty of action, thrills and heart interest and a corking good story. This new series of Carey pictures from Producers Distributing Corporation is great. Tone, okay. Sunday, yes. Good attendance. Rural class town of 850. Admissoin 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

OLD FOOL. (6,147 feet). Star cast. A splendid picture for the money. Full of thrills, war scenes, western scenery. and pathos. Tone, fine, Sunday, yes. Good audience appeal. Town and country class town of 1,780. Admission 10-15,10-20, 15-25. Herbert Tapp, Hippodrome Theatre, (460 seats), Sheridan, Indiana.

SECOND FIDDLE. (5,810 feet). Star, Glenn Hunter. This one rather drags at the start and has several rather weak scenes in it but folks said they liked it so there you are. Tone, good. Sunday, yes. Fair audience appeal. Farmers and small town class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WHILE PARIS SLEEPS. (4,850 feet). Star, Lon Chaney. Our audience was not asleep when they came in but the janitor had to awaken them after the show. Mill class city of 10,000. Admission 10-20. Jos. E. Rapalus, Majestic Theatre (800 seats), Easthampton, Massachusetts.

Selznick

GIRL FROM NOWHERE. Star, Elaine Hammerstein. A good picture and pleased ninety per cent. Print in good condition. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MODERN MATRIMONY. (Selznick). Star cast. Not as good as "Love Is An Awful Thing." Did not draw well and as our opposition had an extra strong program we took a licking. We made a mistake in picking this one. Tone, good. Poor attendance for Saturday night. Better class town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (403 seats), Nazareth, Pennsylvania.

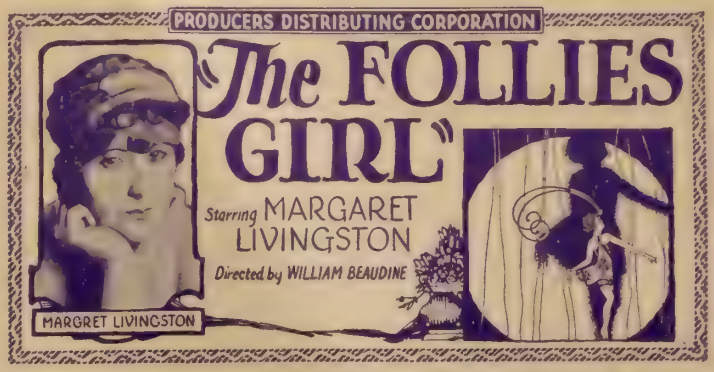
TOILERS OF THE SEA. (6 reels). Star cast. We found this to be a very good picture with fair story. Excellent scenery with plenty of action on a volcanic island with volcano in action. Tone, good. Sunday, yes. Fair audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit, (250-700 seats), Union, Maine.

WHITE SHADOW. Star, Betty Compson. Not so bad but not up to expectation. Tone, fair. Not suitable for Sunday. Fair audience appeal. Family class city of 300,000. Admission 13-30-45. L. D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

United Artists

ONE EXCITING NIGHT. (11,000 feet). Star cast. A very good picture. Had the children screaming all through the show. Tone,

For Release in November—Now Booking



Season 1924-1925—Thirty First Run Pictures

FOX NEWS

The Best on Earth —Covers the World

good. Sunday, yes. Audience appeal, good. Tourists town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

ORPHANS OF THE STORM. (13,400 feet). Stars, Gish Sisters. Fine picture. This is one picture on which there was no complaint of being too long and it was in twelve reels. That speaks for itself. Tone, good. Sunday, yes. Good audience appeal. Tourists town of 2,400. Admission 15-25. S. I. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. A very good picture. Star good. Also rest of cast. Tone, good. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

RED WARNING. (4,750 feet). Star, Jack Hexie. This picture even lost us more money than the previous Wednesday picture, but those who came were well repaid. As a western this picture is A No. 1, for it has some comedy incidents, plenty of action and lots of hard riding. For theatres that have "western" nights, this one ought to please immensely. Tone good. Sunday, yes. Very poor attendance. Rural class, town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Pleased much better than any of the previous releases since "Ramblin' Kid." Sunday, yes. Pretty good audience appeal. All classes, small town. Admission 10-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. One finely produced production. A high-class melodrama. The railroad scenes are real. Plenty of action and a superb cast. Tone okay. Sunday, okay. Family audience appeal. Family class, city of 300,000. Admission 10-25. Jack Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

STOLEN SECRETS. (4,472 feet). Star, Herbert Rawlinson. A good mystery story. Print good. Audience liked it. Tone all right. Sunday, yes. Interesting audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Looked this over very carefully ere purchasing and put it in on Saturday. Not that I slight Saturday exhibits, but it's melodrama and fairly good, and when I say "fairly good" I am reviewing this very leniently. If you play it give attention to the rest of your program. Good Saturday attendance of health seekers and tourists from usual advertising. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Vitagraph

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Just as good as all of the exhibitors say it is. Don't pass it up. Tone good. Hardly suitable for Sunday. Strong audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (500 seats), Hill City, Kan-

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. You can't go wrong on this one if the price is not too high. Pleased everybody that saw it. Prints good. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star cast. Fine; we heard lots of praise and no kicks. Print fair. Sunday, yes. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

MY MAN. (6,800 feet). Stars, Patsy Ruth Miller, Dustin Farnum. A jim dandy. Had many enthusiastic comments as they went out. Can recommend this one to any appreciative audience. Fine tone. Sunday, yes. Fine audience appeal. Draw from farming community of 2,000. Admission 10-20 and 10-25. J. E. Hubbell, Palace Theatre (300 seats), Worthington, Indiana.

Warner Bros.

BABBITT. (8 reels). Star cast. Warners have no cluckers. Tone good. Sunday, yes. Audience appeal: very much satisfied. Mill class, city of 10,000. Admission 10-20. Jos. E. Rapalus, Majestic Theatre (800 seats), Easthampton, Massachusetts.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. An exceptionally good picture. Tone fine. Sunday, yes. H. W. Rible, Mayfield Theatre, Mayfield, California.

GOLD DIGGERS. (6,500 seats). Star, Hope Hampton. A wonderful story of Broadway life which seemed to please everyone. Had many good comments on this one. Tone fine. Sunday, yes. Large audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Comedies

BARGAIN DAY. (Educational). Star, Cliff Bowes. As good as the average one reel Cameo Comedy. No better and no worse, in fact maybe a little better. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BARGAIN DAY. (Educational). Here's a real one reeler. It got the laughs and that's all that's necessary. Makes a good short subject. Draw town and city folks, town 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CAVE IN. (Educational). Star, Cliff Bowes. This brought some laughs from the grown-ups. We had very few of the kiddies in and as it made the grown-ups laugh it served the purpose we bought it for. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

CONVICT 13. (Metro-Goldwyn). Star, Buster Keaton. A two reel Keaton and a corker; a laugh from start to finish. People here like the Keaton comedies. Tone okay, Sunday yes. Appeal great. Draw town and city folks, town 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

DARKEST HOUR. (Pathe). Spat family. Another bull's eye for Pathe. It sure hit the bell. This is my second one with the Spat Family and they are good. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

DETECTIVE. (Vitagraph). Star, Jimmy Aubrey. Rather a poor comedy. Nothing new and not funny either. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

FAMILY TROUBLES. (Cameo-Educational-Comedy). A nice one reeler in fact a little better than the average of this series. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

GOWN SHOP. (Vitagraph). Star, Larry Semon. A real comedy. Keep them laughing

For Release in December—Now Booking

Season 1924-1925— Thirty First Run Pictures

from start to finish. Good attendance. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

GOWN SHOP. (Vitagraph). Star, Larry Semon. One of Larry's best and that's good enough praise. Brought more laughs than "The Pilgrim" on same bill. Sunday yes. Audience appeal 95 per cent. Draw neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HE'S MY PAL. (Fox-Imperial). This is the fourth of this series of Fox Imperial comedies with the monkey stars and I believe they are the cleverest comedies on the market today. Everybody talks about them and they get continual laughter. These three little monks are almost human. Draw general class, city 15,000. Admission 20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

INBAD THE SAILOR. (Pathe). This is another good comedy from the Sennett studios. One can usually depend upon good comedies from Pathe. Tone, okay. Sunday, yes. Good attendance. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

INBAD THE SAILOR. (Pathe). Star, Ben Turpin. A peach of an action comedy which centres around a light house, kept them in an uproar most of the time. Can recommend this to anyone. Tone, fine. Sunday, yes. Fine audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott (250-700 seats), Union, Maine.

LOVE EGG. (Educational). Star, Louise Fazenda. Good comedy I suppose but print in rotten shape not all there. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

LOVE NEST. (First National). Star, Buster Keaton. Here's a real comedy, and will get the laughs, anywhere. Give us Keaton; he's a real bet in this theatre. Draw town and city folks, town 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MIDNIGHT CABARET. (Vitagraph). Star, Larry Semon. A one hundred per cent. comedy the best of all Semons and that's saying a lot when you get it boost it. It will carry the load. Good attendance. Small town class town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

NECK AND NECK. (Educational). Star, Lige Conley. A good slapstick comedy offering that brought forth its share of laughs, on a Chaplin, Semon, Keaton bill. Sunday yes. Audience appeal 90 per cent. Draw neighborhood class, city 82,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PILGRIM. (First National). Star, Chaplin. A good comedy on the satirical order but not Chaplin's best by a long shot. Here not as offensive to church folks as some contend. Passable tone; Sunday yes. Audience appeal 80 per cent. Draw neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Boost For Him

Everybody boost for Jere Spandan. He's a good scout and a fine report sender. He says:

"Hope you enjoy your vacation—

"If business gets any worse we will all take a permanent one."—J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

POSTAGE DUE. (Pathe). Star, Stan Laurel. Just average. Not up to the usual Stan Laurel average. Tone, yes. Okay for Sunday. Good attendance. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

STAY SINGLE. (Educational). Star, Dorothy Devore. Say fellows this brought the house down in the second reel. Devore going between two houses and posing as the wife in each made them laugh and laugh. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TORCHY'S FEUD. (Educational). Star, Johnny Hines. A good Torchy comedy. Small town class town of 1,474. Admission 10-20-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHEN WISE DUCKS MEET. (Fox). A lot of good gags put on by trained ducks is the big feature of this release. It is without doubt an excellent novelty. Tone, okay. Sunday, yes. Fair attendance. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Serials

WAY OF A MAN. (Pathe). This serial was one of the most satisfactory ones that has ever been shown in my house. It maintained the interest throughout and held the patronage. It's appeal was mainly to adults but the children liked it. The last episode was a whirlwind and aroused considerable comment. Good moral tone. Sunday, in my opinion, yes. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

Short Subject

HUNTING TROUBLE. (Universal). Star, Leo Maloney. An extra good western, enjoyed by all. Tone, good. Sunday, yes. Audience appeal, yes. Small town class town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NEWS REEL NO. 3. (Fox). People wanted to know why I didn't have on a comedy the day I showed this one. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WEST OF THE WATER BUCKET. (Universal). Star, Jack Dempsey. Has comedy, romance, sport. In fact a hit for any audience. One of a series. Tone, good. Sunday, yes. Good audience appeal. Family class city of 300,000. Admission 13-30-45. L. D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Miscellaneous

BRIGHT LIGHTS OF BROADWAY. (Principal Pictures). Star, Doris Kenyon. (6,700 feet). A well mounted and photographed picture which pleased seventy-five percent of our audience. It also drew fairly well for us. We received a good print from Twentieth Century in Philadelphia, in fact, we always do. Tone, fair. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BROKEN VIOLIN. (Arrow). Star cast. (6 reels). A quiet story with a noisy finish. You get a conspiracy, some sob-stuff, a touch of humor and a good fight working into a stunt chase at the close. Our folks liked it well. Business splendid (three days). Draw working class in city of 163,000. Admission 4d to 8d. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

LONE WAGON. (State Right). Star, Matty Mattison. Just a fair western. Got a fair crowd but the picture was not well made but it was sold to us very cheap. Tone, fair. Hardly suitable for Sunday. Not very strong audience appeal. General class town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (800 seats), Hill City, Kansas.

LOST IN A BIG CITY. (Arrow). Star cast. (8 reels). Unless you cater for the highbrows and the soft-handed, you can take this as a twenty-two carat winner. There's some affecting sob-stuff, particularly where the deserted wife dies after doing a couple of hours washing. There's fun, with little "Raisin" who fears the fat char-lady will grab him. And things work up to two closing reels of fighting, bashing, falling, crashing, smashing, motoring, flying, swimming, running, burning, and general rumpus. Everybody raved about it here. Moral tone not bad. Attendance splendid (three days). Draw working class in city of 163,000. Admission 4d to 8d. W. F. Pirie, Star Theatre, Aberdeen, Scotland.

MAN FROM NEW YORK. (State Right). Star cast. Just another western. Not so much and still pleased about seventy per cent. Played to big business for this time of year, however, a local act is given the credit for the business done. Tone, none. Not suitable for Sunday. Ordinary audience appeal. All classes town of 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

NORTH OF ALASKA. (State Right). Star cast. This is a good one. Scenes are fine and is well played and acted. Has lots of action. Play it strong. Tone, good. Sunday, yes. Suburban home owners town of 2,000. Admission 10-20. G. W. Hughes, St. Johns Theatre (300 seats), St. Johns Station, Missouri.

ONLY A SHOP GIRL. (C. B. C.) Star cast. (6,400 feet). Very good underworld picture had several say they liked it. Old but in good shape. Had fair attendance. Farmers and small town class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ON TIME (Truart). 6,030 feet). Star, Richard Talmadge. Good stunt comedy picture. Plenty of action. Well liked. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

WESTERN OF YESTERDAY. (Progress Pictures). Star, Edwin Cobb. This boy is climbing to the top on Western pictures. This one is especially good and lives up to the title in every respect. Fine acting in this picture and a real knockout western. Good attendance. Mill class town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (210 seats), McColl, South Carolina.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Florence Vidor in
"The Mirage"
From Edgar Selwyn's successful Broadway play
Directed by LAMBERT HILLYER
ADAPTED BY FRANCES MARION and C. GARDNER SULLIVAN

Season 1924-1925—Thirty First Run Pictures

Rayart Gets Rights

Contracts for "101 Ranch" Feature Now Being Cut in N. Y.

W. Ray Johnston, President of Rayart Pictures Corporation announced the consummation of a deal with K. Lee Williams for the world rights on the new Miller Brothers 101 Ranch Production entitled "Trail Dust" which has been in production for the past three months under the direction of Gordon Hines. The new picture which is now in nine reels and which has been received in New York for cutting will probably be issued in a seven-reel version. David Dunbar, who will be remembered as Chingachook in the Pathe series of Leather Stockings tales, heads the cast along with Beth Ivins, whose last screen appearance was in "Peg of My Heart."

The background of the world famous "101 Ranch" was used for the picture which is said to be a story of the early pioneers heading west in their covered wagons, the Indians attacking them, the burning of the village known as "Purgatory" and takes in many fine shots of the famous Miller cattle range which includes 10,000 head of cattle and 2,000 head of horses. The big feature of the picture is a buffalo stampede. The Miller Brothers herd of buffalo consists of about 75 buffalo and 15 buffalo calves and is one of the largest herds in existence. Joe Miller, the veteran ranchman and showman, spent a day in New York with Production Manager Williams going over with Mr. Johnston distribution plans for "Trail Dust," which is understood will be roadshowed. Mr. Miller left for Montreal where he has just bought a circus and announced that he intends to put the famous Miller Brothers 101 Ranch on the road again in the early spring.

Lloyd in N. Y.

On Saturday last, Harold Lloyd, Pathe comedian of world-wide repute, slipped into New York. On a previous visit the comedian had eluded efforts to make his arrival a triumphal entry. This time his retiring nature was circumvented; a battery of cameramen and some others boarded the Twentieth Century at Harmon and his arrival was properly noised abroad.

Harris Film Under Way

Actual production work was started this week at the Peninsula Studios in San Mateo on Elmer Harris' second production for release through Producers' Distributing Corporation. The new subject will bear the title "The Girl on the Stairs," from the Ainslee Magazine story by Wilson Bouve.

Educational's September Lists Promise Strong Short Subjects

SEPTEMBER will find the 1924-25 schedule of releases of Educational Film Exchanges, Inc., in full swing and the fall and winter season well launched.

Five two-reel comedies, including the first of two new series, will form the mainstay of the September releases. These comedies will include one release of the Mermaid Comdies, the new Bobby Vernon Comedies, Hamilton Comedies, Christie Comedies and the first of the Larry Semon "featurettes" in two reels. All of the releases of the month are of the new 1924-25 product.

"Wild Game" will be the Mermaid Comedy and it will be released the first week of the month. It will present Lige Conley and the Mermaid Comedians in a fast moving African hunt comedy. Otto Fries, Peg O'Neill, Ruth Hiatt and Jack Lloyd as well as "Moonlight," the boy with the midnight complexion, support Conley.

The first of the Bobby Vernon Comedies, which will make its appearance on the Educational program in September, is "Bright Lights." Vernon is supported by two new leading ladies, Ann Cornwall and Evelyn Francisco, in a comedy that is more pretentious than anything in which Vernon has heretofore appeared. The picture was directed by Walter Graham.

On the same week with "Bright Lights" will be the first of the new series of Cameo Comedies, "Don't Fail," with Cliff Bowes and Virginia Vance in the leading roles.

Lloyd Hamilton's first comedy in his new series, "Jonah Jones," is scheduled for release during the week of September 21. Hamilton also has engaged a new leading lady, Dorothy Seastrom. She was formerly with Jack McHugh in the Juvenile Comedy, "Oh, Teacher." The Lyman H. Howe's Hodge-Podge, also released this week, has not been titled.

Larry Semon's first two-reel comedy through Educational will be released the last week of the month. It has been titled "Her Boy Friend." Dorothy Dwan is his leading lady, Alma Bennett, Fatty Alexander, Fred Spence and Babe Hardy are also in the cast. The picture was written and directed personally by Semon.

Neal Burns will be seen in "Court Plaster," the second Christie Comedy of the new series, also released during the last week of the month, and the week will be completed with "Cheer Up," another of the single reel Cameo Comedies with Cliff Bowes and Virginia Vance.

Kinograms, Educationa's news reel, will continue to be released twice each week during the month.

First Semon for Educational Said to Be Best He Has Done

LARRY SEMON'S first two-reel special comedy for Educational release is practically completed and the print will be on the way to New York within a few days.

The four Larry Semon Special Comedies planned for Educational distribution, which are being produced by Semon and the Chadwick Pictures Corporation at the F. B. O. Studios in Los Angeles, were designed to be the outstanding productions of this dare-devil comedian's career. Reports from the Coast on the first of these four two-reel comedy "featurettes," entitled "Her Boy Friend," indicate that this ambition is to be achieved.

"I consider this my finest production," said Semon in a wire to E. W. Hammons, president of Educational, notifying him that "Her Boy Friend" is soon to be on the way East.

Dorothy Dwan, who has been seen in parts in "Shadows of Paris," with Pola Negri; "Feet of Clay," "Those Who Dance," and other feature pictures, is Semon's leading lady in "Her Boy Friend," and among the thrills promised in this subject is a particularly hazardous stunt by Miss Dwan, which is said to be such a spectacular feat that it would make a serial star turn green with envy.

Supporting Semon in "Her Boy Friend" are Alma Bennett, former Lasky star; "Fatty" Alexander, Fred Spence and Babe Hardy.

The next Larry Semon Special Comedy for Educational will go into production immediately after the shipping of "Her Boy Friend." This will be an auto race story entitled "The Speed Kid."

The Play, From The Picture Angle

—By Robert G. Lisman—

"DANCING MOTHERS," a drama by Edgar Selwyn and Edmund Goulding, presented by Edgar Selwyn at the Booth Theatre on August 11, 1924.

Half the authorship of this play is credited to Mr. Goulding, a scenarist. When this gentleman wrote "Dancing Mothers" he must have had his back to the screen. He will have to face about and do a considerable amount of rewriting before this property gets filmed. The "dancing mother" of the title has a philandering husband and daughter. She, too, becomes a philanderer, to save her daughter from a lounge sheik, but said gentleman proves so attractive that (to use the words of the modern poet) she leaves her astonished and reformed family "flat." There is not a sympathetic character in the play. The title smacks of the box-office and if in a picture version it were treated as a light comedy it might get over.

"DOCTOR DAVID'S DAD," a comedy from the German, produced by Feldon Productions, Inc., at the Vanderbilt Theatre on August 13, 1924.

Doctor David's dad tries to apply modern cloak and suit advertising methods to his son's medical practice. There is a quarrel between father and son, but it is all patched up in the last act and Doctor David marries the daughter of his father's old friend (in spite of her mother's social aspirations). It is not a convincing story, but it has the Potash and Perlmutter element and with some touching up might be made into a program picture.

"EASY STREET," a drama written and presented by Ralph Thomas Kettering at the 39th Street Theatre on August 14, 1924

This is a story of a jealous husband who at night ejects his wife and in the morning takes her in again because he can't cook his own breakfast and because he has discovered baby shoes. This is not screen material.

"SWEENEY TODD," a melodrama presented at the Frazee Theatre by Wendell Phillips Dodge on July 16, 1924.

The first shot of the new dramatic season does not augur well for pictures. Sweeney Todd, the "Barber of Fleet Street," who murdered and robbed his patrons and then made meat pies out of them is hardly a screen hero. The actual plot concerns itself with a young lady who, with the help of one of her admirers, brings the barber to justice. She regains her lover (who was one of Todd's victims) because he was too tough for pie purposes.

"MARJORIE," a musical comedy, starring Elizabeth Hines, presented at the Shubert Theatre by Rufus R. Lemaire on August 11, 1924.

If this production is a sensational success, it may have screen value. The story concerns itself with Marjorie, who vamps a theatrical manager into producing her brother's play under the impression that it is hers. He is tipped off by a jealous rival and investigation follows. Marjorie admits that she performed the deception "for somebody she loves." In the end the brother's bragging straightens everything out and Marjorie marries the theatrical manager. Miss Hines has often been in demand for the screen, but at such times has never been available, which fact I consider a loss to all parties concerned.

Paul Mooney After Trip Looks Forward to Prosperous Season

PAUL C. MOONEY, vice-president of Producers' Distributing Corporation, who has just returned from a business survey of the entire northern half of the United States, says that general conditions point to a most prosperous amusement season.

Mr. Mooney says that "industrial conditions everywhere are brightening, and in most of the Northwest business is now booming with banner crops and top prices. I found banks that had been closed in many sections now open and doing big business. Shops and factories are right in line with the prosperous agricultural situations and money is beginning to be spent freely for amusements.

"The big wave of Northwestern prosperity is naturally spreading eastward and southward, and the big manufacturing sections of the East are beginning to hum in response to the increasing demand for manufactured goods.

"This general stimulation of trade will naturally have a most salutary effect on the box-office, and this gratifying condition is already in evidence in the Western theatres.

"While Producers' Distributing Corporation anticipated improved conditions in preparing the current program of pictures, and while we predicted a banner season in making our Fall announcement, the improvement in general business is even better than we expected at this early date. Our bookings have far exceeded our expectations and in many territories our entire block of releases are booked solid on first runs.

Sold Abroad

The Foreign Department of First National Pictures has sold its Frank Lloyd Special, "The Sea Hawk," in Belgium, Holland and China at a figure said to top that received for any American picture in those countries.

Signs Three Stars

Associated Arts Corp. Makes Contracts With Popular Players

Word comes from O. E. Goebel, secretary and General Manager of the newly-formed Associated Arts Corporation, that he has just signed contracts with three stars, Madge Bellamy, Kenneth Harlan and Mary Carr. Mr. Goebel, who is at the present time in Hollywood, states that there will be more to follow.

Work has been started on the first production, which is one of six to be made at once for F. B. O. The working title is "Hard Cash." Mr. Goebel, who is working with Ludwig G. B. Erb, who will remain in Hollywood as production manager for Associated Arts Corp. also states that picture number two has been selected and the name and cast soon will be announced.

While Associated Arts Corp. just came into the production field a few weeks ago, they seem to be steaming things up for their early productions. Mr. Goebel will return to New York within the next three weeks and devote his attention to New York production.

Two in Chicago

Metro-Goldwyn Pictures in Opposition Houses Do Big Business

An unusual situation obtained in Chicago last week when two Metro-Goldwyn releases played in opposition theatres, with both proving to be two of the biggest box-office successes assured exhibitors this season.

"Broken Barriers" was the feature at the big Chicago Theatre, and "The Arab" was the attraction at McVickers. The Reginald Barker production of "Broken Barriers' attracted more than $53,000 of business to the Chicago, while the Rex Ingram special, in a theatre with half the capacity of the Balaban and Katz house, drew nearly $30,000 from the movie fans of the Windy City. Both of these huge grosses were record-breaking during the hot summer season, and proved that the drawing power of the two pictures at the Capitol, New York, was not an exception but was indicative of the strength of these features throughout the country.

Christie Signs Myers

Harry Myers has been signed by Al Christie to play one of the leading roles in "Reckless Romance," the Christie Feature Comedy released by Producers Distributing Corporation. Other leading roles have been filled by T. Roy Barnes, Wanda Hawley, Sylvia Breamer, Tully Marshall, Lincoln Plumer, Morgan Wallace, Mitchell Lewis, Hugh Metcalf, George French and Jack Duffy.

Frank in New York

W. B. Frank, vice-president of the Hal Roach Studios, has returned to New York after a three weeks' conference at the studios in making plans for the coming season. The principal subjects taken up were the outlining of campaign and business in connection with the launching of two new feature productions in which Glenn Tryon and Blanche Mehaffey have the leading roles. Mr. Frank, in addition to the office he holds in the Hal Roach organization, is their eastern representative.

Olcott Signs New Contract

Noted Director to Produce Exclusively for Paramount

Sidney Olcott, one of America's foremost directors, has signed a long-term contract to produce exclusively for Paramount pictures, according to a recent announcement by Jesse L. Lasky. The addition of Mr. Olcott to the Paramount forces constitutes a distinct triumph, inasmuch as his recent successes have given rise to persistent rumors of competitive bidding for his services on the part of some of the biggest producers.

Under his new contract with Paramount, Olcott's first production will be Joseph Hergesheimer's "Three Black Pennys." Following the signing of the contract the director left for New York to begin production of this picture, for which Margaret Turnbull has prepared the scenario under the immediate supervision of Mr. Hergesheimer.

Mr. Lasky said: "In line with our policy to give only our biggest directors to Pola Negri we have decided to have Mr. Olcott direct her in a picture here in Hollywood at an early date. At the present time she is making 'Forbidden Paradise' under the direction of Ernst Lubitsch. James Cruze will produce a picture with Miss Negri in the starring role following 'Forbidden Paradise' and Mr. Olcott will succeed Mr. Cruze in the producton of a story which is not yet selected."

New State Right Pictures

"Eyes of Hollywood" and "Mazeltov" Ready for Independent Market

"Mazeltov" (Good Luck), the Jewish comic opera special, starring Molly Pican and Jacob Kalich, the famous Jewish stars, played to capacity business during a special ten days' engagement at the Mt. Morris Theatre, 116th Street and Fifth Avenue, New York City.

"Mazeltov" was presented by Kerman Films, Inc., and will be distributed through the State Right Market by the same concern.

The instantaneous success of this picture at the Mt. Morris Theatre has inspired the Kerman offices to arrange to have Herbert Kerman make a special trip to Chicago to make arrangements for the presentation of this special at one of the Loop theatres for an extended engagement.

During his stay in Chicago, Mr. Kerman plans to close several territories throughout the middle west on "Eyes of Hollywood," another Kerman special, which is being released on a State Right basis.

"Speed Spook" Is Considered Best Vehicle Hines Ever Had

JOHNNY HINES, after looking at the final editing and cutting of his latest feature, "The Speed Spook," produced by C. C. Burr, expressed himself as being immensely pleased with the production in its final form. It is Hines' opinion that "The Speed Spook," is by far his best feature effort, not even excepting "Conductor 1492," which has been so lavishly praised by exhibitors, press and public.

In "The Speed Spook," this comic star, according to Producer C. C. Burr, has the best vehicle of his successful career, and the manner in which the more important independent exchanges are responding to the purchase of this and the other two Johnny Hines productions to come, augurs well indeed for the entire series. During the past week no less than six territorial buyers have made special trips to New York City to view "The Speed Spook" and each of them expressed themselves as being intensely pleased with the box-office potentialities of Hines' latest effort. Contracts are now in the process of being closed which will bring the total sales of territories up to 80 per cent of the entire country including the foreign rights which are controlled in their entirety by Simmonds-Kann Enterprises.

"The Speed Spook" is reported to possess every essential for a big money-making production. Supporting Johnny Hines are Edmund Breese, Faire Binney, Warner Richmond, Frank Losee and Henry West. Ralph Spence is credited with the titles, William Wallace Cook with the story, Raymond S. Harris with the scenario, Charles Hines with direction, and photography by Charles Gilson and John Geisel.

Territories already contracted for include the following:

Greater New York to Sam Zierler, Commonwealth Film Corporation, 729 Seventh Avenue, N. Y. C.; Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam, Masterpiece Film Attractions, 1329 Vine Street, Philadelphia, Pa.; New England States to American Feature Film Company, 37 Piedmont Street, Boston, Mass.; Ohio to Skirboll Gold Seal Productions, Film Building, Cleveland, O.; Minneapolis, North and South Dakota to Fred Cubberley, F. & R. Film Company, Loeb Arcade Building, Minneapolis, Minn. Additional territories disposed of will be announced by Producer C. C. Burr within the next few days.

"Navigator" Finished

Buster Keaton's Biggest Has Novel Part for Comedian

Buster Keaton has finished the biggest picture of his career in "The Navigator," directed by Donald Crisp from a script by Jean Havez, Joe Mitchell and Clyde Bruckman. "The Navigator" is being titled and edited for Metro-Goldwyn release. It is a Joseph M. Schenck presentation.

The story is something new in the Keaton line and is destined in the opinion of Metro-Goldwyn executives to create box office records for feature-length film comedies.

The scenes in which the helpless young man shovels coal, steers, and does other things, are said to be convulsive; as are his adventures on a tropical isle, near which he descends to sea bottom in a diving suit to catch with his hands the fish which will not respond to his rod and line from the side of the vessel. Cannibals figure largely in a subsequent thrilling escape.

Kathryn McGuire plays opposite Keaton.

Closes With Pathe

The Foreign Department of First National Pictures has closed with Pathe in France for the distribution in that country of twenty of its recent productions. The deal was closed for First National by Robert Schless of its Paris office. This is the first big group of pictures from one of the leading American distributors which Pathe will have handled in France.

Betty Bronson Selected by Barrie to Play Title Role in "Peter Pan"

"I HAVE selected Betty Bronson to play 'Peter Pan.' Regards, Barrie."

Flashing half way around the world, the above cable received early this week by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, from Sir James M. Barrie in London ends the fascinating search which has led Paramount officials over the whole world.

For over half a year the quest for a player to portray the title role in the film version of "Peter Pan" has been conducted. Seventeen-year-old Betty Bronson won the role of "Peter Pan" in competition with one hundred aspirants, among them some of the world's greatest artists. Tests of every possible player for the role were made and when Herbert Brenon, who will produce the picture, left New York for London a little over a fortnight ago, he carried a trunkload of film from which Sir James Barrie was to make a choice.

With realization of her good fortune, her first thought was for the man whose choice she was from the scores of tests submitted. From her home in Hollywood she cabled Sir James M. Barrie in London: "I feel like a new Cinderella, thanks to you. I realize the importance of your trust in me and my tremendous responsibility. I pledge my every effort to justify your faith. I am the luckiest girl in the world. Betty Bronson."

The cablegram which Lasky sent in reply to Sir James M. Barrie was as follows: "I am delighted beyond words that you should have selected the artist favored by Mr. Brenon and myself as the ideal 'Peter Pan' from among many likely candidates whose tests were submitted to you. Although Betty Bronson is only seventeen years old, she has had several years' dramatic motion picture training, is a classical dancer of unusual ability, and to my mind, has all the qualities we associate with Peter Pan. The spirit of eternal youth, comedy, pathos, extraordinary grace, and frank joyousness in life, which swept so many audiences from their chairs audibly expressing their belief in fairies, are all hers."

Pathe Lines Up Finest Program Of Career for 1924-25 Season

SHOW the exhibitor where he is losing a great deal of money by failing to exploit and properly publicize his short subjects," is the gist of the instructions issued by Pathe Exchange, Inc., through its general manager, Elmer Pearson, to the thousands of sales force over the country.

Exploit comedies, use cut-outs, extra advertising, window displays and everything that will drive home to your patrons that you are running their favorite short subjects, is the message that the Pathe salesmen will drive home to the exhibitor, as a result of the campaign started by this company among their selling forces.

According to Mr. Pearson, the exhibitor is gradually coming to the realization that in many instances comedies are really the feature of the program and many are advertising them as such. "In the past," continues Mr. Pearson, "it has been the tendency of the average exhibitor to give over ninety per cent of his advertising space and appropriation to the feature he booked regardless of that feature's merit and drawing power at the box office."

"That this condition is gradually being eliminated is due to the discovery by the theatre owner the fact that stars of the two-reel comedy field have become so popular that they have enlarged their endeavors in production resulting in "turn away" business on the showing of their features. As an example we have Harold Lloyd and many others." "As stars of two reelers their popularity was not fully realized by the exhibitor until after they had entered the feature field."

With this end in view Pathe has instituted a campaign among its sales force to drive home to the exhibitor the actual exhibition value of comedies and short subjects to his program and the importance of advertising to his patrons when they are being shown.

In order to back up the campaign Pathe has arranged the most elaborate short subject program in the history of the company. The entire comedy output of the two largest comedy producers in the world, Hal Roach and Mack Sennett, have been contracted for the coming season as well as the productions of many well known independent producers.

Finishes "Silent Accuser"

"The Silent Accuser" has been finished at the Metro-Goldwyn-Mayer studio by Chester Franklin, who has directed the picture from an original story which he and Frank O'Connor wrote together. "The Silent Accuser" is a romantic mystery melodrama laid in South America.

Six from Fox

Strong Pictures on Fox Release Schedule for August 24

Six pictures are down for release by Fox Film Corporation the week of August 24. "The Last of the Duanes," a special production starring Tom Mix, heads the list. This is an adaptation of Zane Grey's novel and is the first of seven specials to be made by Mix for the season of 1924-25.

The picture was directed by Lynn Reynolds and the supporting cast includes Marian Nixon, leading lady; Brindsley Shaw, Frank Nelson, Lucy Beaumont and Harry Lonsdale.

Buck Jones' first of the season, "The Desert Outlaw," is also to be released the 24th. It is a story by Charles Kenyon, directed by Edmund Mortimer. In the cast are Evelyn Brent, playing the feminine lead, Dewitt Jennings, William Haynes, Claude Payton, William Gould and Bob Klein.

"Wolves of the Night" and William Farnum (re-issue) and "The Hunt," first of the Van Bibber Series are among the other releases of the week. The comedies down for August 24 are "A Monkey Romeo," with the Fox monkey comedians, and "Stretching the Truth," a Sunshine Comedy.

First Pathe-Ray

Thomas H. Ince's first production, starring Charles Ray, supported by an engaging array of screen stars consisting of Wallace Beery, Jacqueline Logan and Bessie Love, and directed by Ralph Ince, in which Ray stages a smashing comeback to the screen under the management of the man who developed him and made him a film celebrity, is unanimously proclaimed by officials as indisputably the supreme achievement of Thomas H. Ince's screen creations and the biggest moment in Charles Ray's career. In response to the veritable avalanche of inquiries flooding the Pathe Home Office during the past few weeks with reference to the release date of the initial Pathe-Ray sepcial, announcement has been made that "Dynamite Smith" will be launched on October 12th.

Col. Sinclair Dies

Col. Clarence A. Sinclair, treasurer of the General Film Manufacturing Company of St. Louis, died on August 16 from a complication of diseases. He was 65 years of age, a veteran member of the old First Missouri Regiment of infantry and drill master for a number of Masonic organizations. Two weeks ago he submitted to an operation for intestinal troubles. His wife died a few months ago. Col. Sinclair was also president-treasurer of the Sinclair Painting Company. He was born in Savannah, Ill., November 29, 1858. He enlisted as private in the old First Missouri Regiment in 1878 and served with distinction in the war with Spain with the Seventh U. S. Volunteers.

Forum Books It

Among the latest big first-run houses to begin running Kinograms, Educational's news reel, is the new Forum Theatre in Los Angeles. The increase in bookings on Kinograms in the last year has been without precedent. Practically 25 per cent. more metropolitan first-run houses are showing kinograms regularly than were using this news reel at this time last year.

Scenes from "Bread," which Metro-Goldwyn will release, presented by Louis B. Mayer.

Novel Comedy and Big Serial On Pathe List for August 30

PATHE'S program for the week of August 31st is headed by the thrilling fifth chapter of "Into the Net," the Patheserial written by Richard E. Enright, Commissioner of Police, New York City, and a novel two-reel comedy entitled "One Third Off," written by the world famous humorist, Irvin Cobb.

In the fifth chapter of "Into the Net," the marvelous work of the New York police department is again brought into play with the staging of a raid on an exclusive gambling house, operated by a woman suspected of having a direct connection with the disappearance of twenty of the city's wealthiest girls. In this chapter over two hundred and fifty uniformed and plain clothes policemen display the thoroughness with which a raid is conducted. They swarm over housetops, through alleyways, into side streets, covering every possible avenue of escape. Axes are brought into play in order to reach the section of the building used for gambling. This is one of the most exciting chapters of this new Patheserial that features Edna Murphy. In addition to Miss Murphy the cast consists of Jack Mulhall, Constance Bennett, Frances Landau, Frank Lackteen and Bradley Barker.

"One Third Off" is a production in two reels made by Town and Country Films, Inc. The story was written by Irvin Cobb, directed by Jack Eaton and edited by Grantland Rice, the famous sport writer. In this novel comedy, Cobb tells his own story on how to reduce.

"Why Men Work" is also one of the features of Pathe's program of releases for the week. It is in one reel and features Charley Chase, the new Hal Roach star. The story is of unusual interest and centers itself around a movie cameraman in search of material for the news reel. In the cast with Chase are Katherine Grant, Olive Borden, Earl Mohan, Billy Engle, William Gillespie and Joe Forte.

The Pathe Review for the week consists of four very interesting subjects. The first of these covers the art of sculpturing in ice. The idea of this art is the creation of George E. Lightenberg who performs such feats before the camera as carving a swan from a block of ice weighing 60 pounds. The second subject covered are stray scenes along the jagged coast of Maine. "Spring Cleaning" with elephants playing the role of bathing beauties is the third subject. The fourth is a Pathecolor of scenes "Along the Loire." This river is historically popular because of its fortresses. Aesop's Film Fables for the week is "A Message from the Sea."

German Product Low

Motion pictures in Germany are enjoying runs of many weeks and the larger ones are being run through successive months, according to a report to the Department of Commerce from Consul Rudolf E. Schoenfeld, Berlin. Lack of good films and not their appeal to the fan is given as the reason for the long runs. Germany's production of films has been waning steadily since 1921. In 1922, the total output was 1,221,280 meters or roundly 35 per cent of the 1921 production. In 1923, the production had dwindled to but 775,783 meters.

"Lovers' Lane" Prints

Distributors of Warner Bros. pictures throughout the country are now receiving prints of "Lovers' Lane," most recently completed classic of the screen. Shipments were made from the producing company's own laboratories in Hollywood a few days ago.

Cutting "Tenth Woman"

The last camera shot to be made on a Warner Bros. classic of the screen in connection with their 1923-1924 season was made at the West Coast studios of the company in Hollywood August 11. It was on "The Tenth Woman" which is now in the cutting room and will be ready for exhibitors within the next week or two.

Famous has its
COVERED WAGON
First National has its
SEA HAWK
Fox has its
IRON HORSE
but
SELZNICK
has the only big picture on a subject the entire country has gone wild over.

OIL

(On the front page of every newspaper.)

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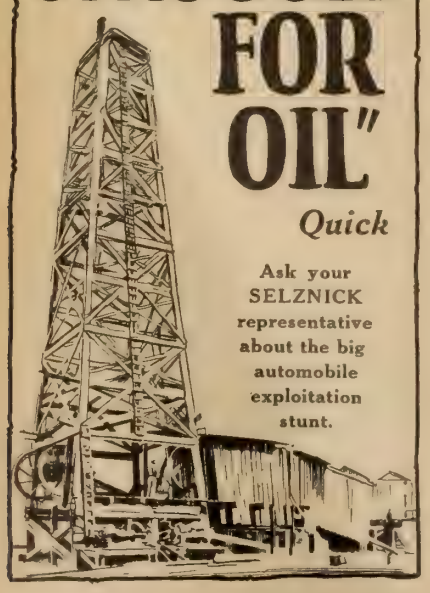
Quick

Ask your SELZNICK representative about the big automobile exploitation stunt.



ANOTHER "SPAT FAMILY"
Scenes from "A Hard Boiled Tenderfoot," of the well-known Pathe series.

Banner Announces Second Big Independent Series of Four

IN announcing their plans to distribute a second series of four attraction photoplays in the independent field, George H. Davis and Samuel J. Briskin, on behalf of Banner Productions, Inc., state that all these productions will be made in their entirety on the Pacific Coast and will be sold by them without reference to territorial sales made on their initial series, of which "The Truth About Women," and "The Man Without a Heart," have already been completed by Director Burton King.

The series will be produced by Ben Verschleiser, a well-known motion picture executive and studio manager, who now enters the field for the first time as a producer on his own account. Mr. Verschleiser has gathered about him an efficient producing organization, headed by Al Santell, the director, and will operate at the Robertson-Cole Studios in Hollywood.

His first feature of the new Banner series will be "Empty Hearts," a story by Evelyn Campbell, which will be published serially in the Metropolitan Magazine, beginning in the September issue. The first print of this feature arrived at the Banner offices in the Loew-State Building early this week and laboratory work is now being rushed and paper and a full line of accessories is being prepared in record time under the direction of Mr. Briskin and Mr. Davis in order that the exhibitors may take every advantage of the publicity attendant upon the story's publication in the Metropolitan. It is expected that "Empty Hearts" will be ready for release during the first week in September.

Included in the cast, which is of exceptional excellence are Clara Bow, John Bowers, Lillian Rich, Charles Murray and Joan Standing. The series to be produced by Mr. Verschleiser, of which "Empty Hearts" is the first release, as already noted, will be distributed separately and territory for this series is now being closed by Banner.

Rogers' Last

Pathe announces this week the selection of the final title for the seventh picture of the second series of Will Rogers' two-reel comedies made by Hal Roach. The production will be named "Gee Whiz Genevieve." This completes the series and represents a total of thirteen Rogers pictures on the Pathe program. Rogers' comedies have been unusually successful in the big run houses and have been highly praised everywhere by local critics. This is particularly true of the political series consisting of "Running for Congress," "Our Congressman" and "A Truthful Liar." Will Rogers has now returned to the Follies after spending a year on the Hal Roach lot making an average of one two-reeler a month.

Title Changed

James Cruze's recently completed Paramount production filmed under the tentative title, "A Drama of the Night," with Louise Dresser, Kathlyn Williams Ricardo Cortez, Pierre Gendron and Virginia Lee Corbin featured, has been permanently titled, "The City That Never Sleeps."

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Halperin-Vitagraph

Releasing Arrangement for Series is Announced to Trade

Romance Pictures, Inc., has signed a contract whereby it will release a series of four Victor Hugo-Halperin productions through Vitagraph during the 1924-1925 season. The stories will be from books by well-known authors with possibly one original by Mr. Halperin.

The initial picture is in work and will be completed for release by Thanksgiving. The story is from one of the Louis Joseph Vance novels and deals with an unusual situation in modern life. The Vance books have lent themselves well to screen adaptation, as evidenced by "The Lone Wolf," "Mrs. Paramor" and "The Brass Bowl."

Desmond Signed by "U"

William Desmond, star of many Universal western features and several popular Universal serials, has just been signed for eight more features, it is announced at the Universal home office. This means that Desmond will be with Universal for another year at least.

Desmond has been one of Universal's most consistent stars, his serials and features always being good box-office pictures that made money for Universal's exhibitor patrons. During the last six months Universal has kept him strictly in western features. His popularity among "western" fans has increased by leaps and bounds, the Universal sales department reports.

Long Term Contract

The Forum Theatre, Los Angeles, has closed a contract with the Vitagraph office in that city to run "Between Friends" for twenty-one days, with the option of a fourth week if desired. The picture is to be played at $1 top. The booking arrangement calls for a specified minimum guarantee for the three weeks period, wtih a fifty-fifty split above an agreed amount. The additional week or more will be on a similar basis.

In Foreign Languages

Universal has taken another forward step of a great interest to the foreign film market in the inauguration of press books on Universal pictures printed in foreign languages. These are made up at the Universal home office, with all the facilities of the advertising, publicity and exploitation staffs.

JACKIE'S RECEPTION AT TIMES SQUARE

When Jackie Coogan arrived in New York last Saturday he was escorted to Times Square by Keith's Boys' Band, a battalion of Boy Scouts, Broadway stage and screen stars, state and city officials, representatives of the Near East. There Jackie was dazzled by a giant milk bottle blazing his welcome to Broadway. Earl Carroll acted as master of ceremonies and his beauties from the "Vanities" there. Lt. Governor Lunn and Col. Bill Biby also made speeches.

Jackie Coogan's New York Trip A Series of Big Demonstrations

JACKIE COOGAN has arrived! Most of Greater New York was on hand to welcome him when the youngest picture star reached the metropolis Saturday. A large delegation that met him at the depot escorted him to Times Square, where a fifteen-foot milk bottle was erected on a platform as Broadway's welcome to the young crusader who will sail September sixth to the Near East with a million dollar milk cargo and other supplies.

Earl Carroll, musical comedy producer, made Broadway's speech of welcome, and presented Jackie with a huge bouquet. Lieut.-Governor George R. Lunn also made a brief speech of welcome, and Col. William Biby, Near East Relief organizer who inaugurated the Coogan "Children's Crusade of Mercy," in a ringing address praised the work of the young crusader.

The procession then moved up Broadway, led by a police motorcycle escort and Keith's Boys' Band. Boy Scouts were next in line, followed by cars that held the theatrical celebrities. Then came the car with Jackie, his father and mother, Lieut.-Governor Lunn, and other officials. The parade crossed east on Fifty-ninth Street to Fifth Avenue, and moved down Fifth Avenue to the City Hall.

Here Jackie was officially welcomed by Mayor Hylan, who presented him the key to the city. The procession then moved over to Brooklyn, where an immense meeting was held in Prospect Park. A stop was made on the way at Borough Hall, where the young star met Acting Borough President Joseph A. Guilder.

The thousands of young people who gathered with their parents all brought cans of corn syrup and condensed milk which were collected by Boy Scouts to swell the milion dollar cargo of foodstuffs.

The current week has been devoted to filming exterior scenes of "The Rag Man," Jackie's Metro-Goldwyn picture to follow "Little Robinson Crusoe."

FOX NEWS
The Best on Earth —Covers the World

Patsy Ruth Miller in scenes from "The Breath of Scandal," which Gasnier has produced for release through B. P. Schulberg Productions, Inc.

Critics Unanimous in Praise of MacLean's "Never Say Die"

FROM one end of the country to the other, wherever Douglas MacLean's latest comedy "Never Say Die" has been shown, it has met with the unqualified approval of every one who has seen it. The critics have all been commendatory in their praise of this screen version of William Collier's greatest stage comedy success, which is being released through Associated Exhibitors.

Eleanore M. Barnes, in Los Angeles Daily News, wrote: "A three weeks' grouch can be cured in three minutes by Douglas MacLean in 'Never Say Die,' one of the cleverest comedies flashed on the screen in months."

Florence Lawrence, in Los Angeles Examiner: "Few comedies have served to arouse the risibilities of an audience more keenly."

Photoplay critic on Los Angeles Times: "Douglas MacLean has made William Collier's famous farce into a screaming success."

Pearl Ball, in Los Angeles Express: "New and irresistibly funny."

Ted Taylor, in Los Angeles Record: "For unadulterated farce and fun see Douglas MacLean in 'Never Say Die.'

Guy Price, in Los Angeles Evening Herald: "Yards and yards of laughs . . . one of the season's most enjoyable productions."

Ralph Holmes, in Detroit Evening Times: "'Never Say Die' is fast comedy . . . as thrilling as 'Safety Last.'"

Roy E. Marcotte, in Detroit Free Press: "One of the richest comedies the screen has unfolded. Better than all other MacLean comedies . . . will add millions to his followers."

Others concurred in these opinions.

Exhibitor Praises Release of Producers' Distributing Corp.

THE New Schenley Theatre in Pittsburgh, which will open on August 30 with the Producers' Distributing Corporation release "Welcome Stranger," screened the subject during the past week and the impression it made on the theatre's executive is contained in the following telegram sent to Paul C. Mooney by Hunt B. Miller, president of the Schenley Theatre Corporation.

"Mr. Morris, our secretary and treasurer; Mr. Lane, our house manager, and myself had the pleasure of screening your 'Welcome Stranger,' which is to open the New Schenley Theatre on August 30. We are unanimous in our opinion that this production will prove one of the outstanding big successes of the season. It contains good, clean, wholesome comedy, has plenty of heart appeal and is portrayed by a wonderfully representative cast of well known artists.

"Dore Davidson is most natural and easy in his part, and I do not see how he could be excelled. The roles portrayed by Florence Vidor and Virginia Browne Faire are fine, and, in fact, we must say that the picture is perfectly cast in every way.

"This is the first one of your seventeen that we will play and if this is a sample of the other sixteen we have booked, we are more than satisfied."

(Signed) HUNT B. MILLER, President,
The Schenley Theatre Corp.

Mr. Miller is making elaborate preparations for the presentation of "Welcome Stranger," and for all of the seventeen Producers' Distributing Corporation releases that will be played during the current season.

Gasnier's Next Script

Eve Unsell has written the screen adaptation of Frederick Orin Bartlett's novel, "The Triflers," the second Preferred Picture on the fall releasing schedule of B. P. Schulberg. Gasnier will direct.

Edward Auger Returns

Back With Vitagraph as Assistant General Manager

Edward Auger has returned to Vitagraph in the capacity of assistant general manager. Mr. Auger's career dates back to the beginning of the picture business. In the early days he owned his own exchange, operated his own theatres in Canada and many times came to New York to buy films. The Vitagraph sales office was at that time in the quarters now occupied by the publicity staff.

In 1908 he sold his exchange to the General Film Company and was taken into their service. In 1914 he was general manager for Eclectic Film. In 1916 he became a division manager for Vitagraph, serving for two years before promotion to the position of assistant general manager.

In June, 1920, Mr. Auger was given the post of continental foreign representative for Fox Film Corporation, with headquarters in Paris.

John B. Rock, general manager of Vitagraph (left) and Edward Auger, who has just been appointed an assistant general manager.

Nine Big Productions from Schulberg

B. P. SCHULBERG

EXHIBITORS can depend upon nine box-office pictures this year from B. P. Schulberg Productions, is the promise of B. P. Schulberg who will continue to make Preferred Pictures for release on the independent market.

The first of these, "The Breath of Scandal," is completed and prints are now in Schulberg exchanges in anticipation of the picture's general release on September first. Eve Unsell has adapted this story by Edwin Balmer and the direction is credited to Gasnier. In the cast are featured Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Jack Mulhall, Phyllis Haver, Myrtle Stedman, Charles Clary and Frank Leigh.

"We are ready now to start on our second release, 'The Triflers'" Mr. Schulberg announced, "Exhibitors can judge from our first picture the general quality of our program for the coming year. 'The Triflers' is, we believe, another great box-office story. We have chosen Gasnier to direct it and we are now selecting the cast. Shooting will begin in about ten days."

The remaining seven productions listed by Mr. Schulberg are as follows:—

"The Boomerang," the David Belasco stage play by Winchell Smith and Victor Mapes.

"White Man," an adventure story of the African jungles by George Agnew Chamberlain.

"When a Woman Reaches Forty," a story by Royal A. Baker, motion picture censor for the city of Detroit.

"Faint Perfume," Zona Gale's best selling novel of small town life.

"My Lady's Lips," an orginal screen story by Eve Unsell.

"The Mansion of Aching Hearts," based upon the famous song by Harry Von Tilzer and Arthur J. Lamb.

"Frivolity," written directly for the screen by Larry Evans.

"Breath of Scandal" Has All Requisites Desired by Showmen

THE wise exhibitor looks for three elements in a picture which he wants to sell to his patrons," is the opinion expressed by J. C. Bachmann who heads the distributing office of B. P. Schulberg Productions which will release nine Preferred Pictures during the coming season.

"A story with advertising value, a good box-office title and a cast of players the fans know, are the requisites which the real showman seeks in booking an attraction for his house," Mr. Bachmann continues. "These are ideally supplied in 'The Breath of Scandal,' Mr. Schulberg's new Gasnier production which will be released on September first.

"When we purchased this story by Edwin Balmer, not only were we impressed with the drama furnished by the plot but we also took into consideration the fact that its wide circulation would be a tremendous aid to theatre owners who exploited it.

"The novel when published for seven months in Cosmopolitan Magazine, reached the million readers of that periodical and it even exceeded that number of readers when it was issued in book form by Dodd, Meade & Co.

"It has a splendid title. This opinion of ours has been reinforced by critics and exhibitors everywhere. 'The Breath of Scandal' seen in electric lights is just the sort of title to attract attention—and moreover it suggests innumerable exploitation angles.

"Then there is the cast. Mr. Schulberg has endowed this picture with a line-up of players whose names are a tremendous asset to the production. Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Jack Mulhall, Phyllis Haver, Myrtle Stedman, Charles Clary and Frank Leigh, constitute the featured artists.

"And back of these three important considerations, 'The Breath of Scandal' is a wonderful story that will please film patrons everywhere. We really believe that we have in it a production that is exceptional in every respect."

J. G. BACHMANN

Gasnier to Continue to Direct for Schulberg

"THE Breath of Scandal' is the greatest box-office picture I have ever directed," says Gasnier who has just completed a screen version of Edwin Balmer's novel for B. P. Schulberg to be released as a Preferred Picture.

For many seasons, Gasnier's name has been synonymous with box-office value. In his twenty years experience as director, ever since the days when pictures were literally "in their infancy," Gasnier has furnished exhibitors with a consistent output of audience pictures.

"The Butterfly Man," "The Corsican Brothers" and "Kismet" are a trio of his early productions which helped build his solid reputation as a successful director.

For more than two years Gasnier has been making his own productions under the supervision of B. P. Schulberg and has released them as Preferred Pictures. His first such release, "Rich Men's Wives," was one of the most notable box-office successes during 1922. He followed this with "Poor Men's Wives," "Daughters of the Rich," "Mothers-in-Law," "Maytime," and "Poisoned Paradise," all of which registered with great success.

He will continue to direct Schulberg pictures during the coming year. "The Breath of Scandal" will be followed up with "The Triflers" which is already in production and several others of the nine pictures announced for release by B. P. Schulberg Productions, will be furnished by the same director.

Every picture to which he is assigned will be a richly mounted society drama, rich in tense situations—the kind of attraction that has established Gasnier as a director of box-office material.

LOUIS GASNIER

Ginsberg and Wilk Acquire the Benny Leonard Pictures

DEFINITE information has been received concerning the greatly discussed series of six two-reelers featuring Benny Leonard, lightweight champion of the world.

Henry Ginsberg and Jacob Wilk, both well known in the industry, have acquired this famous series, three productions of which have already been completed. Plans have been consummated whereby the Benny Leonard pictures will go directly to individually owned and managed exchanges throughout the United States. This course was chosen because of the great exploitation and publicity possibilities these films offer when concentrated upon more or less exclusively. This, it is believed, can be best accomplished by those exchanges individually owned. Ginsberg and Wilk have created a publicity and exploitation department for the sole purpose of co-operating with these independent exchangemen. A campaign will be launched immediately, to take advantage of Leonard's outstanding following among all sport lovers and his recent successful engagement over the Orpheum circuit.

Each subject presents the glamor of the ring, romance and action. They touch upon many intimate events of Leonard's career, including his great love for family life. Sam Hellman, Saturday Evening Post author, wrote the series especially for Leonard, who portrays the character of Benny Lane, office pen-pusher and fighter.

Benny has become so interested in his film work that after the Mickey Walker bout he will take advantage of Ginsberg and Wilk's offer to make personal appearances in practically all key cities. Work on the remaining three productions will commence later under Henry Ginsberg's supervision.

BENNY LEONARD
The Lightweight Champion of the World who is featured in a series of Six Two Reelers.

Reports from Universal Studio Show Big Production Activity

NINE companies are working at Universal City making motion pictures that range from Universal-Jewels to one reel comedies.

House Peters, directed by King Baggot, is working in "The Tornado," one of the big productions Universal will make this year. The supporting cast includes Ruth Clifford, Richard Tucker, Snitz Edwards, Charlotte Stevens, Kate Price, Jackie Morgan and a number of others well known as character actors and actresses.

Mary Philbin, directed by Svend Gade, is progressing rapidly in "Miss Vanity" an adaptation of Muriel Mine's novel "The Best in Life." She is supported by Norman Kerry and a cast that includes Josef Swickard, William Davidson, Rosemary Theby, Rose Dione and Mike Donlin.

Reginald Denny, with Harry A. Pollard as director and Mary Astor as leading woman are busy with "Oh, Doctor," a comedy adapted from the story of the same name by Harry Leon Wilson. William Mong, Otis Harlan and Clarence Geldart have prominent roles in the supporting cast.

Hoot Gibson, directed by Edward Sedgwick and supported by Marian Nixon as leading woman is completing work in "The Cactus Kid."

The Jack Hoxie-Clifford Smith unit of Western Productions is in Sonora where "The Sign of the Cactus" has been completed and work has started on "The Tenderfoot."

William Desmond and company, directed by Arthur Rossan, have returned from San Francisco and are completing filming of "Love Lariat," at Universal City.

Jack Dempsey, directed by Erle Kenton, has just completed his ninth picture in the series of ten short reel features he is making for Universal, and has begun work on the last one.

Dick Smith and William Watson are directing comedies.

Office Changes

E. A. Eschmann, manager of distribution for First National Pictures, last week decided upon two important changes in the company's branch offices. The branch at Wilkes-Barre, Pa., was abolished and the branch at Butte, Mont., was made a suboffice of the Salt Lake City branch. E. L. Hall, manager of the Salt Lake branch, will have the Butte territory added to his control. W. N. Hughart, formerly manager of the Butte office, will remain at the subbranch as head salesman.

New Managers

Two more promotions have been made in the Universal sales department. Two new exchange short product managers have been created, according to the plan announced last week by Fred C. Quimby, general sales manager for short product. The new short product executives are A. L. Sugerman of the Cincinnati exchange and John Mednikow of the Chicago exchange. Sugerman is one of the veteran employes of the Cincinnati exchange and is well known among the exhibitors of that territory. Mednikow has an enviable record in the film selling game and is an authority on short product.

Scenes from "The Puritans," a Chronicles of America picture, released by Pathe.

Scenes from "The Mine With the Iron Door," a Principal Pictures release with Pat O'Malley and Dorothy Mackaill.

Vitagraph Head Personally Editing "Captain Blood"

PRESIDENT ALBERT E. SMITH of Vitagraph is personally editing "Captain Blood," by Rafael Sabatini, which he brought from the West Coast last week after supervising its production under the direction of David Smith. The first assemblage of this stupendous production was in 14,000 feet, but the story races to its conclusion with the speed of an express train, it is said. Mr. Smith, who seldom speaks of Vitagraph productions and who is known as a man who has never been given to boasting, is thoroughly proud of "Captain Blood." In an interview given at the studios in Brooklyn, he said:

"Vitagraph will give to the public in "Captain Blood" the picture sensation of the year. No novel of recent years is equal in drama, adventure and love interest to this story by Rafael Sabatini. Our translation of this to the screen has made the characters actually live.

"The cast is one of the most exceptional that I have ever seen in one picture. The work of J. Warren Kerrigan as Captain Blood is a screen classic. Not only is he the exact type, but he plays the part with rare sympathy and a true Irishman's sense of humor. That is one of the delightful features of this remarkable picture—the drama is relieved by comedy.

"When I purchased the world rights to Sabatini's novel I consulted with Mr. Sabatini in London, and at that time we discussed the various actors who might best fit the part of Peter Blood. Mr. Sabatini had seen Mr. Kerrigan on the screen and agreed with me that he was ideal. However, I wanted Mr. Sabatini to be satisfied, and when I returned to our Hollywood studios I made tests of half a dozen stars and sent them to Mr. Sabatini in Europe. He cabled me that he preferred Kerrigan.

"In planning this story of course I wished to take advantage of the glorious sea battles as described in the book. I knew this would put the punch in the picture. Now that the scenes have been shot, I believe that in 'Captain Blood' there is the most marvelous naval engagement that has ever been filmed. We used seven galleons which we built from plans and models prepared by a noted English shipwright who had specialized in the study of historical seacraft."

Jay Pilcher, who wrote the continuity, came East with Mr. Smith, and with Graham Baker, scenario editor, is assisting Mr. Smith in editing "Captain Blood."

Strike Impends

Boston Moving Picture Operators' Protective Union, Local 182, on Monday unanimously voted authority for the Wage Conference Committee to order a strike at any time at their discretion. This would affect 136 theatres in Greater Boston. The union said that the strike vote was made necessary by the theatre managers, in violation of the contract, training new men to replace projectionists at the expiration of present agreements on Labor Day.

At a meeting of the Boston Theatrical Stage Employes' Union, No. 11, on Sunday, the Wage Scale Committee reported on the conference renewed last week with theatre owners and managers on demands for increased wages and other desired betterments. Other than to state that the report was received as progressive, union officers refused to discuss the situation or any other action that may have been taken by the members.

Chadwick Nine Sold For All of U. S. and Canada

COINCIDENT with the return to the home office this week of I. E. Chadwick, president of Chadwick Pictures Corporation, announcement is made that the organization has placed its product through Independent exchanges for the entire territory in the United States and Canada, one of the best records of an independent producing and distributing organization in years.

Mr. Chadwick has been away for five weeks. He visited many important territories besides spending some time on the West Coast actively supervising production of his various units, and upon the occasion of his return to the New York office, announced that his company had closed for the distribution of the Chadwick Nine in the entire territory.

In addition to the nine special productions, Chadwick Pictures Corporation is producing a series of four Featurettes, starring Larry Semon for distribution by Educational Films, Inc. The first of this series, "Her Boy Friend," has been completed and was brought back to New York by Mr. Chadwick on his return.

The complete list of exchanges handling the Chadwick Product is:

Commonwealth Film Corp., New York City; First Graphic Exchanges, Inc., Upper New York; Masterpiece Film Attractons, Philadelphia; Independent Films, Inc., Boston; Trio Productions, Washington, D. C.; Standard Film Service Co., Cleveland, Cincinnati, Detroit; Federated Film Exchange Co., Pittsburgh; Celebrated Players Film Corp., Chicago; All Star Features Distributors, Inc., Los Angeles, San Francisco; Celebrated Players Film Corp., Milwaukee; Mountain States Film Attractions, Inc., Denver; Southern States Film Co., Atlanta; Liberty Films, Inc., Omaha; Columbia Pictures Corp., St. Louis, Mo.; Western Film Exchange, Seattle; Independent Films Co., Kansas City; Premier Films Ltd., Toronto.

St. Louis Sale

Thomas Leonard, Progress Pictures, St. Louis, Mo., and Dr. W. E. Shallenberger have closed a contract for the new Arrow chapter-play, "Riders of the Plains," to be distributed by Progress in eastern Missouri and southern Illinois.

Scenario Finished

It is announced that Heath Cobb and Ted Price have finished work on the scenario for "Fighting The Flames," one of the eight Columbia Productions being made by C. B. C. "Fighting The Flames" is a fast moving story and it is believed by those in the know that it will match up with the usual high quality of pictures released by this concern.

Messrs. Cobb and Price are now working on the scenario for "After Business Hours," also to be one of the Columbia Productions.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

September Is the Time to Make Revise of the Mailing List for a New Season

WHILE direct mail advertising is one of the most profitable methods of selling tickets, it can be made the most wasteful if the mailing list is permitted to become fouled with a lot of dead addresses. Each piece of mailed matter which fails to reach the addressee is a direct loss of from one cent to perhaps three or four cents, depending upon the matter sent out, plus the lost opportunity. Wise managers check up their lists frequently; sometimes after each mailing, where they use the return system, or at least every three months. Everyone should check up their list in the fall, after the vacation season is over.

Of course the best way is the return guarantee. All envelopes are printed up with a notification to the postmaster that the return postage is guaranteed in the event of non-delivery. The short form of this is:

Notice to Postmaster:
Return postage guaranteed if not delivered.

Where this notice appears on the envelope the postmaster is required to return the circular to the addressee, who pays the face value of the stamps. This applies chiefly to matter sent out under the one-cent rate. First-class mail is supposed to be returned to the sender if not deliverable.

A Real Economy

To some managers this seems to be a wasteful idea. They argue that they do not want to pay one cent for advertising matter which has outlived its usefulness. This may sound absurd to you, but we have heard that argument used. As one correspondent phrased it: "I've already paid a cent to send out something that does me no good. Now I've got to pay another cent to get it back again."

The answer is that paying one cent for the return removed the address from the list and avoided the waste of many more one-cent stamps used to send other mail to the same dead address.

Where this system is used the returns should be checked up after each mailing. Most managers do this. But there is one more thing they can do. Some houses have a card which they send under two-cent postage to the address, knowing that first-class, or two-cent mail, will be forwarded where circulars are not. This card reads:

"The postmaster has returned one of our circulars addressed to you with the notification that you are no longer at.....
.....
We want to tell you about our specially good pictures. We believe you wish to know. Won't you please write your correct address on the enclosed postcard? Thank you."

This is signed by the manager personally—he signs up a lot in some spare moment—and the last known address is filled in before the card is sent out.

In one theatre this method saves about 80 per cent of the dead addresses. The presumption is that the others have moved out of the district. It is a small matter, but it leaves the mailing list always clear, and the manager can send out an occasional costly advertisement, feeling that he is not wasting his money.

Something of the same sort is the best check on the general list. Get out a letter reading:

"We are getting our mailing list in shape for the coming season and want to be certain that you will receive early information on the many good things we have already booked. We now have you listed as at
.....
Will you please check us up? Thank you."

This is filled in with the exact address on the list, and the card sent is a specially printed private mailing card, duly stamped with a one-cent stamp. It carries two lines. The first reads: "The address you have is the correct one." The other notation is: "My address is now—" and the spaces are left for the filling in of the street address. The name is written on the card, that only the street address needs to be filled in.

Where stencils are used for addressing, both cards should be so printed that the stencil address may be printed in, which will save the labor of filling in.

This looks like a lot of trouble, but it will save you many times the labor and expense through the season, and it also serves as a good way to remind the recipient that you are planning big things.

Don't spend two cents unless you can make it sell more than that. Keep your list up to date and then make it work for you at least once a month; perhaps oftener.

Will Pay for Photos

Vitagraph announces that it will pay the cost of photographs of good exploitation stunts on its pictures. Five prints on glossy paper, packed so they will not become torn or creased in the mails should be sent to the Publicity Department, Vitagraph, Inc., 1400 Locust Avenue, Brooklyn, N. Y.

A description of the stunt, cost of making the display and all working details should accompany the story, together with the photographer's bill.

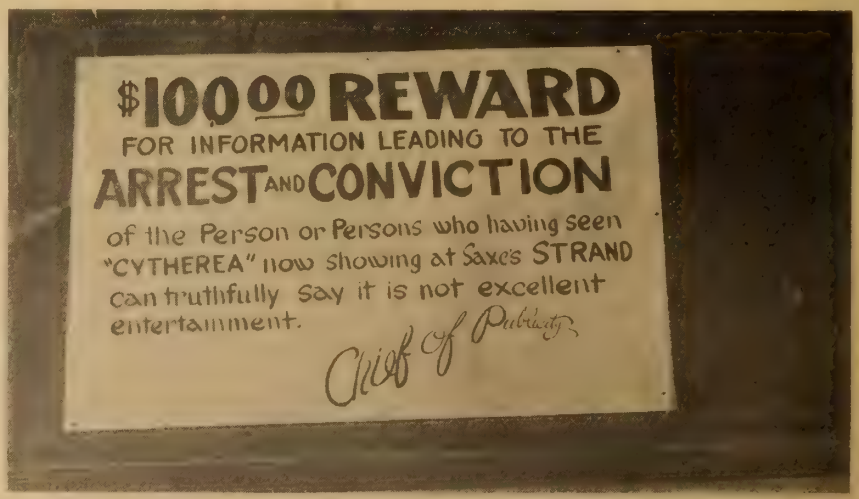
The pictures are wanted for trade paper use and for possible use in press books and special sheets.

Circus Heralds

E. N. Prescott, of Union, Maine, writes that he often prints up his own circus heralds instead of using stock accessories, finding that his patrons respond more readily to the colored stock. He writes as though he thinks he has hit upon a new idea, but circus heralds are common in many localities and can be illustrated with line cuts from the press book.

Steve Farrar, of Harrisburg, Ill., used to go the limit in heralds. He used two; framing one to appeal to the miners and another, less flamboyant, for the more cultured.

But Mr. Prescott is right. Often the vividly colored heralds will get more attention—and they are cheaper, as a rule.


$100.00 REWARD
FOR INFORMATION LEADING TO THE
ARREST AND CONVICTION
of the Person or Persons who having seen
"CYTHEREA" now showing at Saxe's STRAND
can truthfully say it is not excellent
entertainment.
Chief of Publicity

A First National Release

TEN TEN-DOLLAR BILLS SHOULD GO WITH THIS PICTURE

They were pasted just above this huge sign, but it is against the law to print them up. It is a novel way of putting over Cytherea at the Strand Theatre, Green Bay, Wis. The Chief of Publicity is a good substitute for "Police."

Looks Like Hathaway

Fred Hathaway, advertising manager for the Robbins Enterprises, Inc., of Utica, writes that he thinks he has it on Roy L. Smart when it gets right down to brass tacks for free newspaper work.

He has worked for the past four years a hook-up whereby in return for six pairs of passes daily he can have up to 24 column inches daily for a display, in which the house is given practically all.

He does not always take the full 24 inches, because he feels that to take the limit daily would not only be hoggish, but that the extra space is sometimes a detriment. He takes the limit on the big things and less space for the "slide" bookings. This stunt is on a formal contract basis. In addition to this the paper carries a front page single column box referring to the arrangement.

The second space grabber is a single column feature giving the news features of the day in form not unlike classified ads, each item being cut off with a hairline rule. This is headed "Avon Pictorial News presents in collaboration with Utica Observer Dispatch." The set-up is duplicated in film and is used to head the Pathe News. This brings from three to six inches daily.

A third contact is the daily reference to the theatre in the Gumps comic strip, a well displayed fourteen point line telling that the film version is to be seen at the Avon.

These are three daily tie-ups,—one of which has been running for four years.

Can anyone beat this record?

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FILM features of the show which had the Warner Bros.' production, "Being Respectable," as the chief attraction were of three subjects, the two in addition to the feature being the Topical Review and a Mermaid comedy called "Family Fits." These film incidents ran one hour and six minutes, ten minutes and eight minutes, respectively—an hour and twenty-four minutes altogether. The musical end of the program consisted of four presentations, all taking up thirty-four minutes, thus rounding out a show of one hour and fifty-eight minutes.

The biggest of the musical numbers was programmed as Popular Impressions, being six popular selections, one of which was used for a dance. This incident, running fourteen minutes, was staged in a garden scene, with transparent back drop and wall leg drop with arches lighted by vari-colored bulbs. Arches were twined with roses. The numbers follow: "Memory Lane," sung by mixed quartette, the two girls of which were seated on a bench to the right and the two men standing behind them. Two open box lamps from the sides lighted the back drop, and overhead spots of straw picked out the singers. "Mandalay," sung by baritone, with six of the ballet in East Indian dress dancing the chorus. "It Had To Be You," danced by premiere danseuse under white spot, with the open box lamps giving way to amber. "Havana," sung by tenor, assisted by dancers in Cuban dress. "Where the Rainbow Ends," sung by soprano. "Put Away a Little Ray of Sunshine," contralto, mixed quartette and dancers in summer dresses and carrying parasols bedecked in red roses. Rain effect was used for the first chorus and for the close of the second chorus a rainbow was thrown on the sky of the drop as the spots came up amber. The orchestration for all these was specially done, with variations for xylophone in dance numbers.

Tschaikowsky's "Dance Arab" was done by six of the ballet in gold cloth costumes, Oriental design, in a set that consisted of a Kismet ground row used as a transparency to get lights in the windows of the buildings, representing evening. At the right on a couch was basso dressed similar to Omar Khayam (beard, etc.), and smoking an Egyptian pipe during the dance. At the finish of the dance basso came center stage and sang "Far Across the Desert Sands," while the dancers did pantomime. The lights for this were four orange spots from the sides and four deep blue open box lamps covering the set. One light blue floor lamp hitting the mosques. Front lights: Violet Mestrum flood from the dome on the musicians and half of the side drapes. Blue foots and borders. Reds, one-half,. Seven minutes for the number.

The overture was Offenbach's "Orpheus," lighted by one dome Mestrum flood of violet on orchestra and half the sides; one dome Mestrum of light blue on the musicians. Silver draw curtains closed over production stage and lighted, in addition to the floods, by arch spots of violet and green. Red coves. All lights dimmed up pure white at the finish. Eight minutes.

The "Barcarolle" from Offenbach's "Tales of Hoffman" was done by soprano and contralto in correct costume in special set consisting of balustrade and blue neutral back drop, platform center and foliage leg drop. To extreme right was large palm tree, the branches hit by green spots from overhead. Large prop moon was lighted amber and beneath it was water ripple effect. Pink and blue open box lamps and baby spots lighted the sky of the back drop. Large stage in blue, red coves, and violet flood from the dome on the musicians and side drapes. Five minutes.

Tank Drama

Bathing pools are pretty strong opposition to the theatre in the hot spell, but, like the radio, Ray Jones, publicity man for the Howard Theatre, Atlanta, made the local pool help business.

He sold them on the idea of using the pool for a beauty contest, the six prettiest divers to be engaged for a special tank stunt at the Howard the following week.

Every paper in town carried one or more photographs and gave valuable advance advertising to the Howard angle. Howard Price Kingsmore dressed up the act with some singers and dancers and made a very showy special of it. He got a big extra business.

A Paramount Release

THIS DISPLAY FOR THE COVERED WAGON IN SAN FRANCISCO COST THE HOUSE NOTHING

Oscar Kantner persuaded a local auto agency to provide the Indians, the old car and the brand new one as a Pageant of Transportation. It ran two days to advertise the play at the Imperial, and was halted in front of the house as the matinee opened, fake motion pictures being taken to heighten the interest. A local taxi concern advertised its "modern covered wagons."

A Producers Distributing Release

THIS WINDOW IN SAN ANTONIO WAS A HELP TO MIAMI

The firm fights shy of intrusions, but it fell—and hard—for a Betty Compson Bathing Girl contest and gave the entire window totell about the show at the Empire Theatre, which was very nicely handled by the manager, Vinton H. Sholl.

Bathing Girls Got Cleanup for Miami

Miami might have been made for the bathing girl contest idea and its release just as hot weather was coming along was a help to a lot of managers. We have already told how it worked in Memphis, but down in San Antonio—which is worse than hot in July—it stood about half a houseful out on the street for more than an hour when they could not get in on the first show.

Vinton H. Sholl, manager of the Empire Theatre, paid $15 for a loving cup, supposed to have been donated by Betty Compson. He also contributed $10 for the second prize. A clothing store gave a suit for third prize, bathing shoes were the fourth prize and a drug store gave a bathing cap to the fifth in line.

The best feature of the merchant co-operation was that it got the Empire the window in the clothing store. Because of its location this is especially desirable, but the store has repeatedly refused to admit outside advertising. Since it had donated the suit, it did not regard Miami or the contest as "outside," and it displayed the suit, the cup and five cards.

Better event than that, Sholl persuaded the authorities to permit him to tack-card the municipal bathing pool with announcements of the contest and to put these up on July 3rd, when the largest crowd was expected on the Fourth, though the opening was not until the 9th. It was the first advertising ever permitted in the pool or on any city-owned property.

He got hold of some of the entrants' pictures for advance newspaper work, getting two-column cuts, and the winners were shown in a four-column.

The contest was worked only for one night, the opening, and after the house was packed to the extreme fire limit, several hundred patiently stood out for the second show. Lem Stewart comments that it would have been better to have run the contest for a week, with five eliminations and the finals, but since the girls were not paid, we imagine that Mr. Sholl figured he could not make it last that long. He probably did not have a sufficient number of entries to divide by five and give enough for each show. When there are fifty or more entered, this would, of course, be the better scheme.

The entire stunt, including the painting of a special drop, was less than $50.

Truly Rural

With the grain harvest on, J. P. Harrison, of the Hippodrome, Ft. Worth, figured that grain would be the big draw for The Country Kid, so he drove out into the country and brought back a number of sheaves.

Three of these he placed in the lobby, with a pitchfork in each from which depended a straw working hat on which announcements had been painted or pasted. He also took the string of kids off the three-sheet, cut them out and used them on a compo board fence. This gave a really rural atmosphere to the lobby.

The grain-pitchfork-hat idea was also used for a number of window displays with equally good effect.

H. A. Chenoweth Is Moved to Pawtucket

H. A. Chenoweth writes that he has connected with E. M. Lowe's Music Hall, Pawtucket, R. I., and that he is busy orienting himself in his new job.

He is not fairly launched in the new job, but he has planned a watermelon eating contest as a seasonable stunt, but does not tell whether quantity or speed is the qualification; probably the latter. He says he has some new stuff ribbed up to spring presently, so Walter C. Benson is hereby warned to be on the lookout for real opposition to the Laurier.

Two good hustlers in one town should make things mighty interesting for the residents.

Has Simple Novelty for Galloping Fish

Out in Eugene, Oregon, The Galloping Fish did a gallop at a slow walk, but it got the business just the same in spite of that slowness.

Two cutouts were made, reversing the pattern, and these were slung to a small boy by straps over the shoulders. There was a cross-piece just over the S in the "fish" and this was grasped by the youngster who pumped it up and down as he went on his way giving motion more or less suggestive of the title. The lettering sinks into the photograph because of its coloring, but it read: "Joy! It's a whale! Galloping Fish, Now. The Castle."

In the lobby a cutout from the six sheet was made into a screen for the box office and a similar cutout from the 24-sheet was used as a banner. This was backed by two ones, insert cards, several still frames and some hand lettered cards. It was a good strong campaign, and it got a little extra business for this time of year.

A First National Release

THIS GALLOPING FISH TOOK A SLOW WALK, BUT IT HELPED

The perambulator used by the Castle Theatre, Eugene, Oregon, for the First National comedy. Apparently the boy gives it a rocking motion by working it up and down as he goes along the street. It got a laugh and that got business.

Metro-Goldwyn Release

TWO GOOD DISPLAYS FOR WHITE SISTER AND SCARAMOUCHE FROM WASHINGTON COURT HOUSE

These displays on the Colonial Theatre brought business for both titles, in spite of the discouraging aspect of the thermometer. That for Scaramouche seems to be a remake from some castle front title, but it was repainted in white to give coolness, and hanging baskets further contributed to this suggestion. Heavy tones in a summer lobby are detrimental. Stick to white. It helped the Colonial.

Hook to Slogans for Double Truck

Co-operative pages have been done so much that they have been done almost to death in many cities, but they can always be revived provided you can put a little new kick into the idea. You can't do it with dropped letters or missing words or any of the old ideas. You must think of something new.

That's what Jack Hellman, Paramounteer, did. He found he could use a double truck for The Stranger when it played the Rialto Theatre, Fort Dodge, Ia., It gets so hot in Iowa you have to give a patron a free ticket and throw in a fan during July and August, but Hellman figured a double page might do it.

The paper was willing to give free space for a contest in consideration of two paid pages, but it wanted the two pages. Hellman hit upon a slogan contest. He announced that The Stranger was in town making purchases. He listed the purchases and slogans, but left the firm name a blank. All you had to do was to fill in the blanks with the names, and to get the names you had only to figure out the slogan. Simple. The twenty neatest lists got the twenty free tickets the Rialto donated. Here are a couple of samples purchases to give you the idea:

"Travelers checks were cashed for The Stranger by ....., The Bank of Friendly Service."

"From ....., Fort Dodge's representative store The Stranger purchased a genuine Victrola."

The punch lay in the fact that the double truck did not run until after the contest, the names of the winners being printed on the pages. That is what sold the idea. They had to think for the slogans, just merely turn to the page and read them.

A Special Edition

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., announces the arrival of Harry, Jr., July 11. And his dad put him right to work, for a late copy of the Leroy Link, the house organ, carries a story by "Linky, Jr., 12 days old." That's rushing the season, give the kiddie time.

Love Was Free on Initial Showing

When it played Cytherea the management of Loew's Vendome Theatre, Nashville, used the Love Week idea, taken from the press book, but added a kink.

In the language of the display: "Every woman who glories in her husband, every man who loves his wife and every youth and maiden who dreams of happiness in days to come" were invited to come to the first showing, admission being free from 10:45 to 11 A. M.

At the request of the police the house was opened at half past ten instead of a quarter of an hour later, and that reduced the waiting crowd by 1,800, many of the rest remaining in line to pay admission to the next show, special police being detailed to keep traffic open.

This was the only stunt used to back up the usual quantity of lithographic and street car advertising, but it got the picture off to a start that held it up throughout the run.

A First National Release

SOME OF THE CIRCUS STANDS USED ON THE SEA HAWK FOR THE PHILADELPHIA RUN

Four weeks in advance of the showing of the Frank Lloyd masterpiece the First National started in to circus and used more paper within the city limits than even the circus. Block eights reading "The Sea Hawk is Coming" will later be overpasted for the Aldine, where the film goes in for a run. These two special locations are by no means the only ones. They are just samples.

Fox Terminal Ads Small Sunday Only

A few weeks ago—July 12th—we spoke of the advertisements of the Fox Terminal Theatre, Newark, in which the reduction from the cut copy was so great that the smaller lines could not be read. R. J. Deusern, the manager, explains that these reduced sized ads appear only in the Sunday Call and are the same as the four column ads appearing in the Saturday News, which practically duplicates the circulation of the Call. He figures that there is enough left of the display, even with the reduction, to hook into the readable display of the previous day, and that the Sunday space is merely a reminder. This puts the matter in a new light, but even at that we think that a straight type display would be better if the art reproduction gets the lettering too small to be *clearly* read. Mr. Deusern holds that a picture is a better seller than a type line and that it is more advantageous to sacrifice the fullest display of title and star to get in an illustration. In the advertisement under discussion he contends that the picture of Mrs. Carr will do more to sell tickets than a block type name. It is an interesting discussion and it can be argued around in the circle until the cows come home without any definite decision. You cannot positively say that type is better than illustration or that picture has more sales value than type. Mr. Deusern holds for illustration while we prefer a good type display to a half column cut in a two column space. He thinks it better to use a very much reduced cut than to throw the cut overboard and resort to type where the expense of making a second drawing is too great to make this feasible. He has one art layout made each week. From this he has three four-column blocks made and one in two columns. The fours run in the Saturday evening papers, and the two is run on Sunday. He contends that people will read the matter in the Saturday spaces and be reminded of these when they see the smaller space the following day. In other words, if he gets the title over, the rest does not matter. We don't quite see that duplication of circulation idea. We feel that if space is taken it should be made to work to the fullest, and that a resort to type would be better than a too-greatly reduced art layout on the general principle that some of the readers may see the Sunday edition who overlook the Saturday issue. We do not believe in taking any advertising space that does not work to the very fullest extent, and hold that good type is far better than small hand lettering, but Mr. Deusern at least demonstrates that he has the right size in three out of four papers. In the four column cut the tiny letters rise to about an eight point.

Circle Theatre Is Changing Its Form

Evidently the Circle Theatre, Indianapolis, does not believe in holding too long to any form of display. It will stick to one style for a few weeks and then switch to something else. Recently it was using a tall two column, but lately it changed to a wider-than-deep style that we like much better. Much of this space goes to a musical organization, but For Sale gets better than two thirds, with a small portrait cut of the leads for the only attractor if you except the title itself, which is a splendid seller. But just below the picture it takes on a fuller meaning, and backed up by the "$1,000,000 for a Bride" it comes pretty close to selling without argument, though there are three lines of good talk to follow. Put one above the other, this combination of play and musical act would not have sold as well. Probably the band would have been lost without any resultant gain to the picture, but with the display as it stands, the picture gets all of the value of a five column space and at the same time the band is given equal prominence. Getting the right proportions gives several times the display value of a three column space at no increase in the bill, since the space taken is no greater than if this fell further down a three column space to let in the band announcement. It is one of the most successful efforts the Circle has made of late. Incidentally it is a fine argument for this style of proportion, which almost always works better than a deeper space.

Cleveland's Flapper Has Plenty of Jazz

We like this space on The Perfect Flapper from Lowe's State Theatre, Cleveland, and think Mr. Malaney has made a nice job of it. He does not waste too much space with a cut, figuring that this joyous pose of Colleen Moore will give about all that is required to suggest the type of story, and he is more concerned with the star and title, the latter getting plenty of emphasis in a letter not so much off the regular lines to be unreadable, and yet sufficiently erratic to add its suggestion of jazz. We particularly like the use of the light Roman for the supporting cast. It is more readable than heavy caps of the same size would have been. Tucked into that neat pictorial border, it suggests good entertainment and suggests the precise nature of that entertainment. Sometimes Mr. Malaney stubs his toe, but generally he runs a good average and frequently he turns out a gem. We have seen better than this from him, but we think that this classes with his good work. There is no striking departure, no sensational handling, but it is a thoroughly good space with both type and illustration performing their proper functions without interfering with each other, and that is something seldom encountered. Nine times out of ten you will find that one hurts the other. It is the most common fault.

A First National Release

WELL PLANNED

Added a Cutout

Painting a background to represent the present New York skyline, I. L. Shields used it to advertise Little Old New York at the Modjeska Theatre, Augusta, Ga. The river

CIRCLE
The Best of Pictures
The Finest of Traveling
Musical Organizations
FOR SALE
A First National Picture
$1,000,000
FOR A BRIDE
That was the price placed on the head of this beautiful society girl by her parents—offered for sale at auction like a chattel.
A Scathing Denouncement of the Marriage Customs of Modern Society
CAST INCLUDES
Clair Windsor — Adolphe Menjou
Robert Ellis — Tully Marshall
COMEDY—"HEAD ON"—CIRCLETTE OF NEWS—NOVELTY FILM
Coming Sun., July 13
"THOSE WHO DANCE"
With Blanche Sweet
BOB-GALE
THE
SHERWOODS
Triumphant Return
From Trans-Continental tour of these famous Indianapolis favorites with their singing band — probably the most unique organization of modern day entertainers now before the public in a programme of old and new favorites.

A First National Release

A NICELY PROPORTIONED SPACE FROM THE CIRCLE THEATRE

was cut away and backed by transparent cloth lighted from behind, and a cutout from the six sheets of Marion Davies stood on the New Jersey shore. The banner entirely filled the lobby opening.

Pictorial Frame Is Mostly Background

Something went bust on this pictorial frame for The Arizona Express at the New Theatre, Baltimore. Very little of it comes up, and it serves best to bring up the type in the centre and gives it the display through contrast in color. And whoever lettered in that title was dead set on getting it over.

NEW
WILLIAM FOX
PRESENTS
"The ARIZONA EXPRESS"
- AN HONEST MELODRAMA by LINCOLN J. CARTER -
PAULINE STARKE - EVELYN BRENT - ANNE CORNWALL
HAROLD GOODWIN - FRANCIS McDONALD - DAVID BUTLER
Christie Comedy
"Busy Buddies"

A Fox Release

THE TYPE WORKS

The lettering stands out like a 24-sheet, and yet it is a well made letter, clear and distinct. It has a tremendous value when it comes to getting over. You can't escape it, and with the title so clear you get the suggestion that a lot of exciting things are happening, even though you cannot see them. Perhaps the vagueness of illustration was intentional, though we think not. At any rate it is a good background, and the title and the Fox name will do the rest. It's the reverse of artistic and not in the general line of the New, but it probably sold more tickets than a clearer drawing would have done.

Small Cuts Give Room for Talking

Here is an intelligently planned cut for The Chechahcos from the New Theatre, Baltimore. It may be a plan book cut, but it looks more like a house drawing, and it is useful in showing how small figures can be worked to get a seemingly large design without hogging all the space that should be used for argument. There is much to be said about this Alaskan picture that will interest the average reader, and to merely call it a play of Alaska will not suffice to sell it to the limit. It must be sold as made in Alaska, and this "first and only picture ever made in Alaska" will do the work nicely. The ice border helps to carry out the suggestion of the snowy waste and altogether the New, in a 100 x 3 gets a quarter page value out of its space without having to pay a bill for that lineage. A clever

The atmosphere of the playhouse is as cool as the Northern Star!
NEW
Colorful--Magnificent
A powerful story of love and hate, happiness and degredation, told against a background of unrivaled beauty
ROMANTIC!
THRILLING!
GRIPPING!
The Chechahcos
pronounced chee-chaw-koz
First and only picture ever made
The gripping intensity of its dramatic action, sensational thrills in surging succession, and marvelous scenery will hold any audience spellbound. You will gasp with amazement at the scenes of crashing glaciers.
Sunshine Comedy: "Children Wanted"
New Theatre Concert Orchestra
Charles Weissmann, Conducting

An Associated Exhibitors' Release

NICE FOR SUMMER

handling of the design permits the same appeal to be made at smaller cost, and that is the essence of good advertising. There is nothing thrillingly dramatic in the poses, but they are unusual and will bring the eye of the reader to the space, where he can be sold on the type talk. It is very nicely planned.

Silhouette Beats Halftone Designs

This cut on The Bedroom Window goes far ahead of any halftone in getting attention to a somewhat limited space. It is only a little more than two sixes, yet it has the force of the average three column cut. It was used by Loew's Palace Theatre, Washington, but it seems to be from the plan book. We would like it better if the title were held a little more clear of the design, for the cut intrudes on the "the" and the "d" in the second word of the title, cutting down the display value a trifle, but at that it is worth a lot more than the best halftone reproduction. Setting the chief selling talk in the window space; where the interest is centered, is another good point that will make for more money in the count-up. It is one of the hardest working little two column cuts that we have seen in a long time, and it serves to put over a corking good story.

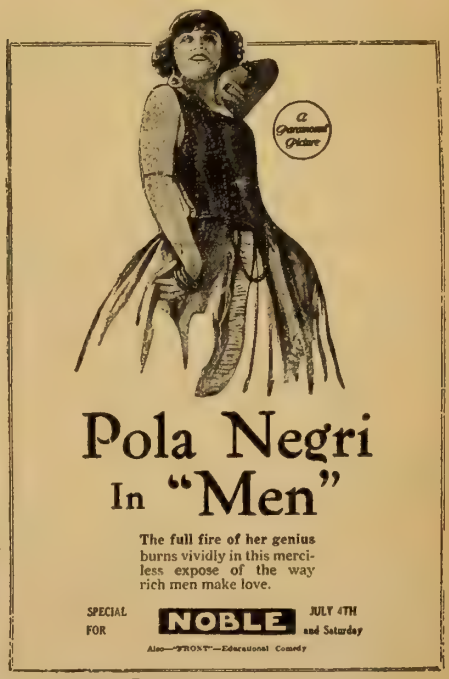
LOEW'S PALACE
F STREET AT 13TH
WEEK BEGINNING TODAY--SUNDAY, JUNE 29
Linger at "The Bedroom Window"—Look for the shadow of a creeping man! Here is a mystery story that will thrill and baffle up to its final reel.
Written and adapted by Clara Beranger.
"THE BEDROOM WINDOW"
A William De Mille production for Paramount
Featuring one of the season's greatest casts, including
RICARDO CORTEZ---MAY McAVOY---MALCOLM MacGREGOR
GEO. FAWCETT---ETHEL WALES---ROBERT EDESON
ADDED PROGRAM HITS
SENNETT-LANGDON COMEDY----"HIS NEW MAMA"
GRANTLAND RICE SPORT REEL---NEWS---GANNON MUSIC

A Paramount Release

GETS QUICK ATTENTION

An Open Display Gives Fine Effect

There is something very appealing about this three tens from the Noble Theatre, Anniston, Ala. The cut is not as good as it might be, or else the impression is too strong. In any event it does not come up well, but in the layout given it any cut would get full attention. There seems to be a lot


a Paramount Picture
Pola Negri
In "Men"
The full fire of her genius burns vividly in this merciless expose of the way rich men make love.
SPECIAL FOR
NOBLE
JULY 4TH and Saturday
Also—"FRONT"—Educational Comedy

A Paramount Release

EFFECTIVE WHITE GROUND

of white space, but it is this white which gives the display its distinction. It is even better when seen on the page with the surrounding type, for then it demonstrates its ability to kill an entire page with a thirty inch investment, but the suggestion is to be seen even with the cut isolated. In one glance you not only get star, play and house, but you get the suggestion of the play type through the pose of the star. The four lines of selling copy are not flamboyant, yet they sell because there is the assurance of an unusual play, and this is gotten over without an undue use of superlatives. It is an excellent example of a good layout. We are sorry we cannot suggest the full effectiveness of the original size, but you can get the idea and try the same scheme for yourself. By the way, did you ever try cutting out any of these reproduced advertisements, pinning them to your own layout and writing across the face, "this style"? It will help the printer particularly in the small towns.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Butterfly"

Universal-Jewel Production of Kathleen Norris' Novel Does Not Belie Brand Name

Reviewed by Epes W. Sargent.

With practically everyone from scenarist to cutting editor able to boot the entire production into the catalogue of failures, it is pleasant to record that all hands have combined to produce a real gem of a photoplay. It is difficult to forecast the audience reception of any play, but this presentation of the Kathleen Norris novel of the same name would seem to possess an unusually wide appeal. Those to whom jazz parties represent the highest development of the art are given jazz—and plenty of it. On the other hand there is an appeal to the more thoughtful in this careful transfer of the author's idea to the screen, and there are a number of comedy touches, most of which arise from the situations instead of being manufactured as a by-product and dropped into the film where it would appear to be most needed. Olga Printzlau, who wrote the scenario, laid the foundation of what followed by a thoughtful and well-considered adaptation of the novel.

In the first reel the action gets underway rather slowly. It seems to drag slightly and unnecessarily, in spite of some good humor. It seems as though the preliminary had been too long drawn out, but as the play progresses it appears that this character sketching is vitally essential to the sustaining of interest in the later scenes. A thoroughly complete exposition of character is vital to the interest at a time when further explanation would be intrusive.

In the novel many words can explain and apologize for the heroine and keep the interest to her. Pictured action cannot be stopped without injury to the interest, and by lingering slightly at the beginning, there is achieved an almost entire absence of explanation later. Right through to the end the interest remains with the shallow, selfish little sister, who demands all sacrifice and makes none at all until the play draws to a close.

This is the character played by Laura La Plante. She does about the best work of her career in this role. She acts without showing that she is acting, and she makes human and lovable the most trying character she has yet been called upon to essay.

Ruth Clifford, as the other sister, is an admirable foil, playing with certain touch the contrasting character and fully sharing the interest with the nominal star. Even better work is done by Norman Kerry, as the musician. He makes him a temperamental, eccentric genius without for an instant making him ridiculous. Not once does he permit the character to become the buffoon, and his sincerity and authority help largely to hold the big scenes at the close of the play.

To single any of the others for especial mention is not necessary. They are all admirably adequate, and their combined efforts present an unusually good ensemble. And this, in its turn, brings credit to the producer, Clarence Brown, who blended these able efforts into an harmonious whole.

The theme of the story is too shallow to make it a truly great play, but scenarist, director and players alike, all have contributed their best to an admirable whole. As a Jewel, it is not misnamed.

Cast

Dora Collier ..... **Laura La Plante**
Hillary Collier ..... **Ruth Clifford**
Craig Spaulding ..... **Kenneth Harlan**
Konrad Kronski ..... **Norman Kerry**
Von Mandescheid ..... **Cesare Gravina**
Violet Van De Wort .. **Margaret Livingston**
Cecil Atherton ..... **Freeman Wood**
Cy Dwyer ..... **T. Roy Barnes**

From the novel by Kathleen Norris.
Scenario by Olga Printzlau.
Directed by Clarence Brown.
Length 7,472 feet.

Story

Pledging her dying mother that her little sister shall have every opportunity to develop her inherited talent as a violinist, Hillary Collier works as a stenographer to gain the funds for the younger sister's musical education. The depth of her devotion is such that she even gives up the man she loves to her precocious charge, and it is Dora and not Hillary who marries Craig Spaulding. But the Butterfly is true to her name, and her rise to social eminence leads her into the modern excesses until her sudden determination that she wants Kronski, the musical genius, brings about a revolt upon her sister's part. Dora has given up her first love. She will not yield a second time, and the battle of wills leads to a cunningly worked out denouement.

"Sinners In Silk"

Jazz Era of Younger Generation Excellently Portrayed by Brilliant Cast in This Metro-Goldwyn Release

Reviewed by Tom Waller

With a brilliant cast headed by Adolph

FEATURES REVIEWED IN THIS ISSUE

Butterfly (Universal-Jewel)
Empty Hands (Paramount)
The Girl in the Limousine (First National)
The Last of the Duanes (Fox)
The Speed Spook (C. C. Burr)
Sinners in Silk (Metro)
The Breath of Scandal (Schulberg)

YOUR MONEY, TIME AND EFFORTS

are registered on a narrow strip of negative. Unless it is expertly developed and printed you suffer

A COMPLETE LOSS

WHY TAKE THIS RISK?

Ask some of the

Free Lance Cameramen

about the quality of our laboratory work and our efficient twenty-four hour service.

FILMLAB Inc.

203 WEST 40TH STREET
NEW YORK CITY
Phone—Penn. 2373

Use Powers Prints

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

Distributed exclusively by
SENSITIZED FILMS, INC.
A. G. STEEN, Pres.
1650 BROADWAY Phone Circle 8981 NEW YORK

They Last Longer

Menjou, Eleanor Boardman, Conrad Nagel and Hedda Hopper "Sinners in Silk," Metro-Goldwyn's latest release, as a picture depicting the so-called jazz era of the younger generation should be highly successful, particularly so with the better classes of audiences.

The picture is of a decidedly sophisticated trend, dealing for the most part with an ultra-fashionable set of debutantes and youths. The expected richness of settings and locales with such a theme is well evidenced throughout the entire production, as is the prevalency of atmospheric wealth.

Although "Sinners in Silk" is snappy and jazzy neither of those qualities is exaggerated. Their brilliance is natural and at times roams close to the border of the salacious, but never too close or across that line. Under less skilful hands than those of Director Hobart Henley this horizon of discrimination could easily have been made too prominent or too vague. Henley treats risque conditions which arise with such refinement that the crass and the brusque are skillfully avoided, making the spiciness of the production intelligently delightful.

Menjou in the role of a roue, rejuvenated for a time by a new operation, which prompts him to seek diversion with the younger set, gives a characteristic performance. All the suavity he possesses is brought into play, resultant in an excellent interpretation.

The society flapper parties are commendably peppy and unstrained. Eleanor Boardman, who takes the lead in these, enacts a difficult part to perfection. In fact there is a naturalness about the whole feature which should put it in a class above the average of this type.

Cast

Merrill.....Adolph Menjou
Penelope Stevens.....Eleanor Boardman
Brock Farley.....Conrad Nagel
Mrs. Stevens.....Hedda Hopper

Story by Benjamin Glazer.
Directed by Hobart Henley.
Photographed by John Arnold.
Length, 5,750 feet.

Story

Merrill, on board a returning liner after twenty years absence in Europe where he has undergone an operation which has temporarily rejuvenated him, becomes interested in Penelope Stevens, young society debutante. At her home she flirts with him while giving a jazzy party to flappers and "cake-eaters." Merrill lures her to his palatial roof-garden apartment in Manhattan. Finding her flirtation but skin-deep he gives her a good scare and lectures her. At this time young Brock Farley, in love with Penelope, appears with a letter from his mother to Merrill. Opening it Merrill learns that Farley is his son. He then forgets about wild parties, assuming his proper age and desiring only to gain the love of his son. Penelope also undergoes a change of heart as the result of her experience and marries Farley.

"The Last of the Duanes"

William Fox Presents Tom Mix in the Highest Type of Sure-Fire Zane Gray Western

Reviewed by Tom Waller.

So successful did "The Last of the Duanes" prove when William Fox released it in 1919 with William Farnum as the star, that this producer decided it would be equally popular in 1924-25 as a Tom Mix starring vehicle. Mr. Fox has incorporated a new cast and worked up this Zane Gray novel, one of the best which that author has penned, just as if it were its first adaptation to the screen.

A more vigorous "Buck" Duane, outlaw son, compelled through circumstances to succumb to the hereditary taint of an outlaw father, than Tom Mix would be hard to find. The Mix action tends to give the latest production a wave of thrill and brilliancy of entertainment value even in excess of the box-office qualities of the Farnum version in the recollection of this reviewer.

Some audiences now and then are credited with reminiscing about the vim in "old-time" westerns. Here is one in that category in the latest Fox schedule of releases which is so crammed with gun play, man hunting, crooked sheriffs, stalwart Texas rangers and hard-to-win, but once won the forever-after type of romance, that the seven reels unwind all too rapidly for the fan craving a red-blooded, two-barrelled western.

Mix's horse, Tony, does some of the most difficult and daring maneuvering of his career. He jumps over walls, runs up the stairs of a house and, at great peril to himself and rider, leaps from roof to roof of this border type domicile to the ground.

The locales of the picture are rich in the wanderlust atmosphere of the Rio Grande country and are especially effective backgrounds for the constant hard riding and display of equestrian skill which are featured through the whole production.

The plot is so eventful and elastic that many fans could see and enjoy the picture a second time, and, incidentally, probably find something new.

Cast

Buck Duane.....Tom Mix
Jenny.....Marian Nixon
Cal Bain.....Brindsley Shaw
Euchre.....Frank Nelson

Directed by Lynn Reynolds.
Scenario by Edward J. Montagne.
Length, 6,942 feet.

Story

In self-defense Buck Duane kills Cal Bain, a bad man, and is forced to flee from his hometown in Texas. On the dodge from Texas rangers he befriends a cattle rustler who is shot by a posse. Before his death the rustler directs Buck to seek his pal associated with a gang near the border. There Buck rescues a girl prisoner and returns her to his home. Pursued by the sheriff, who is a rustler with the gang on the side, Buck overcomes that official and his deputies leaving them tied together in a chasm. When the rangers turn up Buck surrenders to find that they have his pardon, obtained through the exposure of the gang made by his dead friend's pal.

"The Girl in the Limousine"

Larry Semon's First Feature Comedy for First National is Fast-Moving and Decidedly Amusing

Reviewed by C. S. Sewell

Larry Semon, who is known to practically every fan because of his works in two reelers, makes his debut in comedies of feature length in "The Girl In the Limousine," produced by Chadwick Pictures Corporation and distributed by First National.

Adapted from a successful stage play by Avery Hopwood, which has been changed somewhat to fit the added possibilities of the screen and to allow opportunities for the type of humor for which this star is noted, this production is one that should prove an excellent attraction in almost any type of house. Despite its length, six reels, there is no padding and there is not a dull moment from beginning to end.

"The Girl In the Limousine" is an out and out farce comedy, for even the title role refers not to a girl, but to a crook who masquerades as one. It belongs in the category of bedroom farces, as the majority of the hilarious situations take place in the bedroom of his former sweetheart, but this has been handled so that it is all good fun and there is nothing to which any one can take exceptions. The comedy complications are caused by Larry being secreted there in an unconscious condition and dressed in the girl's pajamas. His discovery by the girl's aunt, who mistakes him for the husband, and the endeavor to escape without his own fiance or the girl's husband discovering him results in a series of humorous situations that should make anybody laugh.

For most of the footage, Larry has discarded his usual make-up and costume, and he has also introduced several serious moments which register well. His performance is an enjoyable one, as director and star he has introduced quite a lot of new material and much of his familiar type of comedy. A novelty is the opening which shows him, the girl and the rival as kids, twenty years before the story opens. Oliver Hardy is effective as the rival, Claire Adams is attractive as the girl and Charles Murray contributes several laughs as the butler.

Cast

Tony.....Larry Semon
The Girl.....Claire Adams
The Butler.....Charles Murray
Aunt Cicely.....Lucille Ward
Dr. Jimmy.....Larry Steers
Freddie.....Oliver Harding

Based on play by Avery Hopwood.
Scenario by Graham Baker.
Directed by Larry Semon.
Photographed by A. Koenekamp.
Length, 5,630 feet.

Story

As children, Freddie a rough chap, and Tony a mild-mannered lad, both love The Girl and when they grow up Freddie marries her. Tony is courageous but bashful and when a friend puts hooch in his drinks he gets scrappy. Two crooks in a limousine, one disguised as a girl inveigle men and rob them. They tackle Tony and he puts up a stiff fight. They overpower him and hide him in the girls room after dressing him in her pajamas. Hubby goes to the station house when one of the crooks is arrested. The girl's aunt arrives and discovering Tony believes he is the girl's husband. Then follows a general mix-up and comedy complications. The husband discovers Tony but lets him go. Tony chases the crooks back into the room and is again discovered by the husband. Tony chases the crooks and the husband chases Tony who finally catches up with the crooks and recovers the stolen jewels.

"Empty Hands"

Two "Sure Fires" combine to Make Appeal to Average Type of Audience in This Paramount

Reviewed by Epes W. Sargent.

Evidently arguing that two "sure-fire" themes should make double the appeal of one, Arthur Stringer has combined the

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flapper-daughter idea with the cast-away-on-a-desert-island lead and has sought to give the latter some novelty by making his desert island a basin in the Canadian Northwest at the end of a one-way rapids. Carey Wilson has given the story a conventional development with some rather awkwardly introduced comedy relief, but the result is a play that will appeal to the average picture patron. The probabilities are sorely strained at times, but there is a swing to the latter sequences of the story that will grip the interest, including a long trip down the rapids which carry the leading characters into the isolation of the wilderness. It is pictorial in both sections and the outdoor photography is unusually good, which is not offered in disparagement of the interiors.

Jack Holt is featured, but Norma Shearer easily takes the honors from him and gives realism to an almost impossible character. Like Holt, she is handicapped, through the necessity for a long sequence of repressed emotion expressed in pantomime and it is greatly to the credit of both players that they almost succeed in redeeming the idea. The situation might easily have been made ridiculous. The support is thoroughly adequate, but the roles are unimportant. The two leads carry the bulk of the work, and carry it well.

Cast

Grimshaw ..... **Jack Holt**
Claire Endicott ..... **Norma Shearer**
Robert Endicott ..... **Charles Clary**
Mrs. Endicott ..... **Hazel Keener**
Gypsy ..... **Gertrude Olmstead**
Montie ..... **Ramsey Wallace**
Milt Bisnet ..... **Ward Crane**

From the novel by Arthur Stringer.
Scenario by Carey Wilson.
Directed by Victor Fleming.
Length, 6,976 feet.

Story

Grimshaw, field engineer-in-chief for a mining corporation controlled by Robert Endicott, comes to his chief's home to make a personal report on his explorations in the Canadian Northwest. He arrives on the night of a super-flapper party at which Endicott is shocked to see his daughter, Claire, openly flirting with Milt Bisnet, a married man. He takes her with him to the exploration base in Canada. Claire goes fishing and is unwittingly drawn into the rapids which lead to an inaccessible basin in the heart of the Canadian Rockies. Grimshaw, following, shares her fate. With only a jack knife Grimshaw constructs a hut, furnishes it and supplies the girl even with some of the comforts of life. Propinquity brings the usual resultant passion, but he fights off her suggestion that they wed in the sight of God. In time they are rescued by airplane. Back in New York Claire reads in a scandal sheet the suggestion that she is marrying Grimshaw on the eve of the Bisnet divorce case, in which she is named co-respondent, to rehabilitate herself in the eyes of society. She rejects Grimshaw's proposal, but he forces an issue, the divorce case is abandoned and all ends well.

"The Breath of Scandal"

Unusual Theme of Domestic Life and Fine Cast in This Schulberg Production

Reviewed by Tom Waller

An enthralling subject, defty handled so as to emphasize to the fullest extent the superabundance of human interest situations and psychological reasoning it possesses, forebodes for B. P. Schulberg's Gasnier production, "The Breath of Scandal," a good place on the list of next season's big film successes.

Such names as Lou Tellegen, Patsy Ruth Miller, Betty Blythe, Jack Mulhall and Phylis Haver, in addition to a host of other popular screen and stage artists who are in the cast, would alone make this Schulberg offering a drawing card.

The theme is a strong one, striking into wealthy domestic life where the wife is so engrossed in social activities that she is unconsciously neglectful of her husband. As the result he becomes interested in another woman.

A highly dramatic moment in the production and one which marks the crisis in the life of an innocent daughter is when all but the wife learns of the husband's secret liaison when he is shot in the apartment of his mistress by her divorced husband.

Particularly thrilling is the scene where the girl, leaving her luxurious home to learn men, whom she had patterned after a father whom she had always honored, is compromised by the avenging divorcee and is found with a roue in a dive about to be raided by the district attorney to whom she was engaged. This situation marks the turning point and the father and daughter are reunited.

The production is gripping and well rounded with entertainment. It is close to seven reels in length, however, and a little editing of some of the drawing room scenes might tend to make the action more compact.

Cast

Sybil Russell ..... **Betty Blythe**
Charles Hale ..... **Lou Tellegen**
Marjorie Hale ..... **Patsy Ruth Miller**
Bill Wallace ..... **Jack Mulhall**
Helen Hale ..... **Myrtle Stedman**
Clara Simmons ..... **Phylis Haver**

Scenario by Eve Unsell.
Directed by Gasnier.
Length, 6,900 feet.

Story

Marjorie Hale is so stunned when her father, whom she honored above all earthly things, is found shot in his mistress' apartment that she leaves her wealthy home and goes into the slums to learn the ways of men. There her father's assailant, divorced husband of Hale's mistress, furthers his vengeance by compromising her with a roue in a questionable resort which is about to be raided by the district attorney. Discovering her, he postpones the raid but breaks off their engagement. Daughter and father are reunited when Hale abandons his mistress. When Mrs. Hale, engrossed in social activities, returns from a convention everything is again peaceful.

"The Speed Spook"

Johnny Hines in One of Filmdom's Greatest Comedy Thrillers.

Reviewed by Tom Waller

Don't hesitate about "The Speed Spook." Book it just as soon as you can because it is one of the best comedy thriller box office magnets ever turned out. It has endless exploitation possibilities.

C. C. Burr's big production has packed in it some brand new gag stuff. The subtitles are so jazzy and original that many of them will be circulated through the country as new slang phrases. It was surprising as to the number which had been memorized and were on the tongues of over 1,000 distinguished persons after they had previewed "The Speed Spook" in the Hotel Astor, New York, this week.

The greatest stunt and, so far as we know, a true innovation is the Speed Spook, a specially built racing car which goes tearing through crowded village streets with motor roaring and klaxon sounding but with no one in the driver's seat or visible about the machine. How the thing is manipulated is mystifying. When one's curiosity is at the peak the machine suddenly eludes sheriff and posse, disappearing through a door-like opening in a hedge. Then the "works" are displayed. Johnny Hines, as "Blue Streak" Billings, racing king, is seated under the hood, which is divided into two compartments. In the first is the motor and in the second is constructed a real dashboard and driving wheel.

The suspense commences to intermingle with comedy incidents early in the footage. It starts with Hines setting out to prove to the town the qualities of the Comet brand of automobile sold by his sweetheart, whose trade has hitherto suffered through the

(Continued on page 735)

Will Rogers in "A Truthful Liar," a Pathe comedy.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"SHORTS" REVIEWED IN THIS ISSUE

Pathe Review No. 34
Pathe Review No. 35
The Blow Out (Universal)
Wild Game (Educational)
Don't Fail (Educational)

"The Blow Out"

(Universal—Comedy—Two Reels)

While Buddy Messinger is starred in this Century comedy released by Universal, a little negro boy called Bubbles has been given greater opportunities to get the laughs and really "walks away with the picture." This little fellow is Buddy's pal and together they rescue Buddy's sweetheart when the auto in which she is riding with the rival gets beyond control; they also go to the girl's party together and the negro proceeds to do several things that humiliate Buddy and in the end these two and the rival hide in a piano which goes down a steep hill with the girl's father chasing after it as some bonds have been hidden in the piano. Buddy's comedy ability is well known and so is Spec O'Donnell's who appears as the rival. The little negro chap is really funny and gets a lot of laughs, although he is inclined to overact. Most of the material in this comedy is of a familiar type of slapstick, though some new stunts like catapaulting the boys into an upstairs room by means of a giant sling is a novelty. —C. S. S.

"Pathe Review No. 34"

(Pathe—Magazine—One Reel)

This Grantland Rice Sportlight distributed by Pathe is one of the best of the series. It should prove interesting to nearly everyone and especially to lovers of horses and horse racing, as it not only treats with this subject in detail, showing some good racing shots and introducing the celebrated jockey, Earl Sande, and the racer, Mad Hatter, but it reveals some little known inside information, such as the use of weights to handicap a horse, the striking contrast in the weight of a racing and ordinary saddle, and the manner in which the jockeys train down by track work in rubber undergarments.—C. S. S.

"Wild Game"

(Educational—Comedy—Two Reels)

Like all of the Educational-Mermaid comedies, the material consists largely of slapstick into which ingenious twists have been introduced, but in this one Director Norman Taurog has not stuck to any one particular type of action, but introduced a variety of situations. The hero, Lige Conley, accompanied by his negro valet, land on a desert island and are captured by cannibals who prepare to put them in a stew. A flood of water released to put out a fire in one of the straw huts sweeps them away. With the aid of an alligator, mistaken for a spar, they land on a shore and are received as guests of an oriental potentate in his palace; however, the desire of the ruler for the girl and the opposition of the hero causes the latter with his companion to be thrown in a room where a lion is let loose, and then follows a merry chase and general mix-up which covers the whole palace ending in the hero conquering the lion. Because of the variety and the number of incidents, this comedy moves at a rapid clip and it should afford satisfactory amusement for the majority of slap-stick fans even though the situations are of a familiar type.—C. S. S.

"Pathe Review No. 35"

(Pathe-Magazine—One Reel)

Quite a novel subject in this review is the exhibition of sculpturing in ice by George E. Lightenberg. This sculptor chisels a sixty-pound block of ice down to the fine lines of a swan. "Spring Cleaning" shows how a horde of elephants indulges in an anuual bath. "Along the Loire" displays some very attractive scenes in France done in Pathecolor. Portions of Maine's rugged coast line are included in the last subject.—T. W.

"Don't Fail"

(Educational—Comedy—One Reel)

The plot of this Educational-Cameo comedy, which features Cliff Bowes and Virginia Vance, deals with the attempts of the girl's suitor to prove that the "Count," who is his rival, is in reality a crook. In doing this, the hero gets in a trunk which falls off the auto and slides down hill, just missing several autos. Finally, in trying to secure a photo of the count robbing the safe, the flashlight explodes and blackens the hero and the girl. Considerable of the humor is forced and of a familiar type and although there are several humorous moments, it is hardly up to the standard of the average Cameo.—C. S. S.

Scene from "Never Again," an Educational-Tuxedo comedy featuring Al St. John.

The Speed Spook

(Continued from page 734)

schemings of a wealthier competitor. In the course of this exploitation Hines unearths the fact that the rival dealer has fraudulently marked ballots in the sheriff's election. Then it comes to light that the Speed Spook is a Comet car.

Cast

"Blue Streak" Billings.....Johnny Hines
Betty West.....Faire Binney
"Chuck" .....Edmund Breese
Jud Skerrit.....Warner Richmond
Sheriff West.....Frank Losee
Hiram Smith.....Henry West

Story by William Wallace Cook.
Directed by Charles Hines.
Titles by Ralph Spence.
Length, six reels.

Story

Returning to the home town after winning another big auto race, "Blue Streak" Billings sets out to exploit the Comet, a machine sold by his sweetheart which has been failing because of the trickery of a wealthy competitor. After that each day a long racing car with no one in the driver's seat tears through the town. No one is able to apprehend it. It develops that that is Billings' scheme to exploit the Comet and it goes over when the daredevil, accidentally learning that the rival is faking the ballots for the sheriff's election, nails him and lets the girl bring them both back to town. There the Speed Spook, as the mysterious racer has been named, is identified as a Comet car.

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How About Your Seats?

AN exhibitor in Fairmount, West Virginia, recently conducted a prize contest in connection with a local newspaper asking the children of the city to state why they patronized his theatre.

A number of surprises were brought out by the hundreds of letters submitted. But not the least surprising of all was the fact that a large number of the letter writers said, "Because the seats are so comfortable."

Ye gods! And here there are a lot of us—including exhibitors—who had come to the conclusion that the question of seating was a minor matter.

We either took it for granted that the matter of comfortable seats in motion picture theatres had become so standardized as to be expected or else we took it for granted that the big pictures and special attractions of today far outshadowed in importance any question of comfort on the part of a patron.

Well, in this particular test there were more letters that mentioned comfortable seats than there were communications boosting the great pictures the house had presented.

Think it over. If you don't honestly think that your own seats are comfortable enough for you yourself to spend two hours in them—then how do you expect people to pay cash for the privilege?

If they are beyond hope—get new seats. It may be the cheapest investment you can make next season. Many times cheaper than a couple of bally-hooed special attractions that are here today and gone tomorrow.

Your seats are with you forever.

If you don't need new ones—how about recovering and freshening up the old ones? There's a thought—and it isn't any too expensive, either.

Just remember—your seats are here today, tomorrow, and for many tomorrows.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Marvelous Reasoning

J. L. Dunkirk, New York City, hands me a clipping from a projection department in a trade paper and asks by what process of reasoning I think the editor thereof arrived at his conclusion. The clipping reads as follows:

Summary

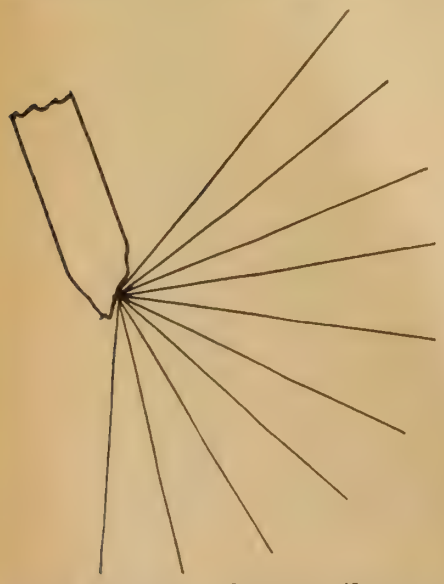
"We see, therefore, that lens systems do not in any way change the fundamental laws of light and that light from a so-called 'open' source—whatever such a source may be—does not differ in any respect from light coming from any other kind of sources, whether 'closed,' 'boxed-in,' 'caged,' or any other fanciful name.

"The statement, therefore, that projector beams do not follow the Inverse Square Law has no foundation and is pure 'hokum.'

"The only effect that a lens system exercises on light from such a source is to alter the extent of the region for any given condition.

"For the condition of maximum screen illumination with any given size of source the Inverse Square Region extends practically the entire length of the projected beam, clear to the screen, as was just shown for the incandescent lamp system."

From the fact that the clipping is headed "summary," I suppose it is the summing up of an article of some length. It is not the desire of this department to enter into argument with, or to criticize, other trade papers, or any department contained therein. Those who depend upon those papers for guidance have a perfect right to do so. If they are misled, that is, it seems to me, no one's lookout but their own. During the past years letters have reached me with clippings from the "projection department" (It is not called exactly that, but that is what it amounts to) of the paper this one is from, sometimes with letters criticizing the statements of the editor of the "department" which would pretty nearly burn holes in asbestos. Often there has been a literal demand that I devote space to argument with this "department." This I have consistently declined to do.



At 100 feet distance these rays, if not redirected, would illuminate almost half of the interior of a sphere 200 feet in diameter, instead of a portion of them illuminating a screen probably 18x13'6".

Opinion Asked

Friend Dunkirk asks my opinion as to the process of reasoning by which the conclusions set forth in the clipping were arrived at. To this I would reply merely by saying that I would consider the process as being just a bit marvelous, verging perhaps a bit upon the weird.

The "law of inverse squares" as applies to light reads: "Light intensity decreases inversely as the square of the distance." This means that since light from an open light source (An "open" light source is an original source of light with nothing but air around it—nothing which will operate to refract or bend the rays of light emanating therefrom. This is for the information of the editor in question) goes forward in straight, diverging lines in every direction "in sight of" the source, the rays spreading out fan-wise, thus:

If you examine this drawing you will see that with an open light source, say, 100 feet from a screen, but very little of the illumination would reach it. Yet this clipping says, in effect, that this law applies to the projected beam, and at any point throughout its entire length.

No Room for Piffle

Brother Dunkirk, I have no further space to devote to a discussion of piffle. If the statement of the writer of the clipping be true, then if you hold a card one foot in front of the projection lens and measure the intensity of illumination thereof, and then move it one foot further away, you would have exactly one-fourth as brilliant an illumination. What would you have at 100 feet?

By the way, come to think of it, I think I made the statement myself not long ago, in reply to a question, that the law above quoted did not apply to light which had been acted on by a lens, but only to an open light source (a lens is not a light source. It merely transmits light from a source). If that is "hokum"—whatever that may be—I'm strong for it.

Bluebook School

Question No. 113—Is the light source inverted at spot and can you tell us, using drawing if you wish to, on what lens action you base your answer?

Question Nos. 114 and 115 Combined—Give the best explanation you are able to of the reasons for a ghost zone in condenser beam, showing, by a drawing, what its shape is, and why it is that when condenser is advanced too far toward the film a ghost appears in center of the screen.

Question No. 116—To what may we attribute the fact that the same print of a film may show great "depth" in the screen image in one theatre, and very much less in another theatre.

Question No. 117—Is evenness of illumination essential to "depth" in the screen image?

South Africa

Just to show how wide is the field covered by the handbooks, here is a letter from Durban, South Africa:

Dear Mr. Richardson: Being a professional projectionist [you will observe that the term "projectionist" is being used even in that far-off land.—Ed.] and a keen follower of your books and department, I am taking the liberty of asking a little advice.

I have been continuously employed as a projectionist for the past eleven years, plus two years apprenticeship. Lately I have become interested in the photographic side of the business, and have turned out several topical films with success, doing my own developing and printing. My ambition now is to become an all-round expert motion picture photographer. As there are no facilities here to learn any advanced work I will be glad if you will advise me as to the best school in America, or give them my address so that they may communicate with me and I will endeavor to make arrangements to come over for a course.

Bluebook Valuable

I am sure you will be pleased to hear that, entirely upon information gathered from the fourth edition of the handbook (the Bluebook), I advised the installation of and did myself install the first Mazda equipment in this city. It is giving entire satisfaction. Your handbooks and the Hawkins Electrical Guides are invaluable to me.

Not feeling competent to advise Friend Craig, I referred the matter to Alfred B. Hitchins, Associate Editor of the American Cinematographer, whose office is in New York City. I asked Mr. Hitchins to advise Mr. Craig, which I am sure he will do fully and well—much better than could I.

I do, however, doubt the advisability of making such an attempt. As I understand matters, the field is already well filled with expert cinematographers (as motion picture cameramen call themselves) who have both experience and reputation. To give up something one knows thoroughly and try to break into a field already completely covered—well, I dunno! Of course, the cameraman of reputation is very well paid—when he is working, which is by no manner of means all the time, I think—but it takes a long while to acquire a reputation—if it can be done at all. Oh, well, after all it is for Friend Craig to decide, and I've taken more than one long chance myself in days gone by, so who am I that I should discourage another from doing the same stunt—especially as I sometimes got away with it?

Projection

(Continued from preceding page)

Union Examination

A man whose name and location I do not give, for very obvious reasons, says:

Recently I made application for admission to local union No. ——. The initiation fee was well over a hundred dollars, fifty of which must be paid cash and the rest in instalments after initiation. My application was accepted and the "examination committee" was ordered to get busy. Here is what happened—and, mind you, I am telling you facts:

I was taken to a room where a Simplex projector mechanism was almost completely dis-assembled. I was told to assemble it, put it on the stand and put a picture on the screen. Naturally, this took a lot of time, and when I got about half way through I was told that I was too slow, and was rejected. Not a question of any sort was asked me.

What I want to know is, do you think that was a proper examination? Of course had I assembled the Simplex rapidly and correctly I don't know what else they would have sprung, but have since been told that the committee thought that if a man could assemble a mechanism correctly and without hesitation, that was sufficient evidence that he was competent.

Silly Test

Such a test is, in my opinion, just plain silly, my good brother. You are presumed to be a projectionist, NOT a factory man. I wonder what would happen if that brilliant examining committee were under examination itself, and had to assemble a Motiograph DeLuxe or a Baird. I'll bet ten dollars to ten cents they'd have a fit, collectively and individually. I doubt if I could myself assemble a Simplex mechanism without anything to refer to, except I be given plenty of time. And why under Heaven should a projectionist be asked to assemble a projector mechanism anyhow? It's a stunt he probably will never have to do himself, and if he does, certainly he will have first himself dis-assembled it, with notation as to just how things "go back." I was inspector in the Power factory for years. I inspected and passed upon more than ten thousand Power mechanisms, yet it would probably puzzle me to put one together right now, if I received it in a totally dis-assembled state.

Test Generalizations

I cannot spare space to set forth, in detail, what I would consider a real, competent union examination, but it should be such as will determine the knowledge of the applicant on (A) The projector mechanism in its integral parts, both in a practical way and in theory. (B) The projector optical train. (C) Electrics and (D) projection room practice in general.

I would, for instance, ask the applicant such questions as: What is meant by a "60 degree intermittent movement"; a 40 degree movement? Name the relative advantages

(Continued on following page)

Bluebook School—Answers to Questions 79-83

Question No. 79—What effect has E. F. of projection lens upon picture size at a given distance?

Harry Dobson, Toronto, Ontario; Walter E. Lewis, Endicott, N. Y.; Charles Oldham, Norwich, Conn.; Daniel Constantino, Easton, Pa.; Wm. A. Burnett, Newton, Iowa; Karl H. Sommermeyer, Marietta; H. C. Spence, Charlottetown, P. E. I.; G. W. Bennewitz, Sioux Falls, So. Dakota; A. L. Fell, Collingswood, New Jersey, and Chas. Armentrout, Mason City, Iowa (who also answered the previous set correctly, but failed to get them in time for consideration) all made correct answers to question No. 79.

I shall publish the reply of bother Bennewitz, because it is short, yet covers the ground. He says:

The E. F. (equivalent forcus) of a lens determines the size of picture the lens will project at any distance, to which I will add by saying (as all the rest said) that at a given distance the picture size will change as the E. F. of the lens is changed.

Question No. 80—Are lenses made in the United States of America satisfactory?

Harry Dobson says they are, though a few years ago foreign made lenses were, in most cases, superior. Chas. Oldham says they are very satisfactory, giving a good, sharp image and great depth, provided you get a lens with the right free opening for your local conditions. Arthur H. Gray, Boston, Mass., says U. S. made lenses are satisfactory but that in the earlier days of the industry it was difficut, if not impossible, to get projection lenses of U. S. make of high grade; also the then prevailing system of grading lenses in half-inch steps as to focal length did not permit of projection the desired size of picture in many cases. He further remarks that at least three large domestic lens makers are producing projection lenses which are satisfactory for all practical purposes, but that at this stage further lens development is retarded by faulty projector construction. Bennewitz says:

Improvement in optical glass in this country, together with keen rivalry between lens makers, has brought about improvement in workmanship and quality of United States made lenses. One manufacturer is now making projection lenses in five different free opening diameters, thus making it possible to select a lens which will pick up the entire light beam, without either stopping down or unnecessary master blade width.

Constantino says U. S. made lenses are just as satisfactory as any. P. E. Thomas, Creston, Iowa, says U. S. made lenses are without doubt superior to those of foreign make, and that the past few years has seen great progress in lens making.

Question No. 81—Under what conditions are anastigmat lenses of value?

Constantino, Dobson, Gray, Bennewitz and Thomas made good on this one. Gray says:

Anastigmat projection lenses cannot, I think, produce results that make them preferable to the present high grade projection lens, except in very short focal lengths, where a wide angle of divergence is necessary in the transmitted light—a view with which all agree, except brother Thomas who says: "Anastigmatic projection lenses are of value particularly where an unusually large picture is being projected with a short focal length lens; also where an unusually small picture is being projected with a long focal length lens. (Don't see that last, brother Thomas.—Ed.) An anastigmat lens is capable of producing a sharper image to the extreme edges on a flat field, than an ordinary lens will do, which proves that the anastigmat lens has a greater degree of correction for chromatic and spherical aberration. It is therefore logical to presume that the anastigmat lens is superior for all classes of projection work than the ordinary lenses now in use.

The Bluebook view that anastigmat lenses have no advantage in projection except in short focal length lenses, is based on the following reasoning: The value of anastigmat lenses is that they are so corrected that they will produce sharp definition clear out to the edge when projecting on a flat surface. Remember that the edge of a flat screen is a greater distance from the lens than is its center, and that an ordinary lens focuses most sharply at a given distance from its optic center, and at NO OTHER DISTANCE, therefore with the ordinary lens the definition at the edge of the picture will be imperfect if the center is sharp, or vice versa. In practice, however, this only applies to short focal length lenses, because the difference in distance is infinitesimally small where the projection distance is long, or the same applies if the projection distance be short but the picture small. Draw a screen 18 feet wide to a 1/8-in. equals 1 foot scale, and then, on the same scale, locate points representing the propection lens at different distances from the screen. Then, using a pencil and thread, describe a circle with the lens point as a fixed point and the center of the screen the radius of the circle. You will then see just what the difference in effect is in long and short projection distances—or long and short focal length lenses.

Question No. 82—Are so called "Lens Tables" of any value?

Thomas*, Gray*, Dobson*, Oldham, Bennewitz*, Constantino and Sommermeyer made good on this one. Gray says:

A lens table may be of limited value to a man who lacks the knowledge necessary to figure out the image size when focal length of lens is known. The results had from such tables are quite certain to be on a plane with his own knowledge—or lack of it rather. For steropticon work the tables assume a slide mat of certain size, whereas in practice the slide mat opening varies widely. For the motion picture projector the tables assume a certain aperture width, whereas the old type aperture or a special aperture will nulify the presumed table results. Level projection also is assumed by those compiling the tables, which is seldom the case in actual practice. The correct application of proper formula for calculating is the only method by which accurate results may be had.

Gray leaves out one of the most vital points, which is covered by several of the others, viz: the fact that tables presume that lenses will be used according to their markings, which very seldom are themselves accurate.

Question No. 83—Describe projector optical train in detail.

There are several excellent replies to his question. In fact I think all those before named, plus C. H. Hanover, Burlington, Iowa, did very well, but we have all got to hand it to brother Bennewitz. He says:

1. The optical train of the projector consists of a condenser (A), the office of which is to pick up as great a number of the diverging rays from the light source (crater floor) as possible, refract them into converging rays and concentrate them into what is known as the "spot" at the projector aperture, and a projection lens (B), the office of which is to pick up the film image illuminated by the concentrated rays from the condenser, and project it to a magnified, focused image on the screen.

2. The optical train of a projector consists of a concave spherical mirror (C), the office of which is to pick up the filament image and reflect it back into a focused image situate between the filament coils, so as to present to the condenser as nearly as possible a solid light source. A condenser (A), the office of which is to (from here on it reads as per No. 1B)

3. The optical train of a projector consists of a concave, spherical mirror (C), the office of which is to pick up as great a number of the diverging rays from the light source (crater floor) as possible, refract and reflect them into converging rays and to concentrate them into what is known as the "spot" at the projector aperture, and (B) (same as 1B.)

My compliments to Bennewitz. He is the only one who remembered that there is more than one kind of projector optical train nowa-days. In considering Question 83 I had not myself thought of that. Wise bird, is that Bennewitz chap.

Projection

(Continued from preceding page)

of a 60 and a 40 degree movement. If the film buckled over the aperture, what would be the effect on the screen image and where would you look for the cause of the buckling? Explain the action of the projector "take-up" and the reasons why such an arrangement is necessary. Suppose the picture on the screen moved up and down slightly and regularly four times to each revolution of the crank shaft of the projector, what would be the probable cause? How would you take up lost motion in a Simplex or a Power intermittent? If the applicant answered all or most of these questions correctly and without much hesitation, I would conclude that he had at least a fair knowledge of the projector mechanism, as such.

Next I would ask him the following, or somewhat similar questions: What is meant by a meniscus, a bi-convex and a plano convex condenser lens? How far apart should plano convex or meniscus bi-convex condenser lenses be placed, and why? If you are using an ordinary arc, at what angle to the face of the collector lens should the crater be carried? Under what conditions do you need a large diameter projection lens, and why? and such other questions as might occur to me, tending to ascertain just what knowledge the applicant really has of the optical train of the projector and its intelligent adjustment and handling.

In electrics I would ask him some questions like these: No. 3 R. C. wire is rated to carry 80 amperes. Suppose a circuit of No. 3 R. C. was run from the stage switchboard to feed the projection room 125 feet away, and you proposed to use a total of 80 amperes. Would that circuit be all right? If not, why not? You are taking D. C. through a wire coil rheostat, of which you have but one; right in the middle of a show one of the coils burns out; the house is packed. What would you do? You are using seventy amperes and a 75 ampere fuse keeps blowing; there is no short or ground; what other thing or things might cause the trouble? Explain the electrical action of a motor-generator set, etc.

As to general projection room practice, I would ask him something like the following: Tell us how you would make a splice in the opaque part of a fade-out—fade-in so there would be no mis-frame. Explain, in detail, just how you would make a film splice. Is harm done to the splice by brushing the cement on the film, or should it be flowed on with one motion of the brush? How would you know when to change over when running multiple-reel features?

In fact, the union examination should be such as will not confuse the man, but will show just what his general knowledge of projection is. As I said in the first place, assembling a mechanism, or failure to do so, proves absolutely nothing. I venture the guess that some of the very best projectionists in the country could not assemble and correctly adjust a projector mechanism, starting from a completely dis-assembled condition, without a great deal of trouble, and could not assemble some projector mechanisms at all.

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Sound Value

Arthur H. Gray, Projectionist Lancaster Theatre, Boston, Mass., who has sent in some most excellent answers to the Bluebook School questions, has been a bit "under the weather" for a few weeks and unable to keep up with the questions. He now sends in a bunch of answers, and says:

I regret having been compelled to temporarily discontinue the school, but the composition of accurate and comprehensive answers demands an amount of diligence and concentration I have been unable to muster.

As you know, I consider the continuance and success of this educational plan to be important, and that the plan itself is of sound value to our craft. I, for one, in my humble way, am trying to do my bit to help the matter along. I find a growing ability to express myself in writing is not the least important benefit I shall receive in return for my work.

At Least Trying

Let me call your attention to Brother Gray's statement that he is trying to "do his bit." That is the BIG point. There ought to be at least ten thousand projectionists willing to "do their bit," but—well, at that, I'm rather glad there are not. There are enough members of the Bluebook School right now to give me quite a bit of work reading and sifting the weekly replies. It is a bit queer, though, how consistently the few names published from week to week are the only ones who seem able to reply correctly to any of the questions. And it is NOT poor wording, either, but just plain "don't understand." There is no mistake about that. It was much the same when I published a series of questions seven or eight years ago.

(Continued on page 743)

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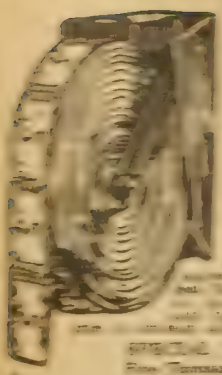

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The Week's Record of Albany Incorporations

The following is a list of motion picture companies that have incorporated in New York state during the first half of August, together with directors named as well as capitalization: Marshfield Amusement Corporation, $9,900; Rubin Mashin, Kalman Feldstein and Mark Markowitz, all of New York City; Oswego Gem theater, $70,000, W. C. Finneran, Myron Bloom and R. S. Kamp, all of Syracuse; Miralste Theater Company, Gloversville, $20,000, Charles Sesonske, L. W. Fry and B. W. Kearney, all of Gloversville; B. J. M. Amusement Corporation, Beacon, $20,000, Max, Benjamin and Morris Ginsberg of New York City; Mercury Amusement Corporation, New York, $5,000, Arthur Smalley, M. J. LeBoyer and O. V. Fleischman, of New York.

Becton Pictures, Inc., New York City, $20,000, Edwin Silton, Rebecca Belsky and W. Christy Cabanne, all of New York; Directors Pictures, Inc., New York City, $1,000, M. D. Charles, J. M. Mullin and E. M. James, all of New York; M. B. and F. Film Producing Company, $20,000, Marks Behrman, Hyman Binder and Morris Fishler, all of New York City; Mark Byron, Inc., New York City, $10,000, Augusta Boylton, Mark Byron, Jr., and Dorothea Justin, all of New York.

Brock Pemberton, Inc., Brock Pemberton, Charles Berg and Winifred Golden, all of New York; Southern Tier Theaters Co., Elmira, J. J. Hassett, Malcomb D. Gibson and George Van DeMark, all of Elmira, no capitalization stated; Astor Productions, Inc., New York, $10,000, Henry Segal, Samuel Carver and Alphonse J. Mertz, all of New York City; Hobart-Hurst Productions, New York, Henry M. Hobart, William O. Hurst and Myron L. Lesser, all of New York.

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Plan Handsome Theatre for Fort Wayne, Indiana

John Burns, president of the First National Bank at Hartford City, has leased the property of Dr. M. F. Schick at the corner of Calhoun and Wayne Streets, Fort Wayne, Indiana, which extends to the rear of the Odd Fellows Temple. It is understood that a handsome moving picture theatre will be erected on the site in the near future. An option was acquired about three years ago for this same site by the now defunct Consolidated Theatres Company.

The property is one of the most valuable in the city, and will provide an excellent location for a large theatre, which could easily seat more than three thousand people.

It is believed that the Butterfield Circuit is deeply interested in the project, as this company has considered a site in the city for several years. If the building, when completed, is leased to the Butterfield interest, it will represent one of the largest and best equipped picture and vaudeville houses in the West.

New Theatre Building for St. Charles, Ill.

The town of St. Charles, Illinois, is to have a handsome new building on East Main Street, to be erected by Mr. and Mrs. Lester Norris. It will be known as the Arcade Building, and designed in the Italian Renaissance period, effectively worked out in terra cotta, face brick and stucco.

The structure will be partially occupied by a modern and up-to-date equipped theatre, with seating capacity of eight hundred. The balance of the building will be devoted to commercial purposes, with stores on the first floor and offices and a tea room on the second floor.

The theatre will have spacious foyers, promenades and waiting lounges, affording ample and comfortable accommodations for the patrons. An unusual feature will be the mezzanine balcony in the rear of the auditorium, supported by large girders, making unnecessary any supporting columns to obstruct the view.

Recent New England Incorporations

American Historical Film Company, Inc., Boston; $25,000; 2,500 shares at $10 each; President, Robert L. Hosmer; treasurer, Walter T. Kenney; and Gilbert E. Kemp. Franklin Park Theatre, Inc., Boston; theatrical entertainments; capital, $25,000; Charles H. Williams, Frank G. Montague and Elizabeth H. McVay, all of Boston. Winter Hill Theatres, Inc., Somerville; $10,000; 100 shares at $100 each; President, Mary Chartoff; treasurer, Philip L. Markell; Samuel Markell. Strand Amusement Company of Massachusetts; $25,000; 250 shares at $100 each; President, Louis M. Boas; treasurer, Adolphus M. Burroughs; and Margaret C. Calvin. Augustin Theatres Company, Inc., Gloucester; $10,000; 1,000 shares at $10 each; President, William G. Brown, Jr.; treasurer, George H. Newell, and Patrick J. O'Brien.

Huge Robert Morton Unit Organ for Berwyn Theatre

The Berwyn Theatre, Berwyn, Ill., has just placed an order for what will probably be one of the largest Robert Morton Unit Organs in the country. The Berwyn is situated in one of the fashionable suburbs of Chicago.

The Photoplayer Company has begun construction on this organ for installation some time this fall. With the new organ installed the Berwyn Theatre will class as a veritable "temple of the motion picture."

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Projection

(Continued from page 740)

As to Law

A young man writes from Illinois, as follows:

Dear Mr. Richardson: I ask you how a young man, or any other man for that matter, is to learn the art of motion picture projection in a state where the law reads that ONLY ONE PERSON SHALL BE PERMITTED IN THE PROJECTION ROOM AT A TIME. In the Bluebook you say, page 303, that no application for a position as projectionist ought to be considered by a theatre manager unless the applicant can show that he has served at least one year's

(Continued on page 744)

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Projection

(Continued from page 743)

bona fide apprenticeship in a projection room. How could I or any one else qualify under that rule if the law of this state (Illinois) is obeyed?

I feel confident that I could go into a projection room and "get by" as well as many, and even better than some, but I would feel that I would be cheating the employer if I represented myself as an efficient, capable projectionist. I would gladly work for a dollar a week for a year, if necessary, in order to get the experience, BUT the law says no!

Must Be Mistake

I do not know just how the Illinois law reads, but surely it is not as you say, since that would prevent the employment of two projectionists to the "shift" as is done in many, many theatres in Chicago and other Illinois cities. If the law reads that a genuine, bona fide apprentice is not allowed in a projection room, then the Illinois law is IDIOTIC and DANGEROUS.

Yes, I said DANGEROUS, because it operates to prevent the production of a supply of competent men to take the place of those who from time to time drop out, through removal, death, etc., etc. If the Illinois lawmakers were wise, and knew their business, they would not only permit apprentices in projection rooms, but they would make it unlawful to license any man as a motion picture projectionist unless he can show either that he has served a bona fide apprenticeship of not less than one year, or that he has projected motion pictures elsewhere for a period of at least one year.

If the Illinois law does operate to prevent apprenticeship, then it also operates not only to curtail the supply of competent projectionists, but actually to prevent the production of any at all—except to "school taught" product—a proposition which is, I repeat, not only silly, but DANGEROUS.

Two Extremes

I think surely you must have misinterpreted the Illinois law. There are two extremes in the matter of production of projectionists. It is NOT good policy to have any considerable over-supply. That might seem a most excellent proposition to short-sighted theatre managers, but in the end it would merely operate to create trouble, strikes and general discouragement and inefficiency. On the other hand, it is just as bad to limit the production of competent men too much. The wise lawmakers will arrange to permit, and even to encourage, apprenticeships. The wise union will make suitable provisions for apprentices, with a living wage for them, and fill the natural depletions in their ranks with graduated apprentices, who must serve as apprentices until there is an opening for them.

It is true that the matter of apprentices not only should, but must be handled carefully, but certainly there is no reason why laws should prohibit them, or why unions cannot themselves apply a satisfactory apprenticeship system.

What It Means

Homer Ducharme, Projectionist Calvin Theatre, North Hampton, Mass., says:

Attached find answers to questions 63 to 67, inclusive. I have worked out answers to most of the questions, but my time is limited and I am so slow that I did not get around to copy them in time to send them in for publication. I have, however, checked up on tht published replies and find them substantially correct, which, as you may guess, pleased me exceedingly.

I only wish that projectionists could all realize what the Bluebook School means to them, or would mean to them if they made use of it. I see that Massachusetts men are conspicuous by their absence (Except for three men, only one of whose replies have been correct up to this time.—Ed.), but I just simply refuse to believe that practically every projectionist in the state either lacks knowledge or is too indifferent to reply to the questions.

Highly skilled men will surely be in demand to handle projection, and that sooner than many realize, and when that time does come a great many of us will, to our sorrow, be left behind. I am glad I am finishing, but were I a young man I certainly would study everything I could find pertaining to motion picture projection.

Way Down East

As to Massachusetts projectionists, well, it is possible that many of them are doing just what you have yourself done, viz: worked out the answers, and checked up with the published replies. That is all very well, BUT if all did that where would the thing soon land? Massachusetts has many high grade projectionists; also she has many who are removed from high grade by several rather long jumps—just as is the case in every state in the Union. However, BOTH the high grade and the low grade men can benefit largely by going through with the Bluebook School. It's up to you, men. I'm trying to do my part, though it means a lot of work, for which I don't get a red cent extra. So long as I can believe the thing is helpful to even a small number of the men, why that's that, and we will keep going.

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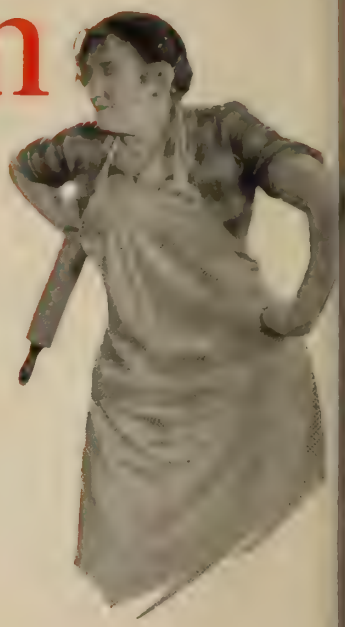

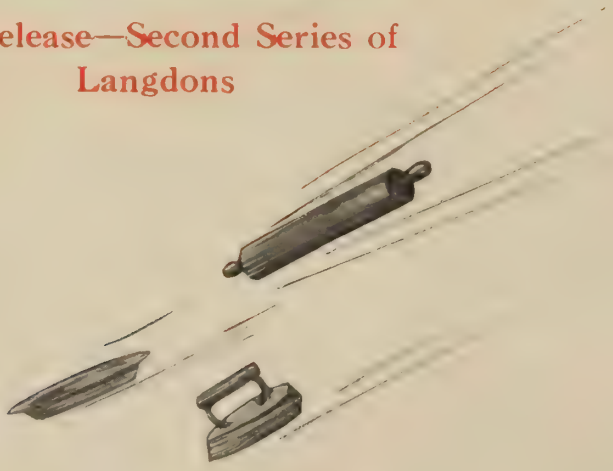

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